

ANDREW GORDON TOOVEY.

A COMMENTARY ON MY MUSIC.

M. PHIL. 1986/7.

PART TWO. - THE TEXT.

A TEXT SUBMITTED BY A.G. TOOVEY IN
PARTIAL FULFILMENT OF THE REQUIREMENTS
FOR THE DEGREE OF MASTER OF PHILOSOPHY
AT THE UNIVERSITY OF SUSSEX.

Andrew Toovey
—1986—

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Appendix 2 - A tape containing performances of Veiled Wave 1 (two different performances), Veiled Wave 2, Untitled String Quartet, Cantec (two different performances), Artaud and a version of the closing section of Shining Forth.

UNIVERSITY OF SUSSEX,

ANDREW GORDON TOOVEY,

MASTER OF PHILOSOPHY,

COMPOSITION,

SUMMARY:

I suppose my aspiration is to write what I consider to be good music, that expresses and unites my emotional response to the aesthetic notion of the human situation. Often one of estrangement and desolation. To question certain attitudes to the structured expectation of musical materials, and to show, through my music, that I am alive, thinking and responding to our diverse culture.

My submission for the Degree of Master of Philosophy consists of a collection of eight compositions (part 1) completed during the period 1985-1987. Ranging from solo instrumental works to a large chamber orchestral work. Included is a tape of a number of the works along with a commentary and / or an extended programme note on each work (part 2). A selection of sketches is added to this to highlight my compositional process further.

TAPE DETAILS - APPENDIX 2.

1. Veiled Wave 1. Pierre Yves Artaud Dartington 19th August 1987.
The performance is good but the Great Hall floor is rather noisy. (000-185)

2. Veiled Wave 1. Roland Sutherland BMIC 9th June 1987.
A slower performance than the above, but in many ways more articulate,
especially the piccolo movement. (190-394).

3. Veiled Wave 2. Alan Hacker Dartington 19th August 1987.

The performance has been slightly edited as I felt the pauses between
sections were a little too long, otherwise a great performance. (395-558).

4. Untitled String Quartet. Mistry String Quartet. Dartington 1987.
Having had terrible performances from Chillingierian and Lindsay String
Quartets, this young quartet gave me a very great performance. (560-702).

SIDE 2.

5. Cântec. Jane Atkind and Philip Shannon ROSL. 15 September 1987.
(000-300).

6. Cântec. Leon King and Robert Keeley. Institute of Education 1987.
A good performance but some noise from lights. (301-525).

7. Artaud (shining forth). Robert Keeley BMIC 12th March 1987.
(526-648).

8. Final section of Shining Forth - Shakuhachi version
played by Yoshikazu Iwamoto. (649-).

LIST OF MUSIC SKETCHES INCLUDED WITH THE COMMENTARY.

(page numbers in brackets refer to score pages).

Sketch A. Veiled Wave 1. - solo flute. - outline of pitch material.

Sketch B. Veiled Wave 2. - solo clarinet. - sketch for bars 112-150
(pgs.6-7) of the score.

Sketch C1 - Untitled String Quartet. - sketch of various moments in the
work including bars 115-129 (pgs.15-17), violin solo - bars
67-73 (pg.9), bars 130-135 (pg.17), workings for some of
the harmonic chords around bars 77-101 (pgs.10-13).

Sketch C2 - Untitled String Quartet. - Sketch for harmonic passage bars
172-176 (pg.22), bars 182-191 (pgs.23-24).

Sketch D. Winter Solstice. - sketch for setting one. (pgs.4-6).

Sketch D2. An extract from 'Out jumps Jack Death' - the original
version of the main 'Interlude' movement of Winter
Solstice.

Sketch E1. - The initial ideas for a Cummings setting that became
the first material for *Cântec* for viola and piano.

Sketch E2. The opening pages of *Cântec*.

Sketch F1. *Ātē* - some ideas for this work including two piccolo/cor
anglais duets, piano/marimba solo (pgs.18-19) etc.

Sketch F2. Some verbal ideas ('moods') for *Ātē*.

Sketch F3/F4 Barnett Newman Stations - The chosen 7 (out of 14) I
choose to work with for *Ate*.

Sketch G1-G6 Artaud. A collection of sketches outlining Artauds
progress. - These sketches form the basis for the
commentary on Artaud.

Sketch H1. Shining Forth. - The 'cello line bars 49-66 (pgs.7-9),
an extended version.

Sketch H2. Shining Forth - mostly the piano line bars 68-80 (pgs.11-13).

Note: These sketches are not bound so as to facilitate their use with
the scores.

VEILED WAVE ONE - SOLO FLUTE.

Programme note (1987):

This is the first in a series of solo instrumental works (dateing from 1984/5) which come under the generic title of Veiled Wave. The others so far are for clarinet, guitar and organ. The title refers to the idea of an undercurrent of thought, which can be musical, technical or philosophical.

It is cast in three movements:

1. Alto Flute: Melody/thesis.
2. Piccolo: Rhythm/anti-thesis.
3. Flute: Synthesis.

ALTO FLUTE - MELODY/THESIS.

Basically Veiled Wave 1 highlights certain musical ideas that interested me at that time. Many of which are still important preoccupations in my compositional thinking.

This first movement opens with what I would call an articulated pivot on the note 'D', above middle 'C'. It presents an embellishment by different effects, dynamics and rhythm. This simple idea forms the basis for many of my compositions from this point. After a short introduction the movement moves (from line 4) into a series of weaving melodic patterns of the note row:

Prime (P): D Db Eb C B Gb F G E Ab Bb and A (and Retrograde).

Inversion (I): D Eb Db E F BbBA C Ab Gb G. (and retrograde RI).

These are used four times each in the order:

P. I. PR. IR. I. P. IR. PR. PR. IR. P. I. IR. P. I. PR.

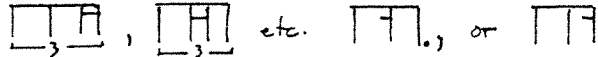
Symmetry is created from the centre outwards - the beginning and end are reversed so as to break the symmetry and end on the pivot 'D'. The coda on the last stave (repeated in exactly the same way at the end of the flute movement) repeats a reordered version of PR in a dead and non-expressive way that suggests the emotional world I had finally wanted to create in this movement.

This music sets up the idea of writing a serial piece with its set formulas, and then proceeds to ignore them, fitting these patterns into a lyrical framework with built-in rubato rhythms and no pitch fixing. The technical is sublimated to the musical

(emotive). Ideas of harmony are also implied. The series becomes an object, it runs its course and dies. It is presented like a fossil in a museum. out of context and truly dead.

PICCOLO - RHYTHM/ANTI-THESIS.

Once again a pivot 'D' articulated by rhythm and added melodic 'grace-note' patterns. Rhythmic patterns are built up eg.



- using different versions of these basic cells and interrupted by rapid melodic patterns taken from the (alto flute movement) row but it is now fragmented, the rhythms are disturbed by these outbursts, pulse is non-existent and yet energy/drive survive.

Later in the movement the sudden pauses articulate this drive - the music is at once both static and changing/moving. The content is static: one note and quick patterns of notes and rhythms. And changing: dynamics, rhythms and amount of notes in melodic patterns. The idea was to present two simple ideas, rhythm and notes and constantly examine their relationship to both each other and themselves. Like the alto flute movement this music has the sense of ebb and flow, of punctuation.

FLUTE - SYNTHESIS.

This music is the synthesis of the musical, theoretical and philosophical ideas set out in earlier movements. It takes the notion of musical objects to an extreme. Each object is easily identifiable, a technical flute effect, chords, pizzicato, harmonics, whistle sounds, key clicks etc. are placed side by side stunting the music's progress through time creating a constant stilted feeling. I hoped, by using this idea to articulate its passage through time rather than ignore it.

The alto flute row (prime) is placed within this context as an object that in its presentation could not be heard:

Note:	D	Db	Eb	C	B	Gb	G	E	Ab	Bb	A
Bar No:	2	5	11	24	27	31	46	48	52	60	(top of each phrase)

After the high 'C's (the 7th relationship D-C becomes an important feature of the Untitled String Quartet in melody one and two) the movement concludes with a series of descending phrases (last page). The A -D relationship, lends itself to a positive flourish of sound, the repeated melody that concluded the alto flute movement only

hints at the desolate nature of the work - time passing!

Note: The sketch for Veiled Wave 1, shows the early beginnings of the row, its implied harmonies, intervallic implications etc.

VEILED WAVE 2 - SOLO CLARINET.

The relationship between Veiled Wave 1 and Veiled Wave 2 is one of looking at the same object from a different angle. The opening of Veiled Wave 2 has the intention of the piccolo movement of Veiled Wave 1 ostanato pivot on C and D (it was only D in the piccolo movement) and the grace-note patterns around these is one link. Another might be the slow lyrical sections (like the alto flute movement).

Veiled Wave 2 is far more ritualistic, hence the quote from the Oresteia by Aeschylus. This implies the 'drama' of the music. The intention is to embody the notion of these Furies within the music. The work is clearly divided into six sections with appended 'chord' choruses.

Section 1. A refocusing of the piccolo movement of Veiled Wave 1, it is more obsessive, cruel and primitive in outline. It suggests an aggressive cluster of fury activity. This section is fast.

Chorus: The notes are those used to conclude the Alto flute and flute movements in Veiled Wave 1: E G F Gb C Eb Db D, a type of passive comment on the action so far - freezing it and articulating it.

Section 2. Slow. - they lie in wait, their human side prevails. Inner relationships are developed, 3rds, 5ths and repetition of material begin.

Section 3. Fast. A frantic, violent outburst, rather like the painting of a Fury by Francis Bacon, a gash of blood. Before section 2 and 3 a low haunting E is heard (seven times) - they are lying in wait, the outcome in each case is different. There is no chorus between section three and four only a slight pause, for breath.

Section 4. Slow. Like section 2 inner relationships of intervals are developed, especially the 3rd (this also becomes an important feature of Cântec) . After a series of seven C sharps, building on harmonic chords and having the same function as the low E's a twist in the structure occurs - a repetition of the 'weeping' 3rds.

The Furies cannot decide what to do as such so a fully developed chorus once again halts the action.

Section 5. Fast. The descending sounds of this opening leave little doubt that they decide to descend in all their fury - 'flushed on the blood of man' - The Sketch (B) shows how this section was built. From bar 112 a ritual of events is set up - a series of 4 moments is heard, each ending on a note flutter-tongued. Inner relationships, harmony, melody are articulated by accent or displacement. The last of the series is ended with a screamed a-d, an important interval in the conclusion of the flute movement in Veiled Wave 1.

A moments respite to the passive chorus.

Section 6. The Furies are finally let lose on their pray culminating in a set of high C's (as in the flute movement) fourteen in all screaming for vengeance . From this point Veiled Wave 2 gradually falls away.....

UNTITLED STRING QUARTET.

Programme Note:

Untitled String Quartet was written in the latter half of 1985. It lasts about 14 minutes and is dedicated to the American artist Jim Dine.

In this work I treated the four instruments as aspects of one instrument, shades of each other. In this way I used the idea of proliferating monody, sounds splintered from one source as a basis. A type of continual variation of all the hierarchical aspects of musical material. For instance the opening of the work sets an interweaving desolate violin duo against the fast moving harmonic interjections of viola and 'cello, both using the same pitch material but contrasting in mood and emotional content. The former in melodic lines, the latter as patterns of notes as accompaniment. Thus the notion of foreground and background is clearly articulated. This then moves to the pivotal axis of the note 'D', which moves the emphasis away from the ideas stated in the opening bars to an inner articulation on this unis note, and from pitch to rhythm and texture. The work moves on to a unison melody which brings together all these aspects, that in my way musically represents the Hegelian idea of thesis, antithesis and synthesis.

I have become very conscious of the idea of musical development,

that is music moving forward in time, both in its impetus and the way musical materials are to 'develop'. This work unfolds, as suggested above, but as much as the music can be seen (and heard) to be 'developing', the sounds become more complex in their nature and conception, combining many things at once. Thus the silences become more frequent toward the end, more bleak. This is in part to allow the ideas to collate in the listeners mind, and partly to do with proportional structure, based on the number seven and all its implications. Also, as strange as it may initially seem, these silences bind the work rather than fragment, to heighten the movement through time and capture what is a rather desolate image of musics' passing by.

If a centre point is to be found it would be at the harmonic outburst at page 22 (I have included the sketches for this section). The work to that point can be seen, in some ways, to motivate itself towards this point, and from here the work is seen and heard to be in disintegration. Ideas breaking down, impermanent.

The work is dedicated to Jim Dine, as his art gave me the initial idea for the work. His use of patterns, numbers, proportions, which are not always exact, as is the same with nature. His idea of colours, either graded or the same but in shadows of itself. - The slight difference between one red and another!

A step by step outline and commentary on Untitled String Quartet.

(page numbers and bar numbers refer to the score).

- Pg.1. Violins foreground - viola and 'cello background. Same notes.
- pg.2/3 Pivot 'D's begin, inner articulation - from pitch to rhythm.
- pg.4. MELODY 1. articulated by harmonic chords. Use of different strings and cresc/dim effects. Important move from D to C (7th).
- pg.5/6 D's repeated. MELODY1 in canon ('cello free version of melody). Silence and continuation important feature. Later these silences are replaced by harmonic chords.
- pg.7. Sudden change. Unison 5/8 bar to Chord/rhythmic unis.
- pg.8. to chaos and fury after neatly defined unison passage.
- pg. 9. Violin solo (outburst of energy) and mechanical rhythm.
- pg.10. Viola MELODY 2 built on a series of minor 7ths. 'Weeping' moment (mostly built around 3rds) with harmonic chords replacing previous silence pg.5/6.
- pg.11. Bar 84 - more steady - weaving. also repeated rhythm on E/F.
- pg.12. Bar 89 Important chord, built on 7ths like melody 2 and later

becomes a type of pillar (Greek temple idea) pointing the structure and becoming an object in its own right. Set of flaut. chords, reintroduced later (pg.26) and staggered unison melody.

(14) pg. 15/16 False recap. of MELODY 1. and straight into development of melody 2. This melody slowly unfolds in the lower strings the first violin weaves a chordal version from this, faster than the others.

pg.17. MELODY 2 in viola with splinters of it on other instruments.

pg.18. 'Weeping'. Back to opening of quartet without viola/'cello.

pg.19. 6/8 - Violent/aggressive. D pivot viola, Melody 2 etc.

pg. 20. Unison recap. of bar 71.

pg.21. Becoming almost like a sardonic waltz.

pg.22. Climax.Very loud harmonics in staggered unison.

pg.23. Rest. violent outburst - very quite outburst. Violin1/cello MELODY 2, violin 1/viola 10th/3rd interjections. (Weeping idea).

pg.24/25. violin 1/2 versus viola/cello - shadow each other. Recap. of bar 92-

pg.26. Pillar chord (as bar 89). Pivot D with harsh chords. Recap.of flaut. chords (pg.12) and recap. of MELODY 2.

pg.27. Another recap. of MELODY 2 Harmonics like opening of quartet.

pg.28. Weep/weaving texture and pillar chord. Viola falling 10ths MELODY 1.

pg.29. Recap. of D's.Recap. Bar 217. Pillar chord. Very quite desolate sounds gradually climbing to heights and dying to nothing.
D's in cello.

Structural and proportional outline of Untitled String Quartet.

(built around the number 7).

The work is divided into fragments each in some multiple of 7 (crotchet beats).

Introduction to pivot D's	28	} 98 ÷ 7 = 14
Pivot D's (texture)	21	
Melody 1.	14	
Recap. D's.	7	
Melody 1 in cannon. (each rest occurs on 7th beat).	28	
Faster section/change in mood. (unison chords).	21	} 196 ÷ 7 = 28
Chaos/outburst of sound.	14	
violin solo and staggered chord.	14	
viola solo MELODY 2	7	
'Weeping' sounds (mostly 3rd's) (harmonic chords every 7th beat).	28	
flaut. chords, staggered unis and chord.(Pillar)	21	

'Weeping' vla/cello E/F/F sharp.	21	}	
Recap. MELODY 1.	7		
Development of MELODY 2.	28		
Viola (Mel.2) and articulated by others.	14		
'Weeping'	7	}	
Opening violin duo (diff. notes) with pillar chord (6/8)	21		
Loud outburst from second half first 6/8 bar.	21		
Sardonic Waltz.	21		
Violent Harmonics (staggered unis) and Higher outburst.	21		
Lower sounds and vln 2/cello and vla/vln 1 material (mel.2)	14		
violins verses viola and the silences.	7		
violins	14		
Recap. of flaut. chords.	7		
D's and pillar chord.	7		
Recap. Melody 2.	28		
Second recap. Melody 2.	7		
Harmonics as in opening of quartet. With pillar chord.	7		
Scale/weeping and pillar chord.	14		
Viola 10ths. Recap. Melody 1. D's Pivot. Scale/weeping and pillar chord.	28		
Dying to nothing.	14		

98 ÷ 7
= 14

The two sketches (Cl/C2) show the initial working of some of the fragmented ideas including melody one and its development, Sketch 2 the work on the climatic harmonic section and subsequent disintegration.

WINTER SOLSTICE - SEVEN SETTINGS OF JAPANESE POEMS FOR
VOICE AND SEVEN INSTRUMENTALISTS,

Programme Note:

Winter Solstice - A title taken from the screenprint by Barbara Hepworth, is cast in the form of seven settings of Japanese poems (in transliteration), surrounded by short instrumental interludes and a prelude and postlude to begin and end the work. An extended interlude for alto flute, clarinet, cello and tablas acts as a centre for the work. I have chosen poems that capture an atmosphere, rather than present a clear and precise meaning. The poems should not be sung in English. Translations and transliterations by Kenneth Rexroth, from One Hundred Poems From The Japanese. (please refer to score).

PRELUDE. The work opens with a type of 'carpet' of sound. Each instrument has a note (with a grace-note) which weaves a path with the other instruments. A glimmering texture is thus produced. I wanted the sound to glisten.

Setting 1. (see sketch D1). The texture once again is open, translucent. Flute, clarinet, trumpet and violin weave a counterpoint around a stable vocal line around 'D' adding grace-note inflections. Marimba and viola hold a drone, inflected by cello. Gradually the instruments scatter on a repeated note.

Interlude 1. The string trio plays a series of 'veiled' chords in unison rhythm - the clarinet then plays a simple line in keeping with the first vocal setting.

Setting 2. The piccolo (used in low register) and clarinet play a simple harmony using 3rds (both types) and 7ths. This is emphasized by cello, with viola/trumpet holding notes d and f, the violin a line on d/e (every 6th beat) in a thin tone as if playing another work altogether. The vocal line is extended to two notes (D/F) which are embellished with notes used by piccolo and clarinet. Once again the atmosphere is soft and haunting.

Interlude 2. The cello plays a series of octaves (f/Eb) with a thin scratchy tone, freely. This is picked up from the previous violin line and takes the idea of an octave (often a full and romantic sound and notion) and makes it on edge, questioning and timeless.

Setting 3. The vocal line is now freed from the restrictions of pitch pivots and develops a wide ranging line articulated and pointed by the other instruments that pick up notes from the vocal part. The flute shadows the vocal line with its own version of it. The claves bring to life the sound of the fuller's mallet.

Interlude 3. The vibraphone, with its beautiful wash of sound plays chords and arpeggiated chords in an improvised manner using some of the diatonic dischords from setting one.

Setting 4. A simple sound world is set up - Flute, clarinet and cello outline a nonexistant harmony, the vocal line is chant-like. The cymbal points the vocal line whilst trumpet is pivoted on D and violin/viola in harmonics add snatches of melodies.

Interlude 4. 4 chords are sounded each built up on important intervals used in the work so far. A trumpet then plays what is the essence of the vocal lines in this work, a simple melodic pattern. Each note is held for 15 seconds to give the feeling of the infinity of these notes and the idea of different attitudes to time that exists in Japanese culture.

Setting 5. This is the only loud setting. The vocal line is set high and is centered around 'G'. Once again grace-notes embellish the line which gradually dies away in an echo effect as the poem suggests. The instrument use is harsh, 'wailing' sounds from woodwind and fierce pizzacato from strings. The texture gradually falls away, the conductor bringing each instrument off.

Interlude 5. A constant pulse on viola (D/Eb) coming out of setting 5's texture.

INTERLUDE (see sketch D2) - This forms the centre of Winter Solstice, it is purely instrumental. Originally it was written (as can be seen in sketch D2) as a short work called 'Out jumps Jack Death' (a title taken from a Cummings poem) for a London Sinfonietta workshop at the Brighton Festival. It is basically a telescoping of the material used in Veiled Wave 1 for solo flute. The alto flute line corresponds almost exactly with the alto flute movement in Veiled Wave 1. The clarinet line with the final flute movement of the same work and the cello and tabla acts out the piccolo movement. Thus we have combined version of Veiled Wave 1. Placed in the context of Winter Solstice this Interlude takes on the character of a complex move away from the simplicity of the settings and music so far. Almost of a different world, which enhances the spectrum of musical thinking.

Setting 6. Just as if the INTERLUDE had not occurred setting 6 weaves a folk-like melody, punctuated with pauses on chords, and shadowed by the string trio approximating the general contour of the vocal line in harmonics. The other instruments point the vocal line with suggested harmonies.

Interlude 6. A flute line with a rubato ebb and flow quality.

Setting 7. As with the other setting instruments have a 'role' to play which either complements the vocal setting (or words) or contrasts it. Here the vocal is around G, the violin shadows this, the trumpet and vibraphone can be seen as the 'sunset bell'. The flute/clarinet 'drifting petals'. Cello pivot on F sharp, opposed to the G of the vocal setting - that hint of tension. The viola interjects harmonic sounds, sometimes picking up notes from the vocal line.

Postlude. A series of sculptured chords, one a wash of sounds conclude a veiled, translucent work that looks at vocal settings in many different ways. Its basic simplicity comes from a reaction to works such as those by Mark Rothko - a simple surface with a gamut of undercurrents of thought and intention. The Barbara Hepworth, from which the title is taken is a wash of yellows with sharp contrasting lines and a vivid blue 'sun'.

^ CÂNTEC FOR VIOLA AND PIANO.

Programme note:

The advent of the Bernard Shore Prize, finally gave me a reason to write a work which had been in my thoughts for some time. I wanted to attempt to capture the viola in all its aspects (I am a viola player myself), and not be, as is often the case with much of the viola repertoire, a watered down would-be violin or 'cello work.

The piece was written in early 1986 and is about 15 minutes in duration.

^
Cântec (from the Rumanian for 'song') was initially triggered off by 'Song', a poem by W.H.Auden (included with the score). The change to Cântec rather than simply 'song' suggests the folk-like unfolding melody of the first few minutes. Sketches E1/E2 show that originally this melody was to take the form of a setting of Cumming's verse.

^
Cântec can be seen as having three sections - The first developing ideas of melody, and attitudes as to how the instruments work

together (as later in the work they are rivals, against each other), the piano articulating certain aspects of the viola line and so on. The viola is rarely subordinate to the piano!

The second section begins with a rather aggressive passage with scallic figures on viola, punctuated by low clusters and a repeated, manic A/Bb minor ninth on piano. After a short and frenzied cadenza from viola the piece becomes a fight for dominance, the viola with continual clustered tremolo configurations around A, and the piano a mixture of frenzied outbursts, chords, clusters and raucous panic, resembling a vision of the descent of Aeschylian furies!

The third section, in great contrast, transcends this earthly and desperate situation with ideas taken from the first section but transformed to be harmonics on viola (in a steady pulse), engulfed and coloured with chords on piano. A glimpse at the sublime as Rothko might wish it.

The work is entrenched in the notion of the struggle between Apollinian and Dionysian conflicts in art, as put forward by Nietzsche. The emotional and mystical 'power of music' is caught up in Cantece's[^] struggle.

ĀTĒ - EARTH AND NIGHT - FOR CHAMBER ORCHESTRA.

Note; This work has been selected by the SPM for performance by the Endymion Ensemble March 1988.

This work grew out of my fascination for the Station of the Cross series of paintings by Barnett Newman (see Sketches F3/F4). Their innate and powerful expression that seems to transcend issues of style and skill - they revel in the depths of Kabbalistic mystery. Behind the Newman Stations you can recognize the cold sweat of agony and the blood of pain in the black paint.

As Newman's paintings are displaced from the actual Passion sequence - they are not description or pictorial allegory, so to my work Ātē is removed from the Newman paintings, only the sense of power (trans. 'The Power of Music') and proportions are taken up. Both works become abstract - thrust from the myth of concrete meaning. I feel the stations tell of one idea, one event: - Lema Sabachthani (the series subtitle) - Why? Why did you forsake me? Why forsake me? To what purpose, why? With this cry, my concern is with the idea of the pain and suffering, with the outcry of despair.

Of the 14 Stations, I have chosen to work with:

3. - The first fall.
5. - Simon Helps Carry the Cross.
7. - The second fall.
9. - The third fall.
11. - The Crucifixion.
12. - The death of Christ.
13. - The Deposition.

I wanted to make a musical statement which could contain one image, one violent gesture with coherence and definite impact that need not be developed in terms of style or skill, non-cosmetic, each reiteration of the station/panel idea is slightly different in how it uses the material - this material is used as an object seen from different angles as continual variation.

One outcry! One stark presentation of despair!

Ultimately Newman's Stations are a philosophical enquiry into the nature of agony, on the nature of his art and on the life of man-as-an-artist.

The ones who are born to die
Against thy will art thou formed
Against thy will art thou born
Against thy will dost thou live
Against thy will dost thou die.

Pirke Abot.

The title: *Ātē* - A poetic word, used by tragedians in two different but related senses. The commoner of these is 'ruin, destruction', generally visited on man by the gods. Such destruction may (but need not) be brought about by some fatal infatuation or mental blindness; 'infatuation, mental blindness' is the second sense - 'a god plants a fault in man when he wishes utterly to destroy a house' - Aeschylus. Ate can also be personified as a goddess. A te. The romantic notion of dedication (ie, for you).

The work is dedicated to the vision of Mark Rothko, rather than Barnett Newman in the hope that:

Aut lux nata est aut capta hic libera regnat.

The structure of the work is built around a set of panels/blocks, the Station idea. The sequence can be broadly seen thus:

Pg.1-3 , The first fall.

Pg.9-10, Simon Helps Carry The Cross. (and outburst pg.13).

pg.16-18, The death of Christ (out of original sequence!)

pg.19-20, The second fall.

pg.23-24, The third fall.

pg.28. The Crucifixion (completely different in character to the others).

pg.29-30 The Deposition, a haunting shadow of the aggressive past.

Between these are developed instrumental solos beginning with clarinet (pg.5-6), alto flute (pg.10-11), bass clarinet (pg.14-15) Cor Anglais (pg.17), piano and percussion (pg.18), Oboe (pg.20-21).

The work incorporates many elements, musical, theoretical and philosophical which are crucial to my work and life as a composer, Man-as-artist.

ARTAUD - (SHINING FORTH), SOLO PIANO.

PLAINTIVE *VERY SLOW.*

AGGRESSIVE *VERY FAST.*

DESOLATE *SLOW.*

PASSIVELY *VERY SLOW.*

AGILE *FAST.*

ESTRANGED *VERY FAST.*

VIOLENT, DYNAMISTIC

DESPERATELY

EMPTY *SLOW.*

DESPONDENT

INTROSPECTIVE *VERY SLOW.*

TRANSIENTLY

DESPAIRINGLY

PRAGMATICALLY