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by
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Statement of Authentication

The work presented in this thesis is, to the best of my knowledge and belief, original except as acknowledged in the text. I hereby declare that I have not submitted this material, either in full or part, for a degree at this or any other institution.

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(signature)

24th June 2018

(date)
Abstract

The purpose of the exegesis is to explain the space-time sensibility and an inner listening process that lies behind my creative process and its six scores. Its focus is a discussion of how my compositional space-time sensibility encountered three aesthetic aspects, of non-musical coastal architectural mathematics, East Asian aesthetics and Steiner spirituality, that together had a revitalizing effect that propelled my work towards a new genesis. I argue that implementing a three-pronged approach of incorporating the non-musical mathematics of architecture, East Asian spatial aesthetics and Steiner spirituality into my music creates *oku* inner space sonically.

The structure of the exegesis commences with a compositional Credo to a cultural Journey to an Analysis. The Credo outlines my Steiner spirituality and Christian ethos through metaphor, a description of a mediation process and a spiritual fingerprint of eight dimensional concepts that pervade my work. The Journey describes the development of an Australian space and time sensibility that was developed and broadened through an interaction with the Asia-Pacific region for more than twenty years, in which I experienced resonances with key composers from Japan, Korea, the Philippines and New Zealand. The Analysis describes how I have operated from the aesthetic perspective of a ‘butterfly modernist’; through applying a space-time sensibility and an inner listening process with three interactive dimensions. In this, my inner listening intuitively guided the processing of these elements within the fuzzy realm of my creative psychological space towards a reinvigoration of my compositional practice.
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*The Banquet of Cleopatra* (2014), brass quintet

*In a Corner of the MacIntyre* (2014), brass quintet

*Stars* (2016), choir and woodwind quintet

*Sydney Opera House* (2016), piano and chamber orchestra

*The Aspern Papers – Chamber Version Selections* (2016) for soprano, alto, lyric tenor, baritone, flute, oboe, clarinet, bassoon, French horn, Bb trumpet, trombone, timpani, percussion, string quartet, contrabass

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INTRODUCTION
Chapter One
A Space-Time Sensibility and Inner Listening

When I am composing music I operate from two key elements; firstly, from an aesthetic of an inner space and time sensibility\(^1\) which is uniquely Australian, and secondly, from a process of inner listening that intuitively guides my organisation of musical elements within my fuzzy inner psychological space. My research has been such that my compositional practice has received a new genesis through encountering three significant aspects. The three aspects are; firstly, the techniques and aesthetics of East Asia, including those of Japan; secondly, the application of the non-musical mathematics of coastal architecture; and finally, the incorporation of Rudolf Steiner's spirituality into musical elements. In this process, the fuzzy space (Fujimoto, 2010) of my inner listening functioned to allow intuitive organisation and processing of these elements.

This inner space process in the composition process I relate to the Japanese concept of “oku” (Maki, 2008, p. 154) as a revealed creative moment central to my musical aesthetic. I operate from the aesthetic perspective of a ‘butterfly modernist’, a term that helps define salient aspects of my compositional aesthetic approach. It suggests a connection with historical modernism whilst concurrently separating from it. It encapsulates the aspect of striking new ground implicit in European modernism (Griffiths, 2006) and an allusion to lightness and flexibility in the Asian image of a butterfly, underpinned by the irony of the dichotomy between an implied butterfly - lightness/modernism - heaviness, which could be viewed as intrinsically Australian. I reinvigorate this ‘butterfly modernism’ in my music by applying a space-time sensibility aesthetic and an inner listening process with three interactive dimensions.

The three significant aspects of my music relate to: firstly, East Asia (Hwang Byong-ki, 1978), secondly, architectural mathematics (Snodgrass, 2006) and

\(^1\) The relationship between time and space has been widely explored in physics. Its relationship as discussed in this exegesis has no relation to that of physics; rather, it is used in a creative-process sense that relates to my composing of music.
thirdly, Steiner spirituality (Steiner, 1983). These do not exist in isolation from one another, but rather form interweaving unique synergies that mutually strengthen one another. As a practising composer for more than twenty-five years, I face the continuing need to revitalize my practice by developing working processes that will allow this to occur. The three aesthetic aspects act upon my space and time sensibility and upon the process of my inner listening to allow revitalization and an impulse towards a new genesis in my musical practice.

My creative portfolio consists of two large works and four short works. The large scale works include an opera entitled The Aspern Papers, with a libretto written by Australian novelist and poet David Malouf, and Sydney Opera House, a piano concerto for Australian pianist Michael Kieran Harvey. There are several shorter works, including the chamber re-imaging of the piano concerto and excerpts from the opera, two brass quintet pieces, a trumpet and piano duo and a work for choir and woodwind quintet. The folio is accompanied by an exegesis, which uses a reflective practitioner methodology (Schön, 1987) to argue for a time-space approach to large scale form, and as an emergent knowledge of an Australian compositional aesthetic that functions by engaging with its East Asian and European connections and the spiritual dimension.

**Thesis Structure and Aims**

The focus of the exegesis is a discussion of how my compositional space-time sensibility encountered three aesthetic aspects, those of East Asia, Australian and European non-musical architectural mathematics, and Steiner spirituality, that together have a revitalizing effect that propelled my work towards a new genesis. My inner listening intuitively guided the processing of these elements within the fuzzy realm of my creative psychological space. The exegesis is substantiated by an analysis of the composed works.

In Chapter Two, *Artistic Credo: Oku Inner Space within a Butterfly Aesthetic*, a general discussion is introduced about the spirituality of Rudolf Steiner, and how it has impacted upon my creative approach. I present aspects of Steiner's spirituality, specifically those in which Christianity and Buddhism overlap and
are interconnected, as a syncretism that draws on and expands upon the religious doctrines of traditional Christianity and Buddhism. It is elaborated how this has occurred through the practical experience of the principles of this spirituality being implemented at the Steiner school at which I taught for thirty years, and through having adopted it into my daily meditative practice that precedes my composing. I discuss my experience of the Steiner ethos and its relationship to Buddhism, and my personalized Steiner-Christian belief and how it has previously impacted upon my composition. I expand this into a discussion of spiritual phenomenology, and how this forms a basis for creativity, with allusions to my background in a family with a Christian ethos.

In this chapter I expand upon how spirituality functions within my compositional process by way of a Credo. In the Credo I present my spirituality from several points of view: as a metaphor, as a process of meditation, and as a spiritual fingerprint that emerges in my music as characteristic compositional techniques. By presenting these various perspectives, I endeavour to illuminate its potency and richness in the light of my compositional practice.

Finally in Chapter Two, I present the eight dimensional concepts from which I operate; (i) of inner listening, (ii) of an inner space and time sensibility, (iii) of a specifically Australian inner space sensibility, (iv) from a perspective of East Asian aesthetics, (v) through implementing architectural mathematics into my music, (vi) by identifying the architecture as the soft architecture of nature and (vii) the hard architecture of humans, and finally, (viii) through metaphysical Steiner spirituality.

The inner space and time concepts relate to Japanese *oku*, for according to Japanese architect Fumihiko Maki “the word is used to describe not only physical but psychological depth” (Maki, 2008, p. 154). *Oku*, by spanning both physical and inner experience space and time experiences is a central concept in how I operate, one that also has the capacity to identify space and time experiences in an Australian context. By way of the operation of the eight dimensional concepts I explain the means by which I organize diverse elements into my composition.
In Chapter Three, *Oku, Ma, Yŏŭm and Drone as Asia-Pacific Intellectual and Musical Contexts*, the leading role of my Australian time and space sensibility, one of my eight dimensional concepts, is identified. Its nurturing and development through twenty-one years of intercultural interaction with key composers of the South East Asian region is described as an ongoing process. These key composers that have impacted upon the emerging sense of my inner Australian *oku* have grown up in Japan (Masao Endo, Isao Matsushita), Korea (Young Eun Paik), the Philippines (Ramón Santos) and New Zealand (Bruce Crossman). The innate space and time sensibility that I perceive as functioning within these composers is an operating aesthetic that impacts upon their composition.

I consider the impact of the unique geography and spirituality inherent in the aesthetics of these countries upon the formation of the space and time aesthetics of the five composers. The development of the aesthetics of Korean *yŏŭm*, Japanese *ma* and *oku* stems from nature, as does the Japanese flow aesthetic and Filipino drone. I relate how I have experienced the developing individual space and time sensibility of the composers by hearing their music live in Asian Composers League festivals over two decades. I discuss this from the point of view of the resonances in the music of these colleagues that I have discerned whilst hearing the music in performance in diverse South East Asian countries. I discuss how in turn this has brought me to consciousness about the unique character and operation of my Australian *oku*, my space and time sensibility, of which I was previously oblivious.

In Chapter Four, *A Composer’s History: the Musical Journey of Oku as the Spiritual Centre at the Core of a Multi-Layered Space*, I discuss how growing up in Melbourne in the 1960s, with its peripheral natural elements and its postwar modernist architecture, impacted upon my emerging space and time sensibility. I note the presence of the Asia-Pacific region as aesthetic household elements in these early days. I connect the formation of my Australian space and time sensibility to Aboriginal Dreamtime notions of space and time, and then connect this time and space sensibility to the inner space experience of Japanese *oku*. 
My recent journeys to Denmark (where Sydney Opera House architect Jørn Utzon grew up), to Venice (where my opera is located), and then to Japan (to investigate oku and fuzzy spatial ‘between’ boundaries in modern Japanese architecture) are discussed. These external journeys are then related to my inner journey to the fuzzy creative spaces of my psyche when composing, where I incorporate inner listening as a part of my creative process. I explain how an inner listening process has allowed me to apply the non-musical mathematics of hard and soft architecture into my music, as well as to create oku inner space experiences as sonic spaces within the music.

In Chapter Five, Analysis: Process and Architectural Expressions of Sound, I present a detailed analysis of how I have worked as a ‘butterfly modernist’ in my reflective practice. This has been from the three pronged approach of by incorporating the non-musical mathematics of hard and soft coastal architecture and by incorporating aspects of East Asian spatial aesthetics into my opera The Aspern Papers and my piano concerto Sydney Opera House, preceded by a Steiner spirituality-based meditation process.

I expand upon this approach in small works by exploring the architectural spaces of artworks in The Banquet of Cleopatra and In a Corner of the MacIntyre (brass quintet). I analyze how I have incorporated the mappings of star formations as a form of natural architecture into the music in Stars for choir and woodwind quintet. The inner oku psychological spaces of the Australian summer are explored through an analysis of how this functions in the duo composition of Deep in Summer (trumpet and piano).

In these chapters an individual compositional approach emerges, that is steeped in a personal history, Steiner spirituality an intercultural journey, which unites the spatial aesthetics of Australia, Southeast Asia and Europe. This combines with an inner psychological space wherein ‘fuzziness’, an unclear, non-sequential space-and-time formative realm obscures and yet ultimately enriches the emergence of new and original music. In this process, a new genesis occurs that
regenerates my reflective compositional practice in an ongoing way across boundaries as a musical fuzziness aesthetic – butterfly modernism.
PART ONE: CREDO
Chapter Two
Artistic Credo: *Oku* Inner Space within a Butterfly Aesthetic

2.1 Steiner Spirituality: A Syncretism of Christianity and Buddhism

My aesthetic as a composer embraces the spiritual beliefs of philosopher Rudolf Steiner\(^2\). Evolution transcends Darwinism\(^3\) and extends to the realm of the material, physical world into the spiritual world in Steiner’s philosophies (Steiner, 1994). From this perspective of Steiner’s philosophy, the epochs of antiquity, of ancient India, Mesopotamia, Egypt, Scandinavia, ancient Greece and the medieval period are successive stages of cultural and spiritual development of the earth that led to the modern era (Steiner, 1909). The spiritual deities that belong to these eras are regarded as having significant roles for the world’s spiritual evolution (Steiner, 1992, p. 64).

In this connectedness, Steiner spirituality is inclusive and connects to many historical spiritual streams. I have been interested in and have studied the philosophies of Rudolf Steiner for forty years. Steiner delivered his body of knowledge in thirty books and in six thousand lectures that he gave in Europe (Steiner, 1947, pp. 165-179). He referred to this knowledge as spiritual science, and treated it as an objective science that connected to the physical sciences. Under the umbrella of spiritual science, Steiner initiated activities in education, agriculture (bio-dynamic agriculture), philosophy, the arts (including architecture, music, painting, sculpture, eurythmy, design), medicine, economics, the social sciences and religion.

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\(^2\) Austrian philosopher Rudolf Steiner (1861-1925) gave thousands of lectures in which he described the functions of a spiritual world co-existent and inter-dependent with the physical world. Steiner’s lectures on spiritual science are available on line at the Rudolf Steiner Archive, http://www.rsarchive.org

Essentially, spiritual science is a conduit by which traditional and ancient religions and philosophies are interpreted in a form that is compatible with modern intellectual thought. The background to Steiner’s syncretic stance can be understood within a context of traditional Christianity and Buddhism, which in Steiner’s philosophy are two spiritual streams that overlap and interconnect with one another.

**Traditional Christianity and Buddhism**

Christianity is a major world religion that contains doctrine concerning broad aspects of human spiritual life in which the incarnation of Jesus Christ has a central role. It may be seen that “The origins of Christianity lie, historically, in the life and ministry of Jesus, extended through his death, resurrection and ascension” (Oxford, 2003). Taken in his historical role, “Of all the known people of the world, living or dead, Jesus is the most influential” (Blainey, 2011, p.3).

Christianity has a cosmogony, that is, a view of the creation of the universe, and the creation of mankind by God occurs within this. Included in Christian doctrine is a cosmology that has a view of the nature and role of spiritual beings such as angels, archangels, seraphim and cherubim, as well as the Holy Trinity of the Father, the Son and the Holy Ghost. Good and evil are also part of the Christian world view, and different Christian traditions vary in their views of guilt, sin and free will. However, Christ’s role in human redemption is part of all Christian traditions.

The basis of the knowledge contained in orthodox Christianity is found in the Bible. “Traditionally Christians have seen the Bible as the inspired word of God” (Lane, 2013, p. 21). This is supported by Jesus Christ giving authority to the Scriptures of the Bible: “If he called them gods, to whom the word of God came – and Scripture cannot be broken” (John 10:35). What Christians call the Old Testament is the Jewish scriptures or Tanakh, written before the birth of Christ; the New Testament is principally about what proceeds from the birth of Christ. Concurrent with knowledge of the Bible is the practice of prayer and worship,
and in this the church has a central role in bringing people together to worship, pray and to enact the rites of the Church.

**Creation and Spiritual Beings**

The creation of the universe proceeded from the word of God, who said “Let there be light and there was light” (Genesis 1:3). Because the universe was from God’s word, it is not divine, but is intrinsically good: “Everything created by God is good, and nothing is to be rejected if it is received with thanksgiving” (I Timothy 4:4).

That which is not good in humans is addressed in the Bible as sin. Sin has many meanings and roles in Christian doctrine, including trespassing and transgression, rebelling against God and being disobedient, wickedness and perversity, lust and evil desire and failure, or missing the mark (Lane, 2013, p. 69). The problem of human sin is addressed through the sacrifice and resurrection of Christ and repentance, including conscious activity to not be sinful in daily life, and through prayer.⁴

**Christ and Human Redemption**

Christ was incarnated on earth in order to be the savior of the world: “Jesus said to him, “I am the way, the truth, and the life. No-one comes to the Father except through me”” (John 14:6). He is both a human being, and the divine Son of God, who acts on earth according to the will of God: “Truly, truly, I say to you, the Son can do nothing of his own accord, but only what he sees the Father doing” (John 5:19).

Jesus Christ has four principle roles within Christianity: as a teacher, as victor over Satan, as atoning for human sin, and as a part of the triadic Godhead of the Father, Son and the Holy Ghost. As a teacher he operates through example: “For

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⁴ A prayer that addresses sin is as follows: 'Almighty God, our heavenly Father, we have sinned against you and against our neighbour in thought, word and deed, through negligence, through weakness, through our own deliberate fault. We are truly sorry and repent of our sins. For the sake of your Son Jesus Christ, who died for us, forgive us all that is past and grant that we may serve you in newness of life to the glory of your name, Amen (Common Worship, Holy Communion in Lane, p. 77).
you know the grace of our Lord Jesus Christ, that though he was rich, yet for your sake he became poor, so that you by his poverty might become rich” (2 Corinthians 8:9).

In facing Satan’s temptations he gained victory over Satan (Matthew 4: 1 – 10, Luke 4: 1 – 12) as well as by experiencing death on the cross (Romans 6:8). As God being born as a human he was able to atone for human sins: “He himself bore our sins in his body on the tree, that we might die to sin and live to rightousness. By his wounds you have been healed” (1 Peter 2: 24). Christ and his life as a human on earth offers redemption to mankind: “Now may the God of peace himself sanctify you completely, and may your whole spirit and soul and body be kept blameless at the coming of our Lord Jesus Christ” (I Thessalonians 5: 23).

By contrast, Buddhism is a singular major world religion because it incorporates both secular and sacred approaches, for “Buddhism doesn’t require a belief in God or in a holy scripture to be taken on faith” (Hagen, 2012, p. 196). Buddhism originated in the 6th and 5th centuries BCE in India when Gotama became enlightened. He incorporated the basic tenets of Hindu cosmology and psychology that are “long cycles of time, and equally long periods through which a self or soul, *atman*, is reborn as it moves, controlled by karma as cause, towards freedom or salvation, *moksa*” (Oxford, 2003, ‘Buddhism’); however, these were greatly modified within Gotama’s teachings.

**Traditional Buddhism**

The doctrine of Buddhism contains the Four Noble Truths (the truth of suffering, the truth of suffering’s cause, the truth of suffering’s cessation and the truth of the path), the Eightfold Path (right view, right intention, right speech, right action, right livelihood, right effort, right mindfulness, right concentration), and *paticca-samuppāda*, a twelve-step chain of cause that gives rise to enlightenment and the continuing process of reappearance (Landaw, Bodian and Bühnemann, 2011).
In the fourth century BCE, Buddha's teachings were collected into canons around which many different schools were formed. In the third century BCE Buddhism began to spread throughout India, spurred by its adoption by the ruler Aśoka. Concurrently, there was the development of pilgrimages, *stupas* and their associated rituals, art and image making. In the subsequent two centuries there was a change in the focus of Buddhism, away from working as much as possible towards a measure of spiritual enlightenment and more towards attaining all that Buddha taught but unselfishly returning to help others (*bodhisattva*). From this a new array of buddhas and bodhisattvas was added to the cosmology.

“All schools of Buddhism place great emphasis on the importance of practice” (Bachelor, 2015, p. 25). The Sōn (*Cha/Zen*) school that is widespread in Japan, incorporates aesthetic experience and a wide range of arts within its practice, including calligraphy, poetry, painting, sculpture, gardening and martial arts. “By contrast, the Indian-based schools of Southeast and Central Asia have tended to be suspicious of art, treating it as a distraction from realizing the contemplative state of mind required for enlightenment and liberation” (Bachelor, 2015, p. 243).

**Steiner’s Syncretic Christianity and Buddhism**

At the heart of Steiner’s spiritual work is an alternative understanding of Christianity to that of conventional church theology: “Thus through the Mystery of Golgotha something took place that has brought a completely new course of events into our earthly evolution” (Steiner, 2000, p. 25). Steiner saw Christianity as an impulse leading into the future that had the capacity to renew and transform human life on earth.

In Steiner spirituality, Christianity is interpreted from the point of view of reincarnation and forms a direct relationship to Buddhism. In this, it deviates both from traditional Christianity and Buddhism that do not present such intersections in their doctrine. Steiner states “The Gloria heard by the shepherds in the fields was an intimation from the spiritual world that the forces of Buddha
were streaming into the astral body of the child Jesus described in the St Luke Gospel” (Steiner, 2000, p. 285).

During thirty years as a teacher at the Melbourne Rudolf Steiner School, I took part in weekly school meetings that began with a group meditation. Sixty teachers meditated together when a student or family was in distress, or when an issue needed resolution. Likewise, as spiritual phenomenology at the basis of my compositional aesthetic, meditation and inner listening form a part of my process that has an outcome in composed music.

(i) Experience of Steiner Ethos

I taught music in a Steiner school, attended study groups as well as reading and meditating upon Steiner’s spiritual science. In this way, Steiner’s spirituality has had a prolonged and active presence in my life. Steiner’s connection between Buddhism and Christianity has particularly interested me and impacted upon my compositional work in East Asia. Steiner identifies the illuminating star that was present at the birth of the Jesus as the transformed nirmanakaya, the astral body of Buddha (Steiner, 2000, p. 285). Steiner also notes that, “The soul of the Gautama Buddha has not again been in physical incarnation on the earth but is utterly dedicated to the work of the Christ impulse” (Steiner, 2000, p. 291).

Composer Anne Boyd connected the two religious streams of Christianity and Buddhism from a different perspective in her compositions: “I began to attach to my music the idea of Christian love intersecting with Buddhist silence” (Boyd, 2006, p. 11).

In Steiner spirituality, the now excarnated Buddha works with the Christ impulse in the spiritual worlds (Steiner, 2000, p. 291). The relationship of Buddha to Christ connects eastern and western spirituality, and gives Christianity a role in the continuum of religious and spiritual development throughout history. As Robinson observes, “God is the God of history. Christianity is a creature and creator of history. On these grounds alone it is absurd to think history could possibly lack relevance” (Robinson, 2015, p. 154). My knowledge of Steiner’s spirituality bridges my Western spirituality to East Asian and Zen Buddhism. It is

(ii) *Personalized Steiner-Christian Belief*

My relationship to Christ is my own; I do not hold a sectarian view. I often experience my spirituality with a degree of bafflement, perhaps because as Robinson says “One compelling fact is that Christianity is difficult. This is true because it is based on ancient texts and on a vast and diverse body of thought and interpretation” (Robinson, 2015, p.164). By pursuing my Christianity chiefly, although not exclusively, through the lectures and writings of Rudolf Steiner, I am able to enter into what I experience as a genuine, if flawed, spiritual life. This impacts deeply upon my music.

Robert Sherlow Johnson noted of French composer Olivier Messiaen that “the whole of Messiaen’s output is concerned either with the revelation of God through Christianity, the action of God in man in the form of love or, in the cases of the pieces in which birdsong predominates, the action of God in nature” (Johnson, 1975, p. 41). Likewise, my music often connects to a spiritual view of man and nature. This occurs in such works as *Wave to the Depths* (2002) for solo piano, in which the creation of water is explored, and in my percussion quartet *Dragonfly, Butterfly, Mosquito* (2001), and *Tiger Snake* (2001) for chamber ensemble.

My spirituality is less overtly expressed in such works as *Butterfly Modernism* (2011) where Australian coastal modernist architecture is the subject of the music. In this work, the human architectural response to landscape is an expression of man’s relation to the spiritual world that has created nature. This is not dissimilar to Messiaen in that, despite the depiction of natural birdsong being his publicly perceived ‘signature’ in music, he has stated “I’ve listened with intense emotion to the waves of the sea, to mountain torrents and waterfalls, and to all the sounds made by water and wind” (Samuel, 1976, pp. 12 – 13). In my case it is a conceptual attitude to nature and its processes from a spiritual perspective that concerns me, rather than the sounds of nature.
(iii) **Steiner-Christian Ethos in Composition**

In my composition, I seek to explore and research the spiritual world that lies behind our material world. I want to illuminate the truth, the love and the beauty not just of the physical world that can be apprehended through the senses, but also that which is inner and invisible, inaudible and elusive. Composing is often an act of faith, in which I explore the mystery and grace of the world and all that it contains, hoping to share rich discoveries.

My spiritual beliefs are such that when I compose I consider that “Art is the creation of an organ through which the Gods are able to speak to mankind” (Steiner, 1914, p. 3). I feel that I need an open heart when I compose, for “We understand the speech of the Gods by learning how to listen with our hearts, not by using intellectual agility and giving symbolic or allegorical meanings to myths and artistic forms” (Steiner, 1914, p. 7). Without such intentions, I believe that my music would be vacuous, shell-like and devoid of life.

**Spiritual Phenomenology as Basis for Creativity**

Marilynne Robinson notes that there are broad and unspecific associations when she states, “I am a Christian. There are any number of things a statement of this kind might mean and not mean, the tradition and its history being so complex” (Robinson, 2015, p. 150). My Steiner-Christian spirituality is one in which reincarnation is a defining characteristic; in this it diverges from most church-based forms of Christianity. It is not so concerned with the role of Christ as a teacher; rather, it is the fact of Christ as a spiritual force incarnating in a human body and the consequences of this for the earth that is important. Steiner notes, “This is the being who has gradually become the spirit of our earth, the aura of our earth, since his blood flowed on Golgotha” (Steiner, 2000, p. 24). These are aspects of Steiner-Christianity that impact upon my compositional approach.

(i) **Experience of Christian Ethos**

I grew up in a freethinking household, one that expressed in practical everyday life a sense of goodwill towards other people. Despite that my parents didn’t discuss religion or spirituality (save for my father telling me he believed in
reincarnation\textsuperscript{5}, their kind and good-natured behavior, their positive and encouraging speech and their lively, enthusiastic connection to everyday life and people was such that I believe that they lived from an impulse that was Christian.

I have observed that cognizance of spirituality and a claim to be working from it do not necessarily go hand in hand with a genuine expression of spirituality. My claims to working spiritually in my composition may in fact be self-delusion. My attempts to connect composing to my spirituality are no guarantee of success. I am aware of the danger that Robinson elucidates, that “we poor mortals are so far enmeshed in our frauds and shenanigans, not to mention our self-deceptions, that a serious attempt at meaning, spoken and heard, is quite exceptional” (Robinson, 2015, p. 146). My Steiner-Christian beliefs and investigations are what I hope and intend to have an impact upon the music that I compose.

2.2 Credo

Spirituality as Metaphor

When I seek to capture an elusive aspect of experience and translate it into composed music, I seek for what I believe to be worthy connections within spiritual teachings and philosophies, including the knowledge base of my Steiner spirituality. The spiritual knowledge that I identify as important for the piece of music is incorporated into my daily meditation, which accompanies my compositional process. This knowledge is meditated upon repetitively, so that it can be experienced deeply within my psyche.

\textbf{(i) Meditation Process}

After meditating, I wait. This waiting period is an essential part of my compositional process. In this I resemble a photographer who waits in a

\textsuperscript{5} Reincarnation: “1. the belief that on the death of the body the soul transmigrates to or is born again in another body. 2. The incarnation or embodiment of a soul in a new body after it has left the old one at physical death” (Collins English Dictionary, accessed April 5\textsuperscript{th}, 2016). For Steiner belief in reincarnation was apart of Eastern spirituality, and was only just entering into Western spiritual thought: “Oriental culture has knowledge of the great cosmic Laws revealed today by Spiritual Science, namely, those of the return of the human being in different Earth-lives, and of Karma” (Steiner, 1912).
landscape for the subject to materialize in the exact moment that the photograph is to be taken. In this context, my spirituality is the lens that I attach to my inner camera. It gives particular nuances and focus to my inner landscape.

When I seek for a particular motion, harmony or momentum to arise within my music, I inwardly ‘soak’ it with what can be compared to a distilled essence that has emerged from the meditations. It mixes and finally melds with other thoughts and feelings, engendering an impulse towards a new composition. My experience is not dissimilar to Ross Edwards, who describes a meditative process whereby “I was sitting by myself in a dry creek bed lined with cabbage-tree palms” wherein he experienced a Taoist moment of awareness (Stanhope, 1994, p. 75). On some occasions I feel as if my will responds to this process with an inner force that resembles a torrential stream, one that would be capable of unearthing houses and causing embankments to slide if it were in the physical world; throwing my inner landscape into disarray and chaos. It provides momentum that drives the composed music forward.

At other times, my spirituality functions as though it lightly sprinkles an elusive and barely perceptible layer upon my thoughts and feelings, like the delicate gossamer of fine eucalypt blossom that blows through a street during a late spring wind. At these moments it is as if my composition is blessed with a subtle movement and intangible direction. I feel the presence of living spiritual powers.

The knowledge that I draw from my spirituality, connected to many world religions and ancient philosophies, is as though a trusty boat for my composing; one that is sea-worthy and balanced. It takes me into rivulets, creeks and rivers, then out into the bays, straits, seas and oceans of my inner landscape. It opens previously unknown worlds to me. It takes me to new worlds of sound and experience, like a portal, and these I seek to translate into composed music. Sometimes it leaves me stranded and beached! Tacey notes of Australian geological features that connect to the Aboriginal Dreamtime: “these great stone monuments could act as mythical openings, if we would but allow ourselves to be
opened by them” (Tacey, 1995, p. 32). In this sense, my spirituality is accessed through an inner portal, through the *oku* layers of my psyche (see Figure 2.1).

![Figure 2.1: Inner Listening, Photo: Composer, Siri Hayes](image)

**(ii) Composed Music as a Spiritual Fingerprint**

The composition of music has necessitated the drawing together of myriad aspects of my psyche to co-operatively function. This has resulted in an individual fingerprint of musical gestures, including the following:

![Example 2.1: Uneven Semiquaver Groupings, Movement IV](image)

Eve Duncan, *Why People Love the Rose, Four Blackboard Pieces*, bars 11-12
(a) Uneven Rhythmic Groupings
This is a particular approach to time organisation in my use of rhythm. This is evident in Why People Love the Rose (2007) for piano quintet, where groupings of seven, three and four semiquavers in 13/16 timing created uneven rhythmic emphasis, contributing to the evolution of a distinctive time experience (see Example 2.1).

(b) Momentary Energy Injections
This is the use of timbral qualities created by particular combinations of articulations, such as the use of rapid bowing, glissandi and staccato in The Butterfly House (2011) for piano quintet (see Example 2.2).

Example 2.2: Rapid Bowing, Staccato and Glissandi Tonal Energy Injections
Eve Duncan, The Butterfly House, bars 11-13

(c) Suspended Time as a Portal
This is the use of climactic points of stasis, that are intended to evoke an internal experience, congruent with hidden oku space. In this sense, stasis becomes a portal for inner space experience. This occurs in Kyriotetes (2000) for solo
violoncello, where double stop trills followed by prolonged *piano* double-stop harmonics at a slower *meno mosso* tempo draws the music to a point of stasis that operates to evoke a sense of a spatial climax (see Example 2.3, bars 49-55).

Example 2.3: Climactic Stasis Evokes *Oku* Space, Eve Duncan, *Kyriotetes*, bars 47-55

Example 2.4: Wide Register with Sudden Narrowing
Eve Duncan, *Butterfly Modernism*, bars 80-85
(d) **Vast Vertical Spaces as Energy and Territory**
This is the use of a wide register to give momentum, a growing sense of vitality and to define contrasting areas within the music. This occurs in *Butterfly Modernism* (2011) for piano quintet within which trills, grace notes and *staccato* invigorate within the wide register, which suddenly narrows (see Example 2.4).

(e) **Dark, Low, Serious Chopping as Spirit-Material**
This is an emphasis upon brief low tones and ostinato as a means of sonically evoking the overlapping of physical and spiritual space. This is congruent with the connection of physical and spiritual space through layering in Japanese *oku* space. In *Wave to the Depths* (2002) for solo piano, a low-register ostinato delineates both physical and spiritual space, expressing the creation of physical water out of spiritual substances (see Example 2.5).

Example 2.5: Low Ostinato Evokes the Overlapping of Spiritual and Physical Space, Eve Duncan, *Wave to the Depths, Movement One*, bars 53-59
**(f) Dronal Containment**

This is the use of low register drones to evoke a crossing point of spiritual and physical space, wherein the drone acts as a sonic portal that connects to *oku* inner space. In *Sydney Opera House, Movement II* (2012), the violoncello and contrabass drone is tonally shaded by *staccato*, *sul tasto* and *sul ponticello*, echoing the Aboriginal *didjeridu*. It connects physical and psychic space by evoking the Opera House as both a constellation in the night sky and in the Dreamtime (see Example 2.6). Peter Sculthorpe likewise used low drones in his compositions, which he related both to the *didjeridu* and to horizontal Australian land: “In mirroring the flatness of the landscape I was adding a kind of didjeridu sound to my music” (Webb, 2014, p. 1).

![Example 2.6: Low Drone Echoes Didjeridu](image)

*Example 2.6*: Low Drone Echoes *Didjeridu*, Eve Duncan, *Sydney Opera House, Movement II*, bars 257-259
(g) **Butterfly Textural Juxtapositions as Life**

This is the use of sudden contrast to enliven and focus the ear upon the unfolding of musical gestures. These sudden contrasts have in particular compositional contexts associated with Australian Aboriginal themes. In *Runner of Light* (2000) for string orchestra and *didjeridu*, Aboriginal themes are articulated in a reference to dot paintings with the use of *glissandi*, *staccato* and rapid bowing within fractionally separated silences, that enhance the contrast (see Example 2.7). Composer Liza Lim likewise articulates Aboriginal themes in her work *Shimmer* for solo violoncello where “Sonic shimmer can take many forms: homorhythmic pulses, tremolos or the granulated hiss of a rainstick” (Rutherford-Johnson, 2000, p. 4).

![Example 2.7: Sudden Contrast with Interpolated Silences](image)

_Eve Duncan, Runner of Light, bars 32-40_

(iii) **Composition Performance as Spiritual Platform**

I consider that my space and time sensibility, which functions as a part of my aesthetic, pervades the way in which I organize musical elements into my composition, bringing a personal stamp to all my music. In relation to a composer’s aesthetic, Chinary Ung says, “I find ‘fingerprint’ to be a useful metaphor” (Ung, 2015), and likewise my artistic fingerprint is evident whether or not I am conscious of how it operates. In addition to my intellect and my feeling for artistry, there is another essential component in my approach to
composing, which has indelible musical gestures. This occurs in *Seahorses* (2009) for percussion quartet, where the space and tidal time of Port Phillip Bay water enters into the sonic spacing of the pitched and unpitched percussion instruments in triplet and quintuplet rhythms combined with rapidly oscillating fifths, resulting in a personal time and space sonic evocation.

![Example 2.8: Evocation of the Space and Time of Port Phillip Bay Displays a Sonic 'Fingerprint', Seahorses, bar 24.]

2.3 Dimensional Concepts

There are eight principles that balance and guide my intuitive compositional decisions within my psyche. They function as dimensional concepts within my aesthetic. These eight principles are interconnected and operate with mutual flow amongst one another.

*(i) Inner Listening*

Cambodian Buddhist composer Chinary Ung notes: “In my composing I have learnt to listen to an inner voice” (Ung with Greene, 2008, p. 34). Likewise, I have found that over a period of time, inner listening has become an essential part of
my process of composing music. Inner listening can bring an impression that my senses are merging, and it can be difficult to gauge whether a tone is being heard, seen or even felt. In this melding of the senses, my inner space has an aspect of being fuzzy space. There is a chaos that takes place that I respond to with active organisation of the inner elements that lead to composed music.

In the “struggle with emergence” (Haseman and Mafe, 2009) that occurs in my practice-based research through composition, inner listening functions as a guide that intuitively organizes my threefold impulses of East Asian aesthetics, Australian and European non-musical mathematics and Steiner spirituality to achieve transformative trajectories into composed music. These are controlled in my compositional aesthetic by dimensional concepts, which are: (i) inner listening, (ii) a space and time sensibility, (iii) oku and Australian inner space, (iv) from a perspective of East Asian aesthetics, (v) implementing Australian and European architectural mathematics into the music, (vi) and (vii) extending this to the architectural mathematics of nature and humans and (viii) metaphysical Steiner spirituality.

**(ii) A Space and Time Sensibility**

My inner space and time sensibility, which I consider to be uniquely Australian and which is a key aesthetic element within my composition, has an impact upon the way time and space is organised in my composed music. Broadly speaking, the implementation of a space-time sensibility in composed music is evident in the qualitative nature of the organisation and placement of musical elements in the score that is created by a composer. Its presence weaves in nuances of articulation and in the differing qualities that arise when particular notes are placed in relation to one another. It is found in the use of the relationship of high and low register, in varying aspects of the use of rhythm, as well as in the choice of inclusion or exclusion of particular musical elements. It is an intrinsic part of a composer’s sonic landscape.

My awareness of the importance of a composer's space-time sensibility has grown after more than twenty years attending Asian Composers League festivals.
in the Asia-Pacific region. Through hearing live performances of the music of composers from diverse cultures within this region, I have observed the impact of the formative environment of a particular culture and geography upon a composer's aesthetic. Hearing my own music performed in the Asia-Pacific region has alerted me to the active presence of a personal space-time sensibility. It has alerted me to the fact that my origins on the semi-rural suburban fringe of Melbourne, with ocean and straits nearby, and a hinterland of the vast spaces, has impacted upon the sense of space and time in my music.

(iii) Oku and Australian Inner Space

My space and time sensibility resonates with oku, a Japanese Buddhist aesthetic concept of inner space. Oku is an experience of inner space encountered through passing through layers in physical space. Japanese architect Fumihiko Maki notes that: “Oku is the spiritual center that lies at the core of a multi-layered space” (Maki, 1986, p.12). In a Japanese context, oku is generally associated with limited external spaces generating the experience of inner space, such as in densely populated cities such as Tokyo. In the urban context of Japanese city spaces, the psychological and physical experiences of space are interconnected, for “Oku is an intangible quality of space, unreachable and not feasible; it is hidden, secret, deceptive, surrounded, and protected by successive layers of spatial closures” (Lippa, 2012, p. 146).

As an aesthetic, oku may be seen to offer a counterbalance to Australian perceptions of space. I posit that consciousness of Australia’s vast spaces can be carried as an inner space by urban and coastal dwellers, even when they are

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6 The Asian Composers League holds annual and biennial festival-conferences in which contemporary art music and traditional music of the Asia Pacific region is performed and disseminated (www.asiancomposersleague.com).

living in congested urban spaces. *Oku* offers a valuable perspective on Australian space, one that links the vast external spaces of Australia with an inner experience of compressed psychological space. In *oku* is there is a “process of generation of space as unidirectional, from outside inwards, passing through all the spatial layers and crossing the boundaries” (Lippa, 2012, p. 148). My space and time sensibility is an Australian version of Japanese *oku*. It operates as an aesthetic, that, when implemented in my composition, connects my creative inner space with the subsequent sonic space of my created music.

*(iv) East Asian Aesthetics*

Through an ongoing dialogue since 1995 with several composers from the Asia-Pacific region, I have experienced a resonance with aesthetic aspects of their composed music. This dialogue is a key component in the development of a personal compositional practice, by virtue of the resonating points engendering a continually renewing awareness of my space-time sensibility and the consequent exploration of aspects arising from it. I have not consciously adopted East Asian and Pacific practices; rather, these resonances have illuminated my *oku*, my Australian space-time sensibility. Following this, I have wanted to explore my space-time sensibility in my music. This has led to my incorporating the non-musical mathematics from the harder, human architecture of coastal areas and the softer, natural architecture of the natural world and into my music.

*(v) Architectural Mathematics*

Mathematics is integral to all composed music. There can be no composed music without consequent measurable components of duration, rhythm, pitch and harmony. Knowing that composed music contains measurable elements, I was interested in hearing the effects that might be engendered by incorporating specific non-musical mathematics into my composition that related to my Australian space-time sensibility.

Australia is a huge island continent with a vast interior and extraordinary length of coastline. The population density is the lowest in the world for a large country, even lower than Canada and Iceland. There are only three people per square
kilometer (Australian Bureau of Statistics, 2011). Most Australians live in or near towns and cities by the coast. My intuitive view is that it is plausible that the mathematics derived from coastal areas might have implicit aspects of an Australian space-time character imbedded within it. Following from this, it is also plausible that this mathematics might give rise to distinctive auditory qualities when imbedded into the composed music.

(vi) The Soft Architecture of Coastal Nature

Australia is surrounded by sea, and it is the largest island continent. In my opinion, the coast is as vast and distinctive as the inland regions of Australia. I chose the measurable elements of tide levels to generate the sonic spaces of Australia’s coastal regions in my piano concerto *Sydney Opera House*. These tide levels continually change from high to low, and back again, and in their cyclical characteristics they are connected to the changing cycles of the full to the new moon. I wanted to see that if by creating a parallel of the changing tide levels in the mathematics of the music a sense of its space and time would be perceived in the created music. This was a way of exploring an aspect of my Australian space-time sensibility, partly formed by a childhood exposure to coastal waters. I extended this exploration in my opera *The Aspern Papers*, where the tidal mathematics of Venice was interpolated into the music.

(vii) Hard Architecture of Humans by the Coast

My view is that modernist coastal architecture is a strikingly distinctive way in which a space-time sensibility was expressed. My intention was that by creating a mathematical parallel in my music to the mathematical dimensions and proportions in Australian coastal architecture, I would bring a specific cultural space and time sensibility into my music. Likewise, it was a way of exploring my space and time sensibility within my composition, as the architecture of the modernist period was a part of my childhood, the time in which my space and time sensibility was formed. I explored Australian modernist architecture in *Sydney Opera House*, and extend this further by incorporating the non-musical mathematics of the architecture of Andrea Palladio in my opera *The Aspern Papers*, which is set in Venice, as well as the non-musical mathematics of the
maps of the Venetian alleyways. Likewise, I incorporated the architecture of two paintings by using the proportions of their spatial sections in *The Banquet of Cleopatra* and *In a Corner of the MacIntyre*, both for brass quintet.

**(viii) Metaphysical Steiner Spirituality**
My Steiner spirituality is put into practice through the meditative aspect of inner listening when composing. This is where I experience an interaction with the non-material world, and it is a rich resource. Steiner’s spiritual science is a part of my inner psychological space, and as one of the eight dimensional concepts that function as intuitive guides by which I organize diverse elements in my composition.

**Summary: Real Life Experience and a Developing Butterfly Aesthetic**
The *oku* inner space within my butterfly aesthetic is intimately related to my real life experience as teacher for thirty years in a Steiner School, and to my thirty-six years of a Steiner-based daily meditation practice that precedes my daily compositional practice. The spiritual phenomenology of Steiner, with its Christian and Buddhist content, has formed a basis for my creativity. By operating (metaphorically speaking) as a trusty boat upon the waters of life and as a meditation process that has led to a spiritual fingerprint that is lightly but distinctively embedded upon my compositional techniques, this spirituality is an integral and potent part of my compositional practice. It is the context in which the eight dimensional concepts that I employ operate, and it spans from an inner listening process, to employing an inner space and time sensibility, to implementing architectural mathematics into my music.

My Australian *oku*, my space and time sensibility has materialized as a key element in my work as a composer. This is in part because of a prolonged inter-cultural interaction for more than twenty years with key composers of the Southeast Asian region through participating in the festivals and conferences of the Asian Composers League, where I interact with these key composers. This is expanded upon in *Chapter Three, Oku, Ma, Yŏūm and Drone as Asia-Pacific Intellectual and Musical Contexts.*
PART TWO: INTERCULTURAL JOURNEY
Chapter Three

*Oku, Ma, Yōūm and Drone as Asia-Pacific Intellectual and Musical Contexts*

One of the eight dimensional concepts that operate upon my aesthetic is my Australian space-time sensibility. Integral to its development has been an ongoing dialogue for more than twenty years with several composers from Southeast Asia and the Pacific region, through the Asian Composers League. Within this intercultural relationship, key points of resonance within our diverse aesthetics have emerged, particularly in relation to shared space-time paradigms. This has contributed to the emerging of consciousness of my space-time sensibility, and flowing from this, a strengthened ability to implement my space-time sensibility within my compositional practice. I see this practice as a type of songline across Pacific borders, which creates a dialogue between Australia and East Asia in a musical sense.

A Platform for Asian-Pacific Aesthetics

The Asian Composers League (ACL) was formed in 1973. This followed contemporary music events within the region such as the 1966 UNESCO Music of the Aseans Festival in Manila, organized by Filipino composer José Maceda (Tenzer, 2003, p. 109). It followed in the footsteps of another cross-cultural composer organisation, the International Society for Contemporary Music that likewise presents performances of the contemporary music of the represented countries and related theoretical papers.

The ACL is unique, however, in recognizing the rich resource that Asian-Pacific traditional music offers to contemporary composers. By including performance and dissemination of the traditional music of its regions, it offers composers a unique resource of technical, artistic and aesthetic material for contemporary music composition. Musicologist Michael Tenzer attending an ACL Festival in 1997 observed that: "A recurrent, implicit theme of the conference was that

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8 The inaugural Asian Composers League meeting with Japan, South Korea, Taiwan, Hong Kong and the Philippines was held in 1973 (http://www.asiancomposersleague.com)
composition, theory and ethnomusicology should interact symbiotically and are impoverished if remaining separate” (Tenzer, 2003, p. 111). The countries that comprise its membership include Australia, Korea, Hong Kong, New Zealand, Japan, Taiwan, the Philippines, Israel, Tatarstan, Thailand, Turkey, Indonesia, Malaysia, Singapore, and Vietnam; these countries collectively representing diverse traditional music practices. By attending ACL festivals since 1995 I have been exposed to a great compositional resource.

Figure 3.1: Young-Eun Paik on a Korean Mountain
Photo: Site reading, Siri Hayes
3.1 A Dialogue with Asian-Pacific Composers and Their Spatial Aesthetics

My awareness of my compositional *oku* is indebted to the breadth and richness of an interaction since 1995 with the ACL and its composers. The inclusion of traditional music of the Asia-Pacific at ACL Conference and Festivals has allowed an ongoing exposure to a variety of culturally derived spatial aesthetics. A deep appreciation of the diversity of these cultures has grown within me. The composers with whom I have a dialogue, and with whom I have experienced a resonance are from culturally diverse regions: Young Eun Paik from Korea (see Figure 3.1), Isao Matsushita and Masao Endo form Japan, Ramón Santos from the Philippines and New Zealand-born Bruce Crossman, who is an Australian.

An interaction with traditional Asian-Pacific instrumentalists is also a part of this ongoing dialogue. I met Korean *gayageum* performer Ji-Young Yi and Australian *didjeridu* player Tom E. Lewis at ACL festivals, and they invited me to compose for their instruments (See Figure 3.2). This brought to the fore my awareness of

![Figure 3.2: Gayageum Performer in the Korean Mountains, Photo: Season finale, Siri Hayes](image)
the cultural aesthetics implicit in the idiomatic techniques of their instruments. In the case of the gayageum, a dramatic after-space moment occurs when its sharp sforzando and raspy microtonal articulations fall away, and the didjeridu explores elusive and intangible space and time within its basis in music of a single tone. Because these instruments are closely linked to a specific cultural heritage, I had not previously composed for them, as I did not want to run the risk of unknowingly disrespecting these cultural origins. I needed an invitation from performers of the instruments. This gave a particular nuance to the music that was subsequently composed, because I was consciously working from a perspective of cultural respect.

Spatial Aesthetics: Spirituality or Geography?
Japanese architect Fumihiko Maki traces the origin of Japanese oku to early Shinto shrines in the innermost part of mountains, thereby connecting its origins to both spatial geography and spirituality (Maki, 2008, pp. 157-158). José Maceda connects the common use of musical metres of four used in traditional Asian music to the commonly four-sided square Asian temples (Maceda, 2001, p. 147). Thus the number four has importance in both the space of spiritual temples and in musical space. Likewise, my Australian oku has its origins in spiritual and geographical spatial aspects of Australia. My ongoing dialogue with composers of the Asia–Pacific, by which I have deepened my knowledge of the aesthetics of their country-of-origin, has illuminated the impact of both spirituality and spatial geography upon the development of musical aesthetics.

Japanese and Korean Geography and a Parallel in Ma and Yŏum Aesthetics
Japan and Korea share a preponderance of steep mountains, and a relative scarcity of flat land within their country confines. The aesthetics of both countries include references to "between" areas in music, after the articulation of a note when the lingering tone fades into silence, and before the creation of the next note. In Japan, this space is referred to as ma, and its written character is depicted as the sun between two leaves of a gate (Snodgrass, 2006, p. 231). The character resembles the space between two mountains; like a valley over which the sun passes, the space of which is as ‘full’ as that of a mountain.
Ma is intrinsic to the playing of Japanese shakuhachi, which has its origins in Zen Buddhism practices. In shakuhachi performance, the ma interval of silence “is not simply of physical duration, but is also a gateway through which a possibly undefinable ‘something’ may present itself” (Franklin, 2008, p. 96). Japanese composer Torū Takemitsu defines the role of ma in Japanese music as fundamental: “Ma is the mother of sound and should be very vivid. Ma is living space, more than actual space” (Takemitsu, 1989, p. 213).

Korean traditional music gives prominence to the ‘between’ aesthetic of yŏŭm, that may likewise be seen to have a tangible parallel in the gaps between the many steep mountains in its geography. Yŏŭm is the after-tone that occurs after a string instrument has been plucked, and it is “considered the most important characteristic of traditional Korean stringed instruments” (Howard, 2002, p. 850). Yŏŭm, like ma, is associated both with nature, as well as with transcendent experience (Howard, 2002, p.849).

The sound of a plucked string of the Korean traditional gayageum has a strong auditory presence and it lingers for only between one and three seconds before it becomes silent (Yi, 2011, p. 271). The idiomatic gayageum techniques address the manipulation of tone by the performer, such as by vibrating its moveable bridges to cause an oscillating tone that decays into silence. The alteration of the after-tone, also called lingering tone, is a central characteristic of traditional gayageum music. Its impact is heightened when silence is allowed to follow.

Yŏŭm and ma are not in the common vocabulary of Australian aesthetics, but do exist as sub-concepts within its musical tradition. Neither is the spatial experience of an old, worn-down geology in Australia comparable to the relatively recently formed geography of Korea and Japan. Yet yŏŭm and ma aesthetics bring an awareness of the capacity for silence to bring about spatiality distinction in music. Awareness of these aesthetics in the music of composers with whom I have a dialogue has ultimately impacted upon my own music. The Japanese aesthetic of ma brings distinction to the music of Japanese composer Masao Endo, one of the composers with whom I have an ongoing dialogue.
**Masao Endo: Sonic Ma and Oku**

The aesthetics of Masao Endo’s double *shakuhachi* concerto *Pinnacle of Wind* music derive from the *ma* aesthetics implicit in traditional *shakuhachi* music. The work commences with a three minute unaccompanied *shakuhachi* duo in which two players enter from the back of the auditorium, walk down its sides, and then progress to centre stage amongst the orchestra. The instrument is thus introduced in a solitary context, outside of the audience and orchestra, recalling the monastic *shakuhachi* player. This is an important spatial marking that connects the aesthetic of the work with the *komusō* tradition of Zen Buddhism.

In *Pinnacle of Wind* the aesthetic of *ma* is expanded upon, by being evoked sonically in the orchestra. The orchestra explores idiomatic *muraiki* strong breath expirations (Lependorf, 1989, p. 235); it includes *yuri* and *karakara* articulations (Lependorf, 1989, pp. 239 - 243), which are followed by *ma* silence. In the opening orchestral passage this is a recurring element, shown in the horizontal instrumental lines that are ignited by sudden *forte* and *fortissimo* punctuations. The horizontal and sustained brass melodic lines are injected with sudden dynamic punctuations. These interjections pass successively through the brass section to the string section, and then to the solo *shakuhachi*. Underpinned by the soft brilliance of sleigh bells, what is illuminated is the haunting element that can occur by implementing idiomatic *shakuhachi* techniques with a *ma* aesthetic. By pursuing this aspect, *ma* as a space/time interval gains focus and a sense of latent power that is augmented by the orchestra (see Example 3.1).

At times, the *ma* space/time interval occurs within sections of the orchestra. An example of this occurs from bars 30 – 31, where expiratory-like motifs descend in the woodwinds and strings, imitating the punctuated oscillations of *yuri* head-shaking. The intermittent silences in the different sections of the orchestra function not as pauses, but suggest *ma*. Layering and overlapping enforces the
Example 3.1: Shakuhachi-Derived Articulations in Orchestra
Masao Endo, *Pinnacle of Wind*, Rehearsal Mark A
Example 3.2: Layering as a means of Evoking *Ma* and *Oku* Musical Space
Masao Endo, *Pinnacle of Wind*, bars 30 – 35
impact of the *shakuhachi*-like articulations, and simultaneously connects the work to traditional East Asian ensemble music, which often incorporates layering of instruments in melodically horizontal lines. Timbral and textural aspects of the music are often in the foreground of this kind of traditional music, as they are in this work. The use of layering contributes to the creation of a sense of inner space, or *oku*, whilst the *ma* aesthetic develops the sonic spatiality of the work. The effect is delicate and compelling (See Example 3.2).

**Example 3.3:** An Evocation of Australian Sonic Spatiality, *Runner of Light*, bars 41–50
Endo's use of the *ma* aesthetic resonates with use of silence in my composition *Runner of Light* (2000) for *didjeridu* and string orchestra. In this work, intermittent silence between sections of *staccato* and rapid bowing, sonically conveys an Australian style of "between" moments, in which the silences are as important as sounded pitches (See Example 3.3).

Masao Endo's *Bounding* (2000) for six percussionists is a striking exploration of sonic space and spatial relationships. The aesthetic that pervades it strongly suggest *ma* and *oku*. There is a restrained use of percussion instruments, with emphasis given to tom-toms and bass drum, so that the material is generally unpitched and articulated through repeated and insistent attacks. In this way the loud percussion is not climactic; rather, it connects to the unfolding of *oku*, a particular inner space. “As an ultimate destination, innermost space often lacks a climactic quality. Instead, it is a process of reaching this goal that demands drama and ritual” (Maki, 2008, p. 162).

The music creates *oku* chiefly through layering techniques. In addition, the sound intensity generated by the layering of loud, and often sharply articulated tom-toms, bass drum, bongos and glockenspiel brings to the audience a visual focus upon the relationship between the players, as well as developing its specific sonic spatial awareness. By developing visual relationships between the instruments “The Japanese concept of space is not developed using only the intellect, but seems rather to derive from the relationship that each individual being establishes with the surrounding environment” (Lippa, 2012, p. 151).

In Endo's work, from Rehearsal Mark 12 to 14, there are diverse examples of layering, including the rapid passing of motifs at a fast tempo, the overlapping of motifs that move in succession from *fortissimo* to *piano* and back again, and the layering of tom-toms in rhythmic unison. The pulse rhythm of the glockenspiel, bass drum and bongos builds a sonic framework that propels the drama of the work forward. The relationship between the players is heightened in this
Example 3.4: Layering of Tom-Toms Contribute to the Evocation of “Unfeasible” Oku, Masao Endo, *Bounding*, Rehearsal Mark 12 - 14
interaction, with layering contributing an elusive sense of sonic space consistent with *oku* (see Example 3.4). Layering techniques as a means of creating *oku* is likewise present in my percussion work *Time and the Tides* (2009) a collaborative work with photographer Siri Hayes⁹, which is also largely for unpitched percussion. In *Time and the Tides* I incorporated the non-musical mathematics of tide levels as a means of evoking the movement of seawater in Westernport Bay.

The changing bowed pitches of approximately pitched prayer bowls have a parallel to the tidal heights. Higher tides were given a parallel in the use of louder dynamics, increased textural density and more rhythmic activity in the instruments. This is seen at bars 106–109, where lead sinkers and shells are shaken alongside rapid wind gong oscillations and large steel drums at a **fff** dynamic (See Example 3.5). Combined with the continuously bowed prayer bowls with penetrating harmonics, these insistent and haunting tonal qualities are the means by which I attempted to evoke an intangible *oku* of the sea.

![Example 3.5: Increased Layering, Dynamics and Rhythmic Activity Distinguish High Tide](image)

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⁹ See www.sirihayes.com/works/dredge
Bounding (2000), for six percussionists, achieves a distinctive presence through layering, rhythmic displacement and rhythmic unison, the use of rhythmic counterpoint, stasis and the presence of the Japanese *ma* aesthetic, that in successive passages contribute to its intrinsic *oku* spatial qualities. As in Pinnacle of Wind, the effect of these passages is cumulative and subtle. It creates powerful sound that is combined with areas of aural relief; a ‘seasoned’ tone that is generally preferred to pure tone by the Japanese (Garland, 2002). This is a kind of tonal graininess that recalls Japanese ceramics. The listener can experience physical sound, silence and a co-interior *oku* space. My music resonates with aspects of Endo’s music.

**Japanese Spatial Aesthetics and Matsushita's *Taiko Concerto***

Japanese music has developed principally as a practical activity; historically, little has been written concerning the development or practice of its musical aesthetics (Nettl, Garland, 2002). Despite this, it is richly saturated with aesthetics concerning space and time sensibilities that are specifically Japanese. This has resulted in the unique sound of contemporary and traditional Japanese music.

Isao Matsushita’s *Ten-Chi-Kyo-O Wadaiko Concerto No. 2* sustains a powerful momentum, in which there is a relentless unfolding of its material. In this work Matsushita’s intent is to evoke the “deep and peaceful world of Acala” (Matsushita, 2012, p.ii), a Japanese spiritual realm inhabited by Flying Gods. There is a sense of subtlety and refinement in the work, recalling courtly *gagaku* music (Crossman, 2014). It incorporates a Japanese flow aesthetic to achieve its vitalized peace.

**Flow Aesthetic in Japanese Architecture**

In traditional Japanese architecture, a room is placed within a house as a consequence of a flow of its internal space, without apparent logic or visual preparation. "It is like walking and looking at pictures at an exhibition or unrolling and rolling a scroll painting – each spatial component is viewed
Example 3.6: Japanese Flow and Transition Aesthetic
Isao Matsushita, *Ten-Chi-Kyo-O*, bars 77 – 80
successively” (Inoue in Carta, 2010, p. 30). Flow is created through the combined effect of a series of spatial layers: “In a traditional Japanese house, all rooms are arranged as a sequence from the most external and public to the more inner or intimate space, resulting in a continuous sequence of spatial layers” (Lippa, p.146). The aspect of layering is key, as it connects it to oku.

Matsushita’s work resonates with the Japanese architectural flow aesthetic (Carta, 2010); his musical transitions occur without preparation, and with a sense that they are the consequence of the flow of music (Crossman, 2014). At bars 77 to 80, spatial flow occurs when a sustained section of rhythmical sforzando interjections combined with flowing legato semiquavers suddenly transforms into repeated fortissimo semiquavers. The flow is seamless and the transition is instantaneous (See Example 3.6). In Matsushita’s concerto, momentum is built through a use of prolonged and dense layering throughout the work, and this connects it to the Japanese aesthetic of oku, observed as “…the spiritual center that lies at the core of a multi-layered space” (Maki, 1986, p. 12). This resonates with the use of spatial flow in my piano quintet Butterfly Modernism (2010). A passacaglia theme was passed between instruments in order to evoke the flowing curves of a building’s long hallways. Gentle triplets and sextuplets imitated the curved external and internal walls (see Example 3.7).

At bars 310 – 311 of Matsushita’s Ten-Chi-Kyo-O dense layering occurs in conjunction with rhythmic unison, where brass countermelodies give fiery intensity and embellish the music (See Example 3.8). This resonates with my work Archai (2010) for string quintet. In this work, layers of rapidly changing articulations including trills, rapid bowing, pizzicato, staccato and legato motifs build connectedness, momentum and oku space within the music (see Example 3.9).
Example 3.7: Flowing Space Evoked by a Passacaglia and Legato Quintuplets, Eve Duncan, *Butterfly Modernism*, bars 161 – 164
Example 3.8: Layering and Rhythmic Unison, Matsushita, *Ten-Chi-Kyo-O*, bars 310 – 311
**Example 3.9:** Layers of Quickly Changing Articulations
Eve Duncan, *Archai*, Bars 50 - 54
The After-Tone of Korean Bells

Initially it was the rough and gritty tonal qualities in *p’ansori* song and Korean *gayageum*, as well as the unusual reverberations that occur in Korean temple bells that arrested my attention at ACL concerts and festivals both inside and outside of Korea. This led to me programming several Korean works in concerts in Melbourne, as well as at the Weill Auditorium at Carnegie Hall, New York. I found that the Korean spatial aesthetic that came through in the music was complementary to the Australian aesthetic displayed in works programmed alongside it. Organising these performances added to the emergence of a growing consciousness of my inner space-time sensibility in composition.

Over a longer period of time, it was the profundity that I experienced at the moment of hearing Korean music that impressed me. It appeared to function as a kind of experiential after-tone, one that I did not experience as such in the music of nearby Taiwan, although after-tone does occur in Chinese *qin* music (Garland, 2009, pp. 195-198). Although often divested of implicit traditional approaches, Korean contemporary music often achieved a depth that had an intuitive relationship to the aesthetics of traditional Korean music. It had unique spatial and time aesthetic qualities with which I felt a resonance.

Young Eun Paik and Lingering Sonic Space

Young Eun Paik’s *In Between* (2003) for *gayageum* and *yanggeum* utilizes the aesthetic of *yŏŭm*; the after-tone leading to silence that was essential to traditional Korean string music. Both of these traditional instruments are stringed; however, those of the *yanggeum* are made of steel, whilst *gayageum* strings are silk. Korean aesthetics underpin the articulations, the texture, and the spatial sensibility created in the music. In the mid section of Paik’s work, arresting *fortissimo* and *sforzando* articulations in the *gayageum* are set against upward and downward metal chain sweeps across the *yanggeum*, followed by

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10 Below the Star Stretched Sky – New Music for Trombone and String Quartet from Australia and Korea, Weill Auditorium, Carnegie Hall, New York, September 28th, 2008, performed by Barrie Webb with the Silo String Quartet. Music by Brenton Broadstock (Australia), Eve Duncan (Australia), Joseph Giovinazzo (Australia), Jesmond Grixti (Australia), Young Eun Paik (Korea), Chan Hae Lee (Korea), Sang Hee Kwon (Korea), Peter Myers (Australia), performed by Barrie Webb with the Silo String Quartet.
softer yanggeum notes that gain emphasis through plucking and tremolo articulation. These articulations allow for varying after-tone aesthetic experiences of yŏŭm within a contemporary idiom (See Example 3.10). This resonates with the after-tone created by tutti chords in my orchestral work Buddha on Mars (2003). After a prolonged plateau of a violoncello and contrabass drone, the chords, articulated by a range of articulations from rapid bowing to staccato, are given prominence by a sense of being frozen. This allows for a significant after-tone moment that is preceded by downward glissandi and is accentuated by a pause. It resonates with yŏŭm after-tone (see Example 3.11).

Paik’s In Between is embedded with chŏngjungdang, the Korean aesthetic of “motion in stillness”, which is chiefly created by ornamentation (Howard, 2008, p. 27). Chŏngjungdang allows for the Korean aesthetics of mŏt and mat to occur. Mŏt occurs when “our spirit by some means seems to enter into the spiritual rhythm of the object” (Hwang, 1978, p. 30). Mat is its passive counterpart, and it “is experienced when the object seems to enter our spirit” (Hwang, 1978, p. 31). These aesthetics are both congruent with an experience of inner space.

Chŏngjungdang occurs in In Between, when repeated rapid gayageum motifs surge and recede, metamorphosing as percussive knocks heard on the body of the instrument. The tonal qualities form a sonic landscape into which the distinctive metal-stringed yanggeum tremolo is placed. This creates a sonic space, one that encourages the experience of mŏt by creating a transcendent and dreamy quality in the music (see Example 3.12).

There is no direct counterpart to the mŏt and mat aesthetics in my own music; however, they resonate with the fact that in my composing I frequently aim to create a transcendent moment of music for the listener, one in which a living spirituality may connect with the listener.
Example 3.10: Yŏūm After-tone, Young Eun Paik, *In Between*, bars 47-50
Example 3.11: A Tutti Chord with Downward Glissandi Creates After-Tone, Eve Duncan, Buddha On Mars I, bars 95-99
Example 3.12: Rapid Gayageum Articulations Are Suggestive of the Chŏngjungdang Aesthetic, Paik, Young-Eun, In Between, bars 26-29

In Why People Love the Rose (2007), (the fourth movement of Four Blackboard Drawings for piano quintet), I attempted to create a quality of dreaminess in the music, through which a propensity for reflective inner space could be encouraged, leading to a transcendent moment for the listener. I believe that this is a worthy aesthetic parallel to chŏngjungdang, or “motion in stillness”. I did this by grouping a legato rhythmic accompaniment in the strings of uneven divisions of seven, three and four; accentuating the uneven rhythmic grouping in aural puffs of crescendo and decrescendo. I aimed to create a relaxed chŏngjungdang feel through repetition, and by passing a melodic theme from instrument to instrument in different registers. This gave rise to the possibility of the experience of delicate yŏum in the after-tone of staccato and sforzando articulations (see Example 3.13).
Example 3.13: A Resonating Parallel to Korean *Chŏngjungdang*
Eve Duncan, *Why People Love the Rose*, bars 13-16

In my composition *The Titans* (2008) for flute, viola and *gayageum*, the idiomatic ornamentations of the *gayageum* are given to all instruments. Rough and “bluesy” sounds thereby emerge in flute and viola, and this, combined with the repetition of phrases, allow for the *chŏngjungdang* “motion in stillness” aesthetic
to be created. From this, the Korean inner-spatially connected aesthetics of mŏt and mat have the possibility of being experienced (see Example 3.14).

The Philippines and the Eternal in Interlocking Rhythms

The Philippines is composed of hundreds of small islands that contain a great variety of culture and religious groups. This contributes to a unique space and time sensibility in its composers. Filipino drum and gong *kulingtang* music is composed of cell-like, repeated interlocking rhythmic patterns that recall the interlocking by sea of so many of its islands. *Kulingtang* music brings to mind Maceda’s observation that in Southeast Asian music “The musical techniques used in forms prefer melodic ambiguity, repetition and diffusion” (Maceda, 1986, p. 46); in this, a kind of “fuzziness” is part of the aesthetic. The gong could be seen to exemplify the aesthetic within Filipino music. Its long decay and the consequent ambiguity of pitch suggest a link to Korean after-tone, as well as to the microtonality in Japanese *shakuhachi* performance. This resonates with aspects of my music.

The repeated interlocking rhythms of the drum and gong music of the Filipino Kalinga and Bontoc likewise function as a drone. José Maceda observes: “Drone is a center of time which controls melody and the space around which melody moves. It is a pillar which supports music itself, like a law of nature, an equilibrium between man and nature” (Maceda, 1986, p. 45). The drone manifests in several ways, either as a single note or chord, a repeated melodic motif or as a recurring pattern (Santos [ed.], 1995).

The music of Filipino composer Ramón Santos displays these Filipino aesthetics and practices. I programmed Santos’s work *Tang-Gong-Gong-An* for forty gongs and two pianos (1999), at Federation Music Week, an ACL festival held in Melbourne in 2001. The music was singular; it challenged notions of musical time and tuning by drawing upon musical traditions of the Philippines with a modern consciousness. In particular, Santos referred to the gong music of the upland Mindanao, stating “The aesthetic significance of this music is based on the ‘power’ of the sounds to transcend physical distances as well as metaphysical realms, thus, the use of gongs in many ritual activities” (Santos, 1999, p. 2). Hearing this work expanded my sense of the possibilities in drone, as well as the use of ambiguity in music.
Santos’s *Tang-Gong-Gong-An* uses cellular and repeated interlocking rhythmic patterns characteristic of drum and gong *kulingtan*, which in this piece gradually metamorphose through rhythmic displacement. Maceda notes that the gong is an instrument that continues to vibrate after it is struck; and that “A sense of mystery pervades gong sounds associated with rituals, ceremonies and communication with spirits” (Maceda, 1986, p. 12). Combined with the huge and indeterminable presence of gong decay in forty gongs, the music achieves a transcendent quality (see Example 3.15). The work had a great impact on the development of my emerging sense of musical space and time.

![Example 3.15: Rhythmic Displacement of Interlocking Cell-like Rhythms, Ramón Santos, Tang-Gong-Gong-An, bars 38-44](image)

Santos explores the “fuzzy” boundaries of tuning, where, over the duration of the work, the continual presence of unpitched gongs and their decay against the equal temperament tuning of the pianos creates a sense of the pianos gradually going out of tune (See Example 3.16).
This resonates with aspects of my percussion quartet *Time and the Tides* (2009) in which the use of a drone of bowed, approximately pitched Japanese and Chinese bowls was intended to draw the listener into the inner spaces of the sea in a transcendent way through the aesthetics of decay and tuning ambiguity. It resonates with Santos’ East Asian time sensibility in which “there is no reason for a form not to be repeated endlessly” (Sucharitkul, 1976, p. 19). The use of unpitched instruments and approximately pitched bowls and gongs rendered the tuning fuzzy and ambiguous; and through its expanded length (the piece is repeated over several hours) the timeless aspect of tidal motion was evoked (see Example 3.17).

In *L’Bad* for symphony orchestra Santos expands the cellular aspect of the *lebad*, the smallest unit of the *tagunggo*, of the Yakan people of the southern Philippines
“through repetitions, permutations, and juxtapositions” (Santos, 2014, p. 17). The use of a quadruple meter, and the semiquaver subdivision of the beat, reminds one of the importance of the number four in Asian music, with its origins in four-sided square temple architecture. As Filipino composer José Maceda puts it “The use of the number four with an equivalent concept in four sides of a square in Buddhist, Indian temples and stupas connotes a symbol of infinity and spirituality” (Maceda, 2001, p. 160).

The cell-like lebad is developed in this work in the form of interlocking rhythmic phrases in woodwinds, brass and strings, and kulintang music, often played outdoors, is suggested by a sustained forte dynamic. At bar 257, the semiquaver rhythm is underpinned by tom-toms and agung, and the bass register is strengthened by bassoon, contrabassoon, trombone and bass trombones. Harp triplets and piano quintuplets form a rhythmic layer that softens the lebad metrical consistency, imbuing the densely woven music with a more natural feel (see Example 3.18).
Example 3.18: Interlocking Cell Rhythms, Ramon Santos, *L'Bad*, bars 116-121
**Songlines Across the Pacific**

I have experienced a sense of an intersection between the music of New Zealand-born Australian composer Bruce Crossman’s evocation of *ma* space and that of Japanese composers, through hearing his music many times and when looking at his scores. New Zealand shares a newer geology and geography, with steep mountains and valleys that are not unlike those in Japan. There is mobility in his compositional approach; he is able to move with fluidity between the aesthetics of various Asian Pacific cultures and these interactions are almost celebrated in his music. The flexibility with which this occurs suggests that he has accessed a sympathetic songline across the Pacific Ocean from New Zealand to Japan and onward into Southeast Asia. Although his space and time sensibility is different to my own, I experience a resonance with his insight into East Asian aesthetics and his growth, amidst an ongoing dialogue with the composers of the region.

Crossman’s *Spirit Presence*, for *jiari-shakuhachi* and *jinashi-shakuhachi* displays a range of characteristics that illuminate his unique sense of space and time. He references traditional *shakuhachi* articulations by using idiomatic *yuri*, *tamane* and *atari* articulations (Lependorf, 1989). He includes a range of breath tones, including “pant”, “half breath attack”, “breathy”, “guttural” and “explosive breath attack”. Breath metamorphoses into vocal tone, with the players using chant to embellish the *shakuhachi* lines. The detailed, metamorphosing articulations and expressions produce Japanese “seasoned” tone, in which Crossman’s evocation of *ma* space gains depth through tonal shading.

In this work, the suggestion of *ma* space is playful. The dynamics, ranging from *pppppp* to *fffff*, barely physically manifest; they become inner attitudes, rather than physical gradations of sound. The fleeting and continuous transitions, from *mfpp*, *ffmp* and *sfpp* to *mfpp*, likewise seem to be physically unfeasible. The player is directed to play *exuberantly, sweetly, feverish, rougher, ecstatic* as well as *calming down*. These dynamics, attitudes and articulations create constant shifting layers, leading to Crossman’s spiritual centre in music (see Example 3.19).
Example 3.19: Continuous Juxtapositions Create Oku Sonic Space
Bruce Crossman, Spirit Presence, bars 61 – 72
Crossman's space and time sensibility has a Gulliverian aspect: the miniature moment of sound is magnified many times by attention to its detail, with an implied inner space of overflowing and uncontainable life. Despite the range and variation of surface activity, the structure of alternating sections combined with a restrained use of pitch, gives parameters that contain the
juxtaposed and continually metamorphosing elements. In this, Crossman’s music has a relation to Japanese architectural flow aesthetics, in which it combines with prolonged layering of phrases incorporating “seasoned” tone, contributing to the development of a sonic *oku*.

By incorporating aspects of Southeast Asian aesthetics with a European-based cultural sensibility and a Pacific-region space and time sensibility, Crossman’s music resonates with aspects of my compositional approach. An example of this is in my work *Christian Rosenkreutz* (2003) for orchestra, in which layering and the flow of Japanese architectural flow aesthetics metamorphosed musical elements (see Example 3.20).

**Summary: An Intercultural Journey of Resonance**

Had I not experienced an ongoing dialogue with Asian-Pacific composers through participating in festivals of the Asian Composers League, I would not have developed an awareness of my Australian *oku*, an innate space and time sensibility. Likewise, I would not have expanded my musical practice as I have, in a community of evolving composers in the context of the Asia-Pacific region. Each of these composers, from Japan, Korea, the Philippines and New Zealand-Australia, has a highly individualized approach to composition and they share a contemporary music education that has its roots in European music.

Importantly, their culturally derived musical aesthetics have space and time aspects that pervade and enrich their music. Endo, Matsushita, Paik, Santos and Crossman have contributed to my awareness of my similarly culturally derived aesthetic, and I have been able to investigate and develop this further in my music. One way in which I have investigated my Australian space and time sensibility has been through incorporating the non-musical mathematics of modernist coastal architecture into my music.
3.2 Architecture and Composition

Architecture and Cultural Identity

A distinctive aspect of the childhood environment that may have impacted upon my space and time sensibility was the experience of modernist architecture in Melbourne. According to architect Keith Streames, Melbourne experienced possibly the greatest amount of the construction of modernist architecture of any city in the world. The juxtaposition of the distinctive postwar architecture and its ‘snap’ of the new, with the muted tonal shadings of Melbourne’s native bush land on the Yarra River and by Port Phillip Bay, gave rise to a unique Australian architectural sensibility. The distinctive spaces impressed both into my memory and into the formation of my psyche’s spatial characteristics. Ultimately, Australian modernist architecture impacted upon my space-time sensibility.

Measurable Equivalents in Architecture and Composed Music

Composed music and architecture both incorporate measure. Architecture is comprised of measurable parameters in three dimensions: it has height, width and depth. The measurable elements in composed music give rise to mathematical proportions; pitches in different registers are measurable auditory phenomenon, rhythms can be counted, divided and multiplied; and duration, the physical time in which music takes place, is measurable. I wanted to see what would happen if I embedded the non-musical mathematics of architecture into my composition. Could the spatial experience created by architecture be reconfigured meaningfully in the experience of music? Would this experience be a new addition to musical experiences undergone by an audience?

Classical Architecture and Music

There has been scholarly research into an apparently unintended correlation between measure found in the music and in the architecture of antiquity. It was discovered that the proportions of the Parthenon of ancient Greece correlate to within 0.02% with integers that have a parallel relationship in a scale of Pythagoras. In addition, the length, width and height of the outer temple

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11 Personal conversation with Keith Streames, October 30th, 2015
correlate to notes of the pentatonic scale (Kappraf, Jay, & McClain, 2003). This relationship between music and architecture, whilst it has points of interest, is not relevant to my project, which differs because I deliberately incorporate the non-musical mathematics of architectural mathematics into my music, whereas it cannot be established if that was true of the Parthenon’s architecture. However, it is noteworthy, because this field of study may shed further light upon important connections between music and architecture through mathematics in the future.

**Public Architecture and Music**

Gaudi’s flamboyant Spanish architecture was the subject of Tōru Takemitsu’s (1930-1996) score for the film *Antonio Gaudi* (1984). Takemitsu responded to Gaudi’s creations expressively in his music. Chinary Ung addressed the decayed surface textures and the architecture of the ancient temple at Angkor Wat in his composition *Aura* (Atherton, Crossman, 2009, p.15). Ung’s surface depiction of architectural elements in his music resonates with my piano concerto in which the building materials, such as the ceramic roof tiles, glass walls and stone steps of Sydney Opera House, are explored in texture, articulation and instrumental timbre. Likewise, Ung’s Southeast Asian aesthetics and his Buddhistic relation to inner listening draw significant parallels to my aesthetics and to the spirituality behind my compositional approach. It is in the aspect of making and exploring non-musical mathematical parallels to architectural mathematics in my composition that I differ to both Takemitsu and Ung.

It has been suggested that the structure of Josef Haydn’s (1732 – 1809) sonatas and symphonies bear a relationship to the architecture of the Esterhazy Palace, in terms of the aesthetics and the overall balance of elements (Somfai, 1982). The relation of these works to the Palace is that of a general parallel that is not born out in measured mathematics, and is separate to my use of architectural mathematics. Trachtenberg notes:

> The chiasmatic themes of architecture as frozen time and music as singing the architecture of the world run as leitmotifs through the
histories of philosophy, music and architecture. Rarely, however, can historical intersections of these practices be identified (Trachtenberg, 2001, p. 740).

It is understandable that composers may wish to acknowledge and respond to the new architecture in their music. For cultural bodies to commission music for the opening of performance venues adds to the excitement of the occasion, and of this there are interesting historical examples. Ludwig von Beethoven composed *Consecration of the House* for the opening of the Josephstadt Theater in Vienna. Liza Lim composed *Ecstatic Architecture* for the 2014 opening of the Walt Disney Concert Hall in Los Angeles. These are, however, expressive responses to the architecture that do not include incorporating non-musical mathematical architectural parallels in the music. A notable exception is a motet composed in 1436 by Guillaume Dufay.

**Renaissance Architecture and Music**

*Nuper rosarum florae* (NAWM 31) is a religious motet composed by Guillaume Dufay for the consecration of *Santa del Fiore* cathedral designed by Brunelleschi. Charles Warren argues that the mathematics of the cathedral’s dome was given a noteworthy parallel in the isometric motet’s rhythmic scheme, where the proportions of 6:4:2:3 were incorporated (Warren, 1973). Warren’s findings were refuted (Wright, 1994) and then later were revalidated (Trachtenberg, 2001). Dufay’s motet is important to my project, because the mathematics of the architectural proportions are present through a parallel in the music.

My research expands further upon Dufay’s, for whereas Dufay incorporated a mathematical parallel solely in his rhythmic scheme, I extend this to other musical elements including pitch, harmony, register and duration. In addition, whilst I incorporate the dome mathematics of Andrea Palladio’s *Chiesa Il Redentore* into my opera, I also incorporate other mathematical proportions of the church’s overall external form.
Brunelleschi’s churches likewise attracted Peter Maxwell Davies (1934 - 2016) as a subject for composition. He states that in Symphony no.3 that “the musical architecture of the work is predominantly affected by Renaissance architecture, theories and practices, and in particular, those of Brunelleschi” (Maxwell Davies in Jones, 2000). He refers broadly to Renaissance architecture, and in this he does not investigate the specific non-musical mathematics of architecture.

Composer and theorist Brian Ferneyhough responded to the dungeon fantasy drawings of Renaissance architect and artist Piranesi in carceri d’invenzione I. It is possible that this is because the theme of imprisonment illuminated, in a visual form, an aspect of Ferneyhough’s compositional approach, for the composer says: “I believe that constriction lies at the basis of all artistic creativity” (Toop, 1995, p.3).

Richard Toop noted that Ferneyhough addressed the repetitious elements of the drawings of architecture in the music, as well as the drawings’ horizontal and vertical dimensions. In this, there is a degree of noteworthy parallel between our compositional approaches. However, the drawings only partially suggest the prisons; they are architectural fantasies that have not fully been realized architecturally and in this they fail to fully engender architectural space. Ferneyhough’s music addresses architectural elements, rather than drawing non-musical mathematical parallels between architecture and music.

Xenakis trained as an engineer, and worked with the famed architect Le Corbusier for twelve years from 1947 until 1959, eventually becoming his assistant. Xenakis incorporated non-musical mathematical aspects into his music, including Metastasis (the Fibonacci series) and Pithoprakta (the Maxwell-Boltzmann law of molecular velocities). There is no piece that he composed that married these two aspects, that of architecture and non-musical mathematics. Whilst he sailed close to the wind of my research, and despite my keen interest in this composer, (for I have visited Braila, the Romanian town where he was born and spent his formative years), my research deviates from that of Xenakis and has an individual trajectory.
Summary: Oku Across Borders

By experiencing an ongoing dialogue with key composers from the Asia Pacific region through my participation in the festivals and conferences of the Asian Composers League, I have been able to absorb the aesthetics of significant Asian Pacific cultures.

I have observed that an ongoing symbiotic connection between composers and architecture has meant that architecture is addressed to an extent in music. Often this is because special music is commissioned for the opening of significant public buildings, as in the case of Lim. Other composers have been inspired by public architecture, such as Takemitsu and Ung. In the case of Xenakis, the connection is often inferred rather than being directly present as non-musical mathematics in his music, because of his background as a working architect, and his predilection for mathematical aspects in his music. However, it is only in the case of Guillaume Dufay that this connection is directly related to my own music, for we both have chosen to create non-musical mathematical parallels in our music. In the case of Dufay, this is present in the structural aspects of the musical form.

Through resonances with composers and their East Asian aesthetics, I have developed an inner listening process in which I employ an inner space and time sensibility that has led to the implementing of non-musical architectural mathematics into my music. My oku inner space has resulted from a personal journey in which a sustained interaction with South East Asia and Europe has occurred, in which a foundation in an experience of Australian inner space is key. A description and investigation into oku space is expanded upon in Chapter Four, A Composer’s Journey: the Musical Journey of Oku as the Spiritual Centre at the Core of a Multi-Layered Space.
Chapter Four

A Composer’s Journey: the Musical Journey of Oku as the Spiritual Centre at the Core of a Multi-Layered Space

The combination of a crowded city and the tropics produced thick air that was experienced by the passengers as fetid, then metallic, then enlivening, as the bus twisted and paused, negotiating the mayhem of Asian traffic. It would take a couple of hours for the delegates to the 1997 Asian Composers League Festival, of which I was a part, to travel through the traffic of Manila to reach our destination at a hosting university. Time enough to get to know the man sitting next to me. How incongruous that I should meet Aboriginal actor and didjeridu performer Tom E. Lewis so far from Australia.

We discussed aspects of the didjeridu, and its relationship to Australian culture. I asked his opinion of a view that the didjeridu epitomized music principally of a single tone that could feasibly become the focus of musical experience in the future, when the exploration of other intervals has been exhausted\(^{12}\). He laughed and made many pertinent comments in response to this conjecture. We discussed the instrument’s capacity to explore microtonality, as well as its many tonal characteristics. Within the delight of this conversation was the knowledge that we were in South East Asia, where Chinese Confucian aesthetic concepts are embedded in the traditional music of the region. As noted by composer Chou Wen-Chung, the idea of single tone music “is a pervasive Chinese concept: that each single tone is a musical entity in itself, and that one must investigate sound to know tones and investigate tones to know music” (Chou, 1971, pp. 214-216). From this perspective, the single tone basis of the didjeridu and its relation to drone and the Dreamtime resonated with East Asian musical practice epitomized in instruments including the Japanese shakuhachi (Franklin, 2011, p. 74) and Korean piri (So, 2002, p. 45), as well as in Southeast Asian ensemble practices.

\(^{12}\) “When man's inner life intensifies, he will experience the second, and finally he will be sensitive to the single tone” (Steiner, 1983, p. 71).
That Tom and I were on a bus in the Philippines was pertinent, for the *kulingtang* gong ensembles of the country embrace the notion of drone, albeit in an ensemble context.

A more important element of drone concerns music ensembles with a large number of instruments repeating rhythmic phrases, each instrument acting separately, at the same time as the whole group behaves together as a drone (Maceda, 1986, p. 13).

It is noteworthy that in Southeast Asian gong ensemble musical practice, with its origins in single-tone Chinese music, “pulse and timbre make up the drone. They are the markers of time, not the pitch” (Maceda, 1986, p. 13). From this perspective Southeast Asian gong ensembles connect to the timbral drone characteristic of *didjeridu* music, and importantly, their use of drone diverges from the Western ostinato and Indian use of drone, “both of which are centered upon pitch, rather than pulse or timbre” (Maceda, 1986, p. 13).

The conversation with Tom E. Lewis was memorable for us both. The interaction between Australia and Southeast Asia was to seed further compositional development both in my use of Australian instrumentation and in my interest in the East Asian *oku* aesthetic. Tom was to allude to it a few years later during a performance at the University of Melbourne. It was the start of a friendship, during the time of which Tom frequently played my music for *didjeridu* and string orchestra, and we dreamt of possible projects for this combination of instruments. In the two pieces that I composed for Tom, I explored aspects of Aboriginal culture in Australia. One of the works, *Runner of Light* (2000), which explored the notion of Aboriginal Dreamtime and its fundamental conflict with European materialism, was composed for a *didjeridu* in F# at Tom’s request. This creative interaction felt like a continuation of the conversation that we had started on the bus. I was honoured when Tom invited me to join his Aboriginal tribe, the *Murrungun* tribe.

The *Murrungun* Aboriginal tribe lives in southeastern Arnhem Land, in the Northern Territory, Australia. The Morning Star is a major totem of the tribe.

The 1997 Asian Composers League Festival in the Philippines was pivotal for my development as a composer. In Manila I heard my music performed amidst a plethora of East Asian and Pacific music. This was a valuable experience, one that allowed an apprehension of my compositional aesthetic, of which I was previously unaware. The placing of time and space moments within the unfolding of my music became audible to me, as well as my use of energy and momentum. It sounded different to that of other composers from the Asia-Pacific countries represented in the festival. In retrospect, it marked a time when I began to be aware that I had an Australian space-time sensibility, and to what degree it had impacted upon my composition.

4.1 An Australian *Oku*

**The Relationship of Sonic Space and Time**

My space-time sensibility functions as a part of my aesthetic when I compose. It plays an important part in the composition of my music, and operates as an aesthetic; it affects the way in which the sound is realized in my music. Aspects of my space-time sensibility are similar to Japanese *oku*. This is an architectural aesthetic whereby inner, psychological space is concealed within layers of physical space, such as occurs in Japanese cities (Lippi, 2012, p. 148). Japanese architect Fumihiko Maki observes that *oku* is an inner alternative to the idea of a physical centre: “In the West, the idea of a centre (that is, a mountaintop) was expressed in the form of cities, churches, and spires, whereas in Japan mountains were expressed, in tumuli and gardens, in such a way as to suggest inner space, not a cosmic pivot” (Maki, 2008, pp. 160-161).

Italian architect Cristiano Lippi further elaborates *oku* as analogous to the skin of an onion: “*Oku* is an intangible quality of space, unreachable and not feasible; it is hidden, secret, deceptive, surrounded, and protected by successive layers of spatial enclosures” (Lippi, 2012, p. 146). Likewise, my space and time sensibility is hidden, and it is multi-layered. Its layers derive from a combination of personal, cultural and physical aspects derived from my formative years. This includes my personal history, the formative cultural and social environment of
the 1950s and 60s in Melbourne, as well as the impact of the unique geography and geology of Australia on the formation of my perceptions.

My space and time sensibility is analogous to *oku*, or “innermost area” (Belfiore, 2012, p. 57). *Oku* differs from the Japanese concept of *ma*. *Ma* emphasizes the idea of spatial between-ness, which is embedded in the Chinese character used in Japanese language, which shows *ma* as the sun between two leaves of a gate (Snodgrass, 2006, p. 231). Rather, *oku* emphasizes a non-physical space at the heart of layers of physical space. Maki emphasizes the important and pervasive role of *oku* in Japanese life: noting that *oku* “not only exists as a spatial concept but permeates more abstract social structures by way of the collective unconscious, thus universalizing the concept of inner space” (Maki, 2008, p. 156). Japanese composer Akira Kobayashi described *oku* as implying something secret\(^{14}\). My Australian *oku* is likewise intangible and hidden within my psyche; it lies beneath layers of formative experiences of an Australian childhood in the 1950s and 1960s.

It is noteworthy that although the spatial concept of *oku* has its roots in the antiquity of Buddhist and Shinto religion (Gropard, 1982, p. 200), spatial considerations entered into the Western world comparatively later. My spatial considerations come from a later modern European sensibility, for “It is not until the age of Galileo, Copernicus, and Giordano Bruno in fact, that Space actually begins to play its great role in our picture of the universe” (Steiner, 1994, p. 194).

**A Layer of Personal History: Wind, Land and Architectural Modernism**

My childhood was spent on the outskirts of Melbourne, in a city in which postwar optimism engendered a growing confidence in Australia’s cultural identity. The hot winds of summer blew in dust from the distant Mallee, and smoke from Victorian bushfires, into the suburban fringes in which my family lived (see Figure 4.1). Novelist Tim Winton remarked that even today, when standing at traffic lights in Melbourne, “the vast interior will come visit” in the

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\(^{14}\) Personal conversation with Akira Kobayashi, Professor of Composition, Aichi Prefecture University of Fine Arts and Music, May 12th, 2014, Nagoya, Japan.
form of a gust from the north wind (Winton, 2015). I remember as a child experiencing unfathomable atmospheres at night engendered by the less frequent north-westerly wind gusts blowing from Victorian deserts into the city.

Figure 4.1: Victoria Countryside with Smoke, Wanderer Above a Sea of Images, Siri Hayes

When I was a child, the vast rural spaces of Australia made their presence felt in the dust in Melbourne in summer, a consequence of Australia being the driest inhabited continent in the world (Douglas, 2011, p.1). In winter, cold winds brought a chill and an awareness that an Antarctic continent unpopulated by humans lay to the south. The sense of an expanse of endless sea as well as land around where I lived contributed to the formation of my composing sensibility (see Figure 4.2). The role of landscape in the formation of the psyche is remarked upon by novelist Tim Winton, who says “Landscape has exerted a kind of force upon me that is every bit as geological as family” (Winton, 2015, p. 10).

My memory of family trips was that once we had left the city the land was largely under-populated in almost any direction. Overall, low hills and plains tended towards an experience of the horizontal. Although mountainous regions were found near Melbourne, sweeps of flat basalt plains predominated (see Figures
4.3 & 4.4). The continually metamorphosing character and atmosphere of land dominated our experiences as we travelled, recalling Winton’s observation that “This country leans in on you. It weighs down hard. Like family” (Winton, 2015, p. 23). David Tacey defines a relationship between Australian land and an inner psychological life: “Australian landscape is like the unconscious itself: if you respect it and realize the ego can never hope to assimilate, conquer or transform it, you are allowed to survive” (Tacey, 1995, pp. 24-25).

In retrospect, the Australian landscape resonated with Japanese oku. Japanese architect Fumihiko Maki observed: “Inner space emphasizes horizontality and gains symbolic power by concealment” (Maki, 2008, p. 162). Australian landscape likewise was generally horizontal and its spaces were not fully seen. Likewise, when travelling with my family the arrival at what was often an unassuming small hamlet gave emphasis to the journey rather than the destination, congruent with oku. For as Maki notes, “As an ultimate destination, innermost space often lacks a climactic quality. Instead, it is the process of reaching this goal that demands drama and ritual” (Maki, 2008, p. 162).
My parents loved modernist architecture, and frequently drew the family's attention to ‘offbeat’ coastal holiday homes, and interesting architecture as we travelled by tram to our dentist in elegant nineteenth century Collins Street.
They employed modernist architectural firm Chancellor and Patrick\textsuperscript{15} to extend our home, and renowned Australian native landscape architect Ellis Stones\textsuperscript{16} designed our courtyard garden. My close friends lived in houses designed by Australian modernist architects Robin Boyd\textsuperscript{17} and Alistair Knox\textsuperscript{18}, whose ideas included the relationship of architecture to landscape as ‘adaption’ to natural forces. As children we played in spaces that had been architecturally conceived, with daylight and bush vistas incorporated in striking ways that contrasted with brick veneer, Victorian and Edwardian houses in our suburban streets. These light-filled architectural spaces of modernist architecture were also a component in the formation of my space and time sensibility.

**Outside of the Great Outside**

The Asia-Pacific region had a living presence in our family life. Through their involvement in the local Lions Club my parents hosted Onea, a resident of the New Guinea Highlands who visited Melbourne in 1961, at a time when such connections to the outside world were rare for Highlander tribal people. We had a close involvement with Japan through two family marriages. When I was five I met a Japanese woman in traditional dress, sitting in my grandfather’s living room. I played with Japanese dolls, wore a child’s kimono as a dressing gown, ate off Japanese china and used chopsticks, all gifts to my family from our Japanese relatives. East Asian aesthetics were embedded in these articles that we used in daily life. This was not orientalism\textsuperscript{19}, but the consequence of genuine familial relationships with East Asia. As noted by Australian composer and

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\textsuperscript{15} Chancellor and Patrick, ‘The Architecture of Chancellor and Patrick’, *Australian Modern*, January 30\textsuperscript{th}, 2012

\textsuperscript{16} Ellis Stones (1895-1975), “Stones was Australia’s first popular landscape architect, the father of an Australian landscape style. Inspired by the bush, he sought to bring nature to the cities.” (Pipitone, 2007).

\textsuperscript{17} Robin Boyd (1919 – 1971): “Boyd was a proponent of an environmentally sensitive and locally specific adaption of modernism, a teacher, a writer, an ambassador for the profession and a political agent committed to the advocacy of good design” (Mihaly, 2013, p. 57).

\textsuperscript{18} Alistair Knox (1912-1986): “a Knox house ”grew in the landscape in the way that trees adapted....to inevitable forces “ ” (Bruce Mackenzie in Woodhouse, 2007).

\textsuperscript{19} Edward W. Said’s *Orientalism*, (Pantheon Books, USA, 1978), presents the view that patronizing and domineering attitudes have long been taken by the West towards the East. “Said’s *Orientalism* endorsed what the Japanese had instinctively felt from the time of their first encounter from the West” (Nishihara, 2005, p. 242).
ethnomusicologist Michael Atherton, intercultural experience such as this occurs comfortably “In a largely tolerant and plural Australian society, situated between Asia and the Pacific” (Atherton, 2006, p.83).

This was alongside the omnipresence of American culture for children in Melbourne at the time, experienced through American children’s television shows that dominated the networks. In my home I read my brother’s American ‘Mad’ magazines²⁰, a satirical magazine that lampooned aspects of contemporary life, (Ficarra, 2013, p. 5) as well as playing with mass-produced American Barbie dolls, that were dressed in current fashions (Latson, 2015). Using handcrafted Korean and Japanese dolls, my best friend and I enacted Genghis Khan-like epic battles wherein a lurex-clad Barbie doll was given the role of wicked queen. My best friend’s father Alan Brown, his deep interest in East Asia ignited through participating in the Korean War²¹, spent his weekends tending a Japanese garden that he had constructed, where goldfish swam beside mossy granite rocks and maples under a deck with a red enamel balustrade. East Asian aesthetics were a part of my home life through such toys and East Asian inspired surroundings. This was unusual in 1960s Melbourne suburbia, many aspects of which were concurrently being parodied in theatres by Australian comedian Barry Humphries²².

**A Layer of Mythological and Psychological Space**

In Australia, space carries a connection to time, for the large spaces of the island continent take a great deal of time to traverse. A connection of space to time is implicit in Australian Aboriginal spirituality. Ancestral spirits, who dwell concurrently in the creation time of the Dreamtime as well as in the present, are the sentient beings that formed the rocks, waterholes, caves, mountains and

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²⁰ Al Feldstein was the editor of Mad magazine, from 1956-84: “Mr. Feldstein gave Mad its identity as a smart-alecky, sniggering and indisputably clever spitball-shooter of a publication with a scattershot look, dominated by gifted cartoonists of wildly differing styles.”(Weber, 2015)
plains (Tacey, 2000, pp. 25-26). This Aboriginal cosmology gives an aspect of plurality to time, and implicitly connects it to physical space.

Australian geology carries a uniquely embedded sense of time within it: rocks can lie unchanged on the surface of the soil for sixty thousand years, because unlike most continents, Australia does not experience the regenerative geological uplift that breaks rocks apart and shifts their position (Flannery, 1994, p. 77). This aspect of suspended time in geological phenomenon resonates with what I experienced as a child, wherein travelling through the spaces of Australia also carried a sense of suspended time. This was another aspect in the development of my Australian space and time sensibility that connected to what was both ancient and prescient, and to the spiritual phenomenology of the individual in the landscape.

My experience of suspended time in the landscape melded with a happy childhood, unlike composer Anne Boyd whose family was separated by her father’s death, and for whom “the landscape of my early childhood came to stand in the place of mother” (Boyd, 2006, p. 10). Peter Sculthorpe developed in his mature years a sense of joy in his music that addressed Australian landscape; however, this contrasted with a poignant sense of aloneness evoked in his earlier *Irkanda* works that were related to Australian landscape.23

In my case, many childhood journeys through the country engendered a sense of suspended time in the landscape and I believe that this contributed to a sense of freedom and positivity in my music. Rather than leading to musical stasis and a haunting sense of the arrested time that is created by Sculthorpe in *Irkanda I*, the timelessness of the Australian landscape gave rise to a mobile, light spirit of expression in my music, implicit in the flexible use of rhythms and time signatures. This occurs in *Tiger Snake* (2001), where uneven 13/16 and 11/16

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23 As musicologist Paget notes: “. . . no longer evoking the loneliness and harshness of the Australian bush, Sculthorpe now takes joy in its uniqueness” (on the *Estatico* melody in *Tropic*, (Paget, 2013, p. 108)).
time signatures playfully allow for distinctive rhythmic emphasis in the undulating semiquaver groupings (see Example 4.1).

**Example 4.1:** Irregular Time Signatures and Varied Semiquaver Groupings

Eve Duncan, *Tiger Snake II*, bars 12-13

Australian space carried a particular psychological aspect for early European settlers, as its vastness often brought death to explorers by dehydration or starvation, or isolation for those farming in the hinterland. Settlements generally clustered near the coast, with the vast interior acting as a collective unconscious; the shadow realm of fear and violence. Within this collective unconscious were positive experiences: conquering the interior gave rise to inspiration, loyalty, and cooperation, as the human was tested through enduring the many extremes of isolation, fire, drought and flood (see Figures 4.5 & 4.6).

The physical spaces of the interior can thus be seen to have had a parallel in the internal spaces of the human psyche, as the individual was tested spiritually in the physical land. The inner spaces of Australia present a psychological aspect whereby huge spaces of land could lead to suffering, and also ultimately to the creation of hope and the experience of triumph through the trials associated with living within it. The boundless interior space had a counterpart in the large expanses of water that separate the Australia island continent from the rest of the world. The exterior oceanic space was vast, and it separated settlers from
other continents. The historical experience of psychological and spiritual space, which is represented by Aboriginal people in ‘Dreamtime’ spiritual phenomenology in Australia, is also a part of my compositional sensibility.
My composition *Remembering Mirrabooka* (1999) for didjeridu and string orchestra alludes to the vast and generally horizontal land that surrounds the Australian city dweller. The combination of strings and didjeridu anticipate the later works of Peter Sculthorpe and Matthew Hindson, whilst following a number of Australian composers who combined didjeridu with other Western instruments in their compositions. Tom E. Lewis performed *Remembering Mirrabooka* in 1999, with a sense of continuing our conversation about the didjeridu on the bus in Manila. Indeed, my musical aesthetic of an East Asian inner oku, melded with Australian vastness, allowed a reaching out across cultures to embrace each with a symbiotic space-time relationship.

My sonic Australian space-time sensibility connects space and time in the spatial placing of musical events through the fabric of musical time. My inner space functions as an element within the aesthetic that I apply to my composition. My Australian experience of space operates in my musical practice in a like manner to how the oku aesthetic functions in daily life for the Japanese. The oku aesthetic parallels my relationship to Australian space, which although immense, I carry in my psyche in my daily life in a space no bigger than a pea.

**The Origin of Japanese Oku**

The origin of oku is in the ancient Shinto shrines, hidden in the recesses of mountains. Here were the landing sites of the deities, in a stone, a tree or even an expanse of water within the mountains (Gropard, 1982, p. 198). The early

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24 *Remembering Mirrabooka* (1999) was a site-specific work commissioned by the City of Port Phillip to explore the Mayors Day festival theme “A Sense of Place”. The didjeridu and string orchestra was one of four simultaneous ensembles, each with an improvising soloist that were placed around Gasworks Park and performed four times throughout the day. The other ensembles were European brass band and percussion, Russian instruments (including balalaikas, domras piano accordion and clarinet), and Chinese instruments including sheng, yangqin, dizi, erhu and percussion. The choice of ensembles was based upon Aboriginal and migrant groups that were strongly represented in the history of the City of Port Phillip.


26 Matthew Hindson, *Didjeribluegrass* (2005) for didjeridu and string quartet

27 Australian didjeridu compositions include Ron Nagorka’s *Sanctus* (1976) for didjeridu and vocal ensemble, Phillip Houghton’s *The Light on the Edge* (1995) for didjeridu, two guitars, percussion, harp, double bass and pre-recorded sounds and Christine McCombe’s *Three Pieces* (1997) for clarinet, two didjeridus and cello.
shrines carry in their name the allusion to inner space; *oku no miya* for the Shinto and *oku noin* for the Buddhist (Gropard, 1982, p. 196). The mountains were seen as separate from everyday life, as they were not farmed; spiritual rituals took place there, and they were also the depositories for the dead. They represented the 'other'; that which was not a part of everyday, profane life. In Japanese myth, the deities were described as originally coming from over the seas. Maki notes: “if *oku* does indeed imply the seat of a deity, then we can logically conclude that both the mountains and the sea had their respective *oku*, their own inner depths” (Maki, 2008, p. 158). *Oku*, or ‘inner space’, entered the Japanese collective imagination.

*Oku* is a spatial construct that contributes to the distinctive aesthetic of Japanese gardens, wherein stones and water remind one of their function as the landing place of a deity in the early Shinto shrines. Often a forest-like character with many moss-covered rocks and leafy arbors is a part of the design. Visual harmony amidst the unique physical spaces is created, and the Japanese garden is a meditative space of beauty. It is a place where *oku*, or ‘inner space’ can be created and experienced, even if the actual physical spaces of the Japanese garden are small and confined (see Figures 4.7 & 4.8).

In *oku* there is a transition from physical to a spiritual space, and that is part of the spatial experience of a Japanese garden. In the emphasis placed upon the use of rocks and natural, uneven forms, Japanese gardens have a connection with the native gardens around the Yarra River where I grew up. In these gardens, beauty resided in uneven rocks and the natural debris including fallen branches and leaves that characterizes many Australian native plants. Although Japanese gardens rely on the presence of high rainfall, and Australian native gardens are adapted to dryness, both are able to create a place that is meditative, and in which an inner human space may be created (see Figures 4.9 & 4.10).
Figure 4.7: Maple Trees, Adachi Gardens, Shimane, Japan, Photo: Eve Duncan

Figure 4.8: Pond, Adachi Gardens, Shimane, Japan, Photo: Eve Duncan
In addition, both Japanese and Australian gardens conjure a reference to an earlier spiritual tradition that connects nature and spiritual beings. In the case of Japanese gardens, this allusion in mossy rocks, water, and uneven paths, is to the secluded mountain recesses upon which a deity lands in the early Shinto shrines (Gropard, 1982, p. 197). Behind Australian native gardens and their rocks and casually displayed debris lies an implicit, if unconscious reference to a spiritual experience of land that has its origins in Aboriginal Dreamtime stories. Likewise, I connect in an aesthetic form *oku* and the Dreamtime in musical terms, both uniting the concept of a place sonically where the spiritual domain occurs naturally. This is born out in parallel of the ritualized music of *gagaku* and Buddhist *honkyoku* (Franklin, 2011, p. 73), and the *didjeridu* and Aboriginal stories, and in my own attempts to implement Steiner philosophies translated into in a musical form.
4.2 Aboriginal Dreamtime and the Space and Time of Land

My conversation with Tom E. Lewis on the bus in Manila covered many aspects of the *didjeridu*. It led to a sense that the single tone aspect of the *didjeridu* had a multi-dimensional spatial aspect as an important organic musical principle. The context for this ideal can be seen in the Australian Aboriginal Dreamtime, or the Dreaming, which is a metaphysical view that is intimately connected to Australian land that “constituted a particular view of life, of the place of human beings within a pre-ordained scheme or patterning symbolizing a three-sided relationship between mythical beings, nature and people” (Berndt, 1980, pp. 14-15). The Dreamtime displays distinctive and cohesive complexities, and “Among them, a kind of narrative to things that once happened; a kind of charter of things that still happen; and a kind of *logos* or principle of order transcending everything significant for Aboriginal man” (Stanner, 2008, p. 58). In this spiritual view, Australian land is key, for many Dreamtime stories refer to different characteristics of the land that connect the physical world and the spiritual world (Roughsey, 1975). In this “there was not simply a linking of Aboriginal
people with the supernatural, but links through it/them to specific stretches of
land which contained sites through which the mythical beings were spiritually

In the Dreamtime, spiritual space and time are linked to geographical space and
time, for “the Aboriginal people have a profound cosmology of place, a living
spiritual mythology, which binds them organically to the land” (Tacey, 1995, p.
129). This space and time is not experienced or viewed mathematically; it is
rather that geographical land features encountered whilst through travelling
through the spaces of the land and through time by nomadic Aboriginals, allowed
for the unfolding of the experience of Creation-era mythological space and time.
It is living because it is not ever past: the world-formative era continues to exist
within the present. Notions of time are not separated or streamed in this view,
and the apparent fuzziness of such a time perception allows intuitive
relationships to Australian land to be experienced.

Whilst containing the possibility of a concurrent experience of a remote past and
the present, the Aboriginal Dreamtime does not of itself emphasize notions of
time. W.E.H. Stanner notes that in fact “I have never been able to discover any
Aboriginal word for time as a distinct concept” (Stanner, 2009, p. 57). Time
functions with an aspect of plurality through the lens of the Dreamtime, rather
than as a continuum, and “One cannot fix the Dreaming in time: it was, and is,
everywhen” (Stanner, 2009, p. 58). Integral to the Dreamtime is that it “conjures
up the notion of a sacred, heroic time of indefinitely remote past, such a time is
also, in a sense, still part of the present” (Stanner, 2009, p. 58).

The notion that such a spiritual experience of land is dependent upon being
Aboriginal or non-Aboriginal is “a view disputed by Aboriginal elders, who argue
that the sacredness of land is given by the land, and those who walk and live
upon it are spontaneously involved in the larger reality of the sacred” (Tacey,
1998, p. 2). Australian land itself bestows spirituality, and whilst the spaces of
land are physical, land holds implicit spiritual spaces. As a composer, I feel
respectful of the Aboriginal experience of land and its spiritual dimensions, and that elders have communicated that I may be included in this sacred experience. The inclusiveness, and even the generosity of Aboriginal people in sharing their land-based spirituality is not insignificant for non-Aboriginals such as myself. Tacey observes that experiences generated by Australian land are able to accommodate a vast array of kinds of spirituality: “I have always felt that the rocks and mountain ranges of Central Australia were large enough to accommodate many Dreamings: perhaps a different dreaming for everyone that comes into geopsychical contact with them” (Tacey, 1995, p. 25).

The plurality in time in the Dreamtime is akin to the evocation of layers of coexistent cultural time in my piano concerto *Sydney Opera House*, where the Opera House is envisaged both in the present as a contemporary cultural icon, and in the Aboriginal dreamtime, to which it is connected by Bennalong Point on which it is sited and which was an Aboriginal feasting ground for many thousands of years. The roof tips of the present-day modernist Opera House architecture are evoked in the steeply rising piano motifs, whilst bass string instruments suggest in their horizontal lines a *didjeridu* drone (see Example 4.2).

**Example 4.2:** Plurality of Time Evoked in Bass Drone and Piano
Eve Duncan, *Sydney Opera House*, Movement II, bars 268-270
Tacey sees the spaces of Australian land as incorporating portals into profound psychological experience: “But these great stone monuments could act as mythical openings, if we would but allow ourselves to be opened by them” (Tacey, 1995, p. 32). Likewise, I envisage that Steiner spirituality is a portal by which a spiritual dimension is created in my music. More profoundly, Tacey views Aboriginal spirituality, which is rooted in Dreamtime mythology, as having a wider potential in the future: “The new spirituality that arises from Australian experience will, I believe, be precisely the kind of spirituality that will set a timely example to the rest of the world” (Tacey, 1995, p. 24). From this point of view, the plurality of time that occurs in the Dreamtime extends indefinitely from the remote past into the future.

Tacey’s view encourages a bridging of the former cultural divide between Aboriginal and non-Aboriginal people. Germaine Greer goes a step further and suggests that anyone who lives in Australia can be Aboriginal, and that “To rethink Aboriginality as inclusive rather than exclusive would not involve the assumption of phoney ethnicity or the appropriation of the history of any particular Aboriginal people” (Greer, 2003, p. 17). If that is to occur, then considering the Dreamtime is fundamental to non-Aboriginal Aboriginality, for “The Dreaming is a set of doctrines about values – the values of anything - which were determined once-for-all in the past” (Stanner, 2009, p. 163). Artists such as myself who at times refer to Australian land and its time and spaces, may be intuitively encountering a living spirituality that feeds our creative work.

As a fifth generation Australian, my experience of space has a parallel with that which is expressed in Dreamtime stories. I experience some Australian spaces as spellbound, mythological, living and containing a sense of suspended time. The aesthetic of oku links to my space-time sensibility, and also to my spirituality. Fumihiko Maki says: “Oku is the spiritual center that lies at the core of a multi-layered space” (Maki, 1986, p.12). Likewise, Steiner spirituality is closely connected to my process of inner listening, that I engage with when I am composing. It is a landing place for my spiritual deities.
4.3 Cultural Identity and Architecture

I wanted to apply the non-musical mathematics of architecture to my music, including my piano concerto *Sydney Opera House* and my opera *The Aspern Papers*, which is set in Venice. This led to significant journeys other than my earlier one to Manila; to Japan, Sydney, Aalborg, and finally to Venice. In relation to *Sydney Opera House* I visited Sydney, as well as the North Denmark town of Aalborg where its architect Jørn Utzon grew up and developed his space-time sensibility that impacted strongly upon the Opera House design. In order to appreciate the Venetian setting of *The Aspern Papers* I visited Venice, and investigated the unique architecture of its sumptuous buildings, as well as its tangled alleyways. In 2014 I travelled to Japan to find out how cultural aesthetics are applied by contemporary Japanese architects; in particular those related to *oku* space and fuzzy space\(^2\). The layering of space that is implicit in *oku* and the intermediary zones of fuzzy space influenced my approach to the layering of sonic space in my opera, and how I transited its sonic zones.

**An Architectural Journey to Japan (2014): Experiencing *Oku*\(^2\)**

My musical aesthetic has a parallel with the *oku* aesthetic that is evident in Japanese modernist architecture. Broadly speaking, modernism has developed a meaning that is independent of historical modernism and that describes an attitude of evoking a perpetual present. Japanese architect Fumihiko Maki notes: “The Mexican poet Octavia Paz once described modernity as an expression by each individual of how he intends to live his own “present”. If that is so, then there are a thousand modernisms for every thousand persons” (Maki, 2008, p. 256). Maki incorporated the aesthetic of *oku* into his modernist architectural designs. He notes of his *Kaze-No-Oka* crematorium design: “Kaze-No-Oka was a

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\(^2\) I undertook a Western Sydney University field trip to Japan between May 7\(^{th}\) and May 24\(^{th}\) 2014, and visited modernist architecture designed by Fumihiko Maki and Kengo Kuma in Tokyo, Kyoto, Shimane, Oita and Hiroshima. Many of the designs incorporated the Japanese *oku* aesthetic. In addition, traditional Shinto shrines were visited in Matsue and Kyoto, and traditional Japanese gardens were visited in Shimane and Tokyo. I gave a lecture to students at Aichi Prefecture University of Fine Arts and Music on Australian spatial aesthetics in music and incorporating the non-musical mathematics of Australian coastal modernist architecture into music. I visited Kuma Lab at the Architecture Department at Tokyo University during this visit.
good example to show how, in the modern world Oku, or Oku-ness can be interpreted in one’s own project” (Maki, Neustein, 2009).

When walking through the corridors and resting rooms at Kaze-no-Oka the spaces are experienced as more than the physical spaces bounded by walls (see Figure 4.11). They engender a meditative inner space in which humans may reflect, even whilst amongst a large group of people. The rooms include a ceremonial room, the location of the incinerators, a social room for after the ceremony, as well as connecting corridors and walkways. The atmosphere created by the architecture is gentle and reflective; it is human space that respects the living and the dead. It allows the participants to be both present in a group and within their own thoughts and feelings. The rooms at Kaze-No-Oka crematorium are not unlike sections in music, where one can feel deeply and even lose oneself in meditative reflection (see Figures 4.12 & 4.13).

Figure 4.11: Hallway, Kaze-no-Oka Crematorium, Oita, Japan
Photo: Eve Duncan
Figure 4.12: *Waiting Room, Kaze-no-Oka Crematorium, Oita, Japan*, photo: Eve Duncan

Figure 4.13: *Light Pouring In, Kaze-no-Oka Crematorium Oita, Japan*  
Photo: Eve Duncan
Maki also incorporated *oku* into his design of Hillside Terrace, a residential project in Tokyo that took place between 1967 and 1992. Hillside Terrace contains many small areas that encourage reflection whilst in a public area. These small areas flow from one to another not unlike the flow of small spaces in Venice. They imply a narrative, for “Like an expert storyteller Maki understands that timing, contrast and surprise are key elements for constructing a compelling narrative” (Mulligan, 2009, p.199). Maki likened moving through the spaces here to the experience of music: “Like music, movement in space can be a source of elemental joy, something to which one can give oneself up entirely” (Maki, 2008, p. 74). Likewise, when I compose, moving through my inner space connects me to a sense of creative activity. This is not, however, associated with ritualized elemental forces connected to sociological rites, such as are explored by Igor Stravinsky in *The Rite of Spring*. Rather, I experience the inner space movement of a free modern individual who has choice.

**Oku and Layering of Space**

*Oku* can be seen to function as a counterbalance to the lack of space in Japan. It is connected to Japanese perceptions of space, leading from layering of space to the generation of internal space in modern cities such as Tokyo (Lippa, 2012, p. 151). However, the origins of *oku* are deep within the Japanese psyche and are linked to unique Japanese experiences of space. Italian architect Cristiano Lippa notes “The Japanese concept of space is not developed using only the intellect, but seems rather to derive from the relationship that each individual being establishes with the surrounding environment” (Lippa 2012, p.151).

The Japanese, experience their land as having innate vitality, which is not dissimilar to the experience of indigenous Australians. Maki notes: “For the Japanese, land is a living entity; that is the basis of their reverence for land, a feeling deeply rooted in folk beliefs. Surely inner space is not something constructed, like a center, but something bestowed by land itself” (Maki, 2008, p. 166). Through the experience of *oku*, the physical spaces of Japanese cities lead to an experience of invisible, inner space, that cannot be physically perceived,
but that can be felt: “Unlike Western cities, where the center is dense and strong, Tokyo converges to emptiness” (Belfiore, 2012, p. 59).

In the Australian Aboriginal Dreamtime there is both physical and spiritual space, as occurs in Japanese *oku* space (Tacey, 2000, p. 113-114). This intersects with my own space and time experiences as a fifth generation Australian. When I compose, the boundaries of physical and psychological space and time are likewise pliable and not clearly delineated: they are fuzzy.

### 4.4 Fuzzy Space in Architecture

My journey to Japan illuminated different cultural approaches to the transition from inner and outer areas in architecture. In particular, architect Sou Fujimoto identifies the important role of the concept of ‘fuzzy’ space in Japanese architecture. He notes: “The richness of this fuzzy space is related to Japanese concepts of space, such as intermediary zones between one defined space and another” (Fujimoto, 2010, p. 131). Passing through fuzzy space is the experience of a transitional zone, it is itself a kind of journey, and Fujimoto observes: “A fuzzy boundary resembles, in a way, a forest” (Fujimoto, 2010, p. 133). This awareness of fuzzy space in Japanese modernist architecture connects to an observation about Japanese architect Kenga Kuma that “Kuma’s architecture appears blurry – as if frozen in a permanent state of becoming” (Brownall, 2011, p. 35). During my journey to Japan I observed the fuzzy transitional zones between inner and outer in several of Kuma’s buildings, including the Sunny Hills Cake Shop in Tokyo and the Bridge Museum at Yusahara. I noted that they formed a parallel to a fuzzy realm in my inner compositional processes.

### Fuzzy Spaces and the Compositional Process

When I am composing, inner listening is integral to the process. The condensed space and compacted time of the latent music at its formative stage merges together, creating “fuzzy boundaries” (Fujimoto, 2010, p.128). What will become logical, mathematical elements in future music exists here as undifferentiated chaos, in which the mathematical aspects exist as real, but potential. These aspects reverberate, just as my ear reverberates when listening in physical space.
(Steiner, 1983, p. 28). In my inner space, my interest in the European spirituality of Steiner interacts with East Asian Buddhist and Shinto concepts of *oku*, melding Western and Eastern thought. This listening formulates several approaches to sound: ‘hard’ time-space flow and ‘soft’ time-space flow, with instrumental colour used as markers of the fuzzy interaction of the musical architecture. This in itself is related to the non-musical mathematics from architectures of space, buildings and nature.

**The Fuzzy Boundaries of Inner Listening**

Inner listening is not listening in physical space. There is no reverberation of the ear. Whilst I experience inner listening as a parallel to physical hearing, I do not experience it as completely differentiated from other sensory experiences, such as seeing and feeling. The rhythm and time that eventually materializes in my composed music is compacted and non-sequential in the stage of inner listening, and it is unclear at times whether it is being heard or felt. There is plasticity in my inner perceptions. The sonic space created by the spatial relationships between high and low notes in the harmony of music I perceive as a warm, condensed, sculptural shape in my inner listening. My perception is that it is an inner parallel to hearing, one that can blur the distinction between sound, sight and feeling. It is multi-sensory and fuzzy.

Fuzzy space occurs in my work *Time and the Tides* (2009) for percussion quartet, where the use of the non-musical mathematics of the tide levels of Westernport Bay evokes the continuum between exterior and interior spatial boundaries; between the organic rhythms of the tidal water, and the inner sonic spaces of the water mass, resulting in ‘fuzzy’ musical time and space²⁹ (see Example 4.3).

²⁹ The work associates with a story of the creation of Port Phillip Bay of the Bunerong Aboriginal tribe, “With tidal rises carrying dangerous ramifications for future prospects for the bays, the association with the reality of the tides and the Bunerong story was very germane” (Kouvaras, 2013, p.123).

The fuzzy realm of inner listening is one that is rich with the potency of newly created music. I can return to it intermittently, and over a period of time, inner listening and the created music merge and mutually inform one another. Kuma notes that fuzzy space is "a continuum between exterior and interior where the
qualities of those two zones merge and gradually transition from one to another” (Fujimoto, 2010, p. 131). Maki notes: “Inner space is a mental touchstone for those who observe or produce it” (Maki, 2008, p. 162). Likewise, my inner spiritual ideas and concepts constitute a mental touchstone; one that I frequently contact within my inner space when composing.

The architecture of Kuma’s design of the Sunny Hills Cake Shop in Tokyo includes a fuzzy intermediary zone between the street and the interior (see Figures 4.14 & 4.15). The diagonal lattice design breaks the perpendicular lines that dominate the street. Constructed of hinoki pine, it has a distinctive and strong scent that melds with the visual experience of passing through the arresting intermediary zone.

Figure 4.14: A Fuzzy Intermediary Zone, Lattice, Sunny Hills Cake Shop, Tokyo, by Kenga Kuma
Architect Sou Fujimoto observes that the region of “between” is one that is rich and full of potential: “The word “between” suggests a limitless new zone” (Fujimoto, 2010, p.131). A “between” experience occurs in the compressed state of my inner listening, and it brings me many choices about how to realize musical characteristics within the space and time of composed music. Kuma’s attention to the fuzzy boundaries in architecture is relevant both to my inner listening, and to the resolution of aspects that arose during the composing of my opera *The Aspern Papers* and my piano concerto *Sydney Opera House*. For instance, when I wished to evoke the inner plotting of the characters against one another in *The Aspern Papers* (2014), I incorporated the non-musical mathematics of the tangled architecture of the Venetian alleyways. In this way the exterior spaces of Venice passed through a “between” realm, and connected sonically to the inner psyche of the characters (see Example 4.4).

Figure 4.15: The Fuzzy Space Created by Hinoki Wood Latticework, Doorway, Sunny Hills Cake Shop, Tokyo, Designed by Kenga Kuma

4.5 Applied Soft and Hard Architecture From Fuzzy Space

When composing the opera *The Aspern Papers*, which is set in Venice, inner listening functioned as a guide for organizing the relationships between the hard spaces of the human architecture of Venice and the soft spaces of natural architecture; of the Venetian tides and water surges of *acqua alta* (high water). Sou Fujimoto says, “Architecture is the separation of interior from exterior space” (Fujimoto, 2010, p. 128). These exterior sonic spaces evoke the inner metaphysical spaces of the characters; the hardness of their devious plotting, and the softness of their more compassionate and moral selves. This is an aspect that I explore in more detail in the Analysis Chapter (see Chapter Five).

Japanese *Oku* Space Applied to Venice and Sydney

Built upon dozens of mud islands, Venice is not constructed around a dense and strong centre that is characteristic of most European cities. It has a parallel to the *oku* space of Japanese cities, which is of an enigmatic and elusive quality. I observed in my journey to Venice that although Tokyo may converge to
nothingness, Venice converges to water. When I composed my opera *The Aspern Papers*, I wanted to produce a Venetian *oku*, or inner space in the music. I did this by incorporating a non-musical mathematical parallel to the architectural mathematics of Andrea Palladio's Venetian *Il Redentore* church that rises from the water as a traveller approaches the Grand Canal by boat. The parallel is created in the music in the use of the high and low of the register of pitch, and in the duration of section. The Palladian architectural dimensions intersect sonically with modal harmony to imbed in the music an intrinsic aspect of Venice's space\(^\text{30}\) (see Example 4.5).

Likewise, the dimensional concept of inner listening was the means by which I resolved the merging of the hard architecture in the mathematics of the Opera House and the softer natural architecture of the surrounding tide levels of Circular Quay into the composed music of *Sydney Opera House*. The contrasting architectures, of man and of nature, together formed a mirror for the metaphysical experiences of its architect Jørn Utzon\(^\text{31}\) (See Example 4.6). My inner listening operated in a manner that connected it meaningfully to the fuzzy space that has a place in Japanese architectural aesthetics. The fuzziness translates to musical 'blurrings' that I explain more in the Analysis Chapter (see Chapter Five).

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\(^{30}\) Likewise, the inner spaces of the Salon of the Melbourne Recital Centre where excerpts from the chamber performance of *The Aspern Papers* that focused upon architectural *oku* space was performed, gave the work a connection to the spaces of Australian architecture. This is discussed in the podcast interview with recordings from the Salon concert (https://player.fm/series/new-waves-podcast/eve-duncan-2-the-aspern-papers).

\(^{31}\) Another podcast that includes recordings from the Salon of the Melbourne Recital Centre discusses the spaces of Australian coastal architecture in relation to *Sydney Opera House*, (https://player.fm/series/new-waves-podcast/eve-duncan-1-butterfly-modernism)
Example 4.5: Musical Parallels to Palladio’s *Il Redentore* Architecture
Eve Duncan, *The Aspern Papers*, Overture, bars 111 - 113
**Example 4.6:** Roof, Platform and Tidal Architecture as Metaphysical *Oku*

Eve Duncan, *Sydney Opera House*, Movement Two, bars 220-222
Summary: Intuitive Organisation into Sound from Fuzzy Inner Space

I bring my space and time sensibility, my *oku*, to the fuzzy inner world of the inner listening when I compose. Within this fuzzy zone, my European Christian spirituality, the Buddhist Shinto aesthetics of Japanese *oku* and my Australian space and time sensibility interconnect with fluidity; they shift, separate and also meld, whilst being organised intuitively by my artistic aesthetic. My journeys to Japan, Manila, Sydney, Aalborg and Venice were journeys in which I developed as a composer by encountering and observing diverse cultural aesthetic concepts. Through this exposure to new ideas, I was able to form meaningful connections to my own aesthetic approaches.
PART THREE: ANALYSIS
Chapter Five
Analysis: Process and Architectural Expressions of Sound

5.1 On the Development of an Oku Aesthetic: an Eclectic Butterfly
Modernism Approach to Composition

My compositional process is an important part of my ‘reflective practice’ in creating music. By a process of inner listening, a new oku space opens up within the ‘fuzzy’ psychological space; this involves intuitively organizing the material into blurred boundary spaces of composed music. New artistic knowledge has resulted. In the context of my reflective practice, the new knowledge is either added to, or it transforms my previously gained techniques and knowledge. It is paramount that this new knowledge is objectively appraised and assessed, and is adopted consciously into my practice, in order for my butterfly aesthetic in composition to be enlivened and enriched.

In this way, as Bruce Crossman observes, “In a nutshell, the creative practitioner contributes to research through knowledge that emerges from practice and thoughtful consideration of processes, rather than theoretical driven paradigms as the emphasis” (Crossman, 2015, p. 3). This practical ‘day knowledge’ is something that Donald Schön sees as gained through artistic activity, and is different from knowledge derived from scientific and humanistic professional research. He notes also that it is a valid form of the operation of human intelligence: “Artistry is an exercise of intelligence, a kind of knowing, though different in crucial respects from our standard model of professional knowledge” (Schön, 1987, p.13). The fuzzy nature of creative activity within my psyche may appear to belie the traditional emphasis upon clarity in professional research such as that of the physical sciences, exemplified in the science laboratory. Yet it is nonetheless valid and potentially valuable, for it can be seen with clarity and objectivity how this fuzzy inner space operates as a part of my aesthetic approach towards creating new and original music.

The eight dimensional concepts that operate within my aesthetic have roles that I am able to identify and name. As Schön observes, “Through complementary
acts of naming and framing, the practitioner selects things for attention and organizes them, guided by an appreciation of the situation that gives it coherence and sets a direction for action” (Schön, 1987, p.4). By identifying my approach as that of a reflective practitioner, I orient myself towards a particular kind of discipline in my creative work that Schön observes “is rigorous in its own terms” (Schön, 1987, p.4). Taking a conscious approach to reflective artistic research is important, for “When art practice is theorized as research, it is argued that human understanding arises from a process of inquiry that involves creative action and critical reflection” (Sullivan, 2006, p.28). I expect to learn by seeking for new knowledge; through the muffled dimensions of \( \text{oku} \) space that are fuzzy, like a butterfly’s graceful flitting between things; and to those ends I actively seek in my research. In this way, my compositional practice is enlivened and it evolves meaningfully.

As a reflective practitioner it may be necessary for me to be ready to abandon habitual approaches and to carve a fresh new path in my procedures. Schön notes that the previously accumulated techniques and processes that have been useful in an artistic practice may no longer have a practical application in the context of a new project: “When a practitioner recognizes a problem as unique, she cannot handle it solely by applying theories or techniques derived from her store of professional knowledge” (Schön, 1987, p.6). In the process of inner listening, which takes place in the fuzzy realm of the psyche where I have limited consciousness of the active processes, it may be necessary to embark upon a new approach that arises intuitively, in order for a composition to be successfully completed. This aspect is pertinent to my reflective practice. Applying this to my own experience of composing over more than twenty-five years has confirmed that “art practice is a profound form of human engagement that offers important ways to inquire into issues and ideas of personal, social and cultural importance” (Sullivan, 2006, pp. 32-33).

This has occurred when I have composed music related to such issues as environmental issues (Seahorses, Time and the Tides and Dredge Dragon [2009]), Australian Aboriginal experiences of land and spirituality (Tiger Snake and
Runner of Light [2009]), multiculturalism (Remembering Mirrabooka [1991]),
Steiner spirituality (Seraphim [1992], Cherubim [1998], Wave to the Depths
[2002], Buddha on Mars [2004], Exusiai [2006], Four Blackboard Drawings
[2007]) and human relationships (The Crab Feast [2004], Madonna and Child
with Goldfinch [2008]). Composing my folio works, including the major works
Sydney Opera House (a piano concerto) and The Aspern Papers (an opera) has
allowed me to inquire into the relationship of architecture to social, cultural and
psychological concerns. In the chamber works Deep in Summer (for Bb trumpet
and piano), Stars (for choir and woodwind quintet) and The Banquet of Cleopatra
and In a Corner of the MacIntyre (for brass quintet) I have explored my
Australian oku space through the cultures of painting and astronomy.

Part One: The Process of Making
The Role of the Audience in Reflective Practice
Having music performed, in the context of its intrinsic boundaries with a fuzzy
audience in physical space, is an important part of my reflective practice, for its
fuzzy boundary response can have a valuable input into assessing what has
happened in the music. It is characteristic of an audience that although it is a
totality, it is comprised of many individual points of view, whose opinions
resemble a blur of ideas. These may oppose, coincide with, widely vary from, or
overlap one another in response to my music. In some cases the audience
responses may be only partially expressed, for individuals may be introverts, or
they may not consider that their role is to provide responses. In addition,
because music moves through time, there are varying responses at diverse
points of the performance that may be helpful if these are articulated to the
practitioner.

Within the mechanics of a spatial performance, diverse opinions arise from the
audience members. In my experience, these range from the spiritual
perspectives of a local audience with a background in Steiner spirituality to a
general music audience with perhaps some music education, in Southeast Asia at
Asian Composer League festivals. My perception of the audience’s music
cognition relates to my creative process no matter how diverse these
performance situations are. In this sense, the space of performance and responses to the music are intrinsic to developing notions of 'fuzziness': they resemble shifting boundaries of sand that interconnect with different audience attitudes.

Audience Responses Through Fuzziness and Feeling
Suzanne Langer connects the experience of hearing composed music to human feeling: “not sorrow and joy perhaps, but the poignancy of either and both – the greatness and brevity and eternal passing of everything vitally felt” (Langer, 1987, p. 225). This is a valid elucidation of music's ability to contact human feeling on a deep level. In addition, these feelings may change several times within a short piece of music. When trying to gauge an audience reaction to the performance of my compositions, I find it to be fuzzy and unclear. Applause can be both a genuine response and a polite convention of acknowledgement that a work has concluded. Yet it may not reflect the minutiae of the experiences of the individuals that comprise the audience.

In no way do these divergent responses undermine the importance of an audience; rather, it indicates that they may be problematic for the composer to interpret. Despite this, a thrown out comment or a single observation may be worth a great deal to myself as a practitioner in the way that it intersects and develops the fuzzy logic of my butterfly aesthetic. For instance, when the overture of The Aspern Papers was performed in Manila\textsuperscript{32}, the positive response I felt from audience members meant that I did not need to make revisions to the score. One member noted that the music appeared to be inconclusive; this was also helpful. In other words, the ‘fuzzy logic’ of implied sounds to come left emotional unsettledness that pushed forward into the ensuing drama of the opera.

\textsuperscript{32} The overture, entitled \textit{Approaching Venice}, was performed by the Philippine Philharmonic Orchestra, conducted by Josefino Chino Toledo at Tanghalang Nicanor Abelardo Cultural Center of the Philippines (CCP) on November 8\textsuperscript{th}, 2015.
The music that originates in a creative inner space is intended for performance in the physical time and space of a venue, and audience appraisal completes the cycle of creation to performance. In my opinion, until the music is performed the music does not reach the point where as a practitioner I can truly assimilate and synthesize any fresh knowledge that the work has produced. This need is relevant to my piano concerto *Sydney Opera House* and to my opera *The Aspern Papers*; and whilst the whole works have not been fully performed, they exist in performances as smaller forms and textures, which enable some reflective assessment of their fuzzy dimensions. This kind of composer reflection upon responses to performance is not uncommon (Ford, 1993).

**Comedy Versus Tragedy in Malouf’s Operas**

During the reflective process of composing my folio works, I attended other contemporary music concerts. When I reflected upon my work-in-progress, I also reflected upon the recently heard music of other contemporary composers. This deepened the context of my research is from an individual practice to a collegiate arena. Whilst working upon my opera, I attended a performance of *Fly Away Peter* (2015), an opera composed by Elliot Gyger and written by Pierce Wilcox that is based upon an early novel of David Malouf. *Fly Away Peter* is a tragedy that explores the theme of war. It established associations with the serialism of Alban Berg that was also a response to the First World War as well as through its use of chromaticism connecting to more recent British avant-garde music and to East Coast American serialism. Gyger’s use of dissonance enforced the sense of suffering and alienation experienced by Australian soldiers during First World War battles.

By contrast, my opera is a comedy, and librettist David Malouf’s directive was that Venice was to be a character in the opera. This led to my incorporating the non-musical mathematics of Venice’s architecture into the music, as well in my choice of modal scales to allude to the tonality of associated with the Baroque

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33 Elliot Gyger; Australian composer and Senior Lecturer at the University of Melbourne.
era, especially to the modality of Venetian composers such as Monteverdi\textsuperscript{35}, Vivaldi\textsuperscript{36} and Gabrieli\textsuperscript{37}. By alluding to this period I was able to fulfill Malouf’s directive to bring Venice into the opera, as well as giving the possibility of more consonance to the harmony, which befitted the comic nature of the opera.

Reflection upon Gyger’s *Fly Away Peter* confirmed that actual contexts led to an appraisal of musical languages, and that my technical decisions were appropriate to the context of my opera. Therefore, I disagree with Donoghue’s view that “The history of arts-based research suggests that arts-based researchers have not in any sustained manner considered the relationship between their practices and the practices of artists, or the different contexts in which they work” (Donoghue, 2009, p. 353). Reflecting upon Gyger’s practical decisions in the context of being an audience member at his opera’s performance confirmed the worth of technical decisions made in my work: in which the emotional impacts related to my sonority associations. This was a valuable part of the reflective process that impacted upon the composition of my opera *The Aspern Papers*.

5.2 The Fuzzy Spaces of Spiritual Research in the Context of Larger Natural Organic and Man-made Structures in the Operatic *Aspern Papers* Situated in Venice

*The Aspern Papers* is set in Venice and is based on a short story by Henry James. I interpolated the non-musical mathematics of the architecture of Venice’s exterior spaces as inner space within the opera’s sonic landscape in order to evoke Venice’s unique character. The architectural mathematics of Venice was the consequence of the development of a city founded on a hundred and nineteen closely situated small islands connected by bridges (Ackroyd, 2009, p.10).

\textsuperscript{35} Claudio Monteverdi (1567 – 1643) composer and maestro di cappella at St Marks, Venice from 1630. His operas, including *L’Arianna, Il ritorno d’Ulisse in patria* (1640), *Le nozze d’Enea con Lavinia* (1641), *L’incoronazione di Poppea* (1643) were performed in Venice (Randel, 1996, p. 602).

\textsuperscript{36} Antonio Vivaldi (1678-1741), born in Venice where many of his operas were performed (Randel, 1996, pp. 593-954).

\textsuperscript{37} Giovanni Gabrieli (1553-1612), born in Venice and organist at St Marks from 1584, where his duties included composition. (Randel, 1996, p. 289).
The intellectual context of the opera includes the parallel of the perception of Japanese oku spaces within Venice and the psychological spaces of the characters of the opera. When composing the opera, inner listening functioned as a guide for organizing the relationships between the hard spaces of the human architecture of Venice and the soft spaces of natural architecture; of the Venetian tides and water surges of acqua alta. Maki notes that space has no implicit contextual aspect; for “space doesn’t differentiate between external and internal space” (Maki, 2013, Public Lecture). The exterior sonic spaces of Venice concurrently mirror the inner metaphysical spaces of the characters; in particular, the tides are a mirror of their internal changes.

**Venetian Oku and The Aspern Papers**

Venice consists of more than a hundred islands connected by bridges (Ackroyd, 2009, p.10). It is not large; about twice the size of New York’s Central Park (Berendt, 2005). The city consists of stone and brick buildings jammed together amidst hundreds of narrow alleyways and many canals. Like the cloudy old cities in Japan such as Nara and Kyoto, it lacks expansive outlooks. Its buildings stand on wooden foundations that are sunk into the water, sharing with Japan a traditional architectural reliance upon wood, a material that is “better able to respond flexibly to the spirit of the age by way of a natural restorative and self-regulatory impulse” (Isozaki, 2011, p. 145). The oku spaces and time of Venice are singular, and it is eloquently described as “Uniquely beautiful, isolated, inward-looking and a powerful stimulant to the senses, the intellect and the imagination” (Berendt, 2005, p. 39).

In Venice the distinction between its exterior and interior spaces is blurred, and gives rise to a sense of “between” spaces. Henry James called the city an interior, like an apartment with corridors and drawing rooms (Scarpa, 2009). A Venetian writes that “you’re always walking inside it, the outside doesn’t exist even in the

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38 There were similarities in the perception of space in Venice and Japan that made this intellectual context feasible. The experience of uninterrupted close space is dominant in Venice. Henry James’ observation was that Venice was a living room (James, 1976). It has been noted that in Japan the presence of many clouds puts an emphasis upon the landscape that is close by. The aesthetic of Japanese oku originated in enclosed mountain spaces.
street” (Scarpa, 2009, p. 48). Japanese architect Sou Fujimoto sees more generally the region of “between” as one that is rich and full of potential, noting that “The word “between” suggests a limitless new zone” (Fujimoto, 2010, p. 131). I apply oku to my opera by incorporating the non-musical mathematics of architecture into my music from three sources; firstly, from the mathematics of Venetian architect Andrea Palladio’s Il Redentore Church, secondly, by incorporating the mathematics of changing Venetian tide levels, and thirdly, by applying the mathematics derived from maps of Venetian alleyways. These are intended to bring to life the presence of Venice as oku space within the music.

**Non-Musical Mathematics of Distant Venetian Architecture**

The overall fuzzy boundaries of tidal and architectural spaces of the opera were gradually revealed through the fresh experience of the traveller. In the overture, I wanted the audience to experience Venice as a first time traveller of Henry James’s era would have done; that is, by boat through the lagoon. Travellers passed by boat past the majestic Il Redentore church designed by Andrea Palladio\(^{39}\) that was built to assuage the heavens after plague decimated a third of the population of Venice between 1575 and 1577 (Ackroyd, 2009, p. 335). The church exhibits Palladio’s distinctive use of a symmetrical classical façade, combined with a huge cupola. Its form displays clarity and balance, consistent with the ordered political structure that enabled Venice to be an independent republic for over a thousand years (Norwich, 1977, p. xxi). It makes a bold statement, and in this it is quite unlike the more nature-connected and subtle architecture of Japan.

I created a parallel to the length of the church in the duration of almost half of the overture (bars 88-155), to create the experience of a traveller passing by it by boat, and in order for audience members to feel that they are also approaching the dazzling city (See Figure 5.1). One beat of musical time\(^{40}\) equaled 1.6 feet of the Church’s length, and its sonic depiction extends for 2’ 20”

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\(^{39}\) Andrea Palladio (1508 - 1580) was a Venetian architect who in the 1540s visited the Palazzo Barbaro where later Henry James wrote The Aspern Papers (Zorzi, 1998, p.21).

\(^{40}\) One beat is at crotchet equals sixty, using Maelzel’s Metronome
of the overture's overall duration of 4'51", giving it a prominent presence in the opening of the opera. Concurrently, the two rooflines and the beginning, midpoint and end of the cupola were created in the music in a parallel form in high and middle registers.

**Vertical Dimensions:**

- Cupola Midpoint at 137 feet: A
- Roof Height at 83 feet: A
- Roof Base at 63.3 feet: F#
- Base of Church at 0 feet: D

**Horizontal Dimensions:**

- Cupola commences at 40 feet (38 secs)
- Midpoint at 65 feet (50 secs)
- Cupola ends at 113.5 feet (70 secs)
- Length: 227 feet (140 secs)

**Figure 5.1:** Palladio’s *Chiesa Il Redentore* Architectural Dimensions and a Non-Musical Parallel in Register and Duration

The base of the church was placed in the music at D above middle C, with one semitone for every 4.5 feet of its height. This resulted in the pitch F# for the base of the roof and the pitch A for its height. The cupola’s zenith of 137 feet is represented by the pitch A an octave higher. Thus the Palladian architectural

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41 The pitch A is in the second octave above middle C for the long roofline section
42 The pitch A for the cupola’s midpoint is in the third octave above middle C
dimensions intersect sonically with the modal harmony to imbed in the music an intrinsic aspect of Venice’s space.  

The architecture of the city is generally symmetrical in design, and it is built of marble and stone; materials that impart a dense quality and a sense of permanency, that give a sense of being a counterbalance to the continual change in the perpetual movement of omnipresent water. In Scene One, when Vayne is trying to inveigle his way into the home of the two Miss Bordereaus, the proportional ratios (3–2–3) of the front of a Palladian villa are in the 3:2:3 ratio of a frequently repeated motif, as a reminder of the domestic space that Vayne is trying to enter, as well as signaling that he is also intending to trespass upon their inner psychological space (See Example 5.1). Concurrently, the tide levels are represented proportionally in the bass line; a reminder of the changing oscillations not just of the adjacent tides, but also of the ebbs and flows in the morality of the characters that are occurring. In this way, the sense of both mobile water and the fixed, symmetrical quality of the architecture are imbedded in the music as an inner psychological space.

**Inner Space and Water: Incorporating the Tides of Venice**

The continually changing and yet rhythmic tides of Venice affect one’s structural perception of the city’s architecture. Peter Ackroyd notes that:

> The rhythmic intelligence of the Venetians has informed much of the architecture of the city. The oncoming sea changes the perception of structure along the Venetian canals, where the buildings seem more delicate and attenuated. The façades of the churches undulate, weightless and unstable, against the surface of the water like shells at the bottom of a rock pool on the seashore. The architecture of Venice is horizontal in mass, like the sea (Ackroyd, 2009, p. 19).

In Scene One, I established the space of Venice by incorporating the changing tide levels of Venice into the contrabass line. On top of the waterways the city is

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43 Compact Disc One, Track 1: *Overture: The Aspern Papers*, The architecture of Andrea Palladio’s *Chiesa Il Redentore* is heard from 2:09 to 4:08 minutes
reflected as an image, and this changes with the degree and aspect of the tidal level. It has been noted that Venice “is a place of doubleness, and perhaps therefore duplicity and double standards” (Ackroyd, 2009, p. 29). Likewise, duplicity is an important and driving aspect of the opera’s drama.

Example 5.1: Spring Tidal Levels and Palladian Architectural Motifs
The Aspern Papers, Scene One, bars 109-111

I selected the mathematics of the rate of change, as well as the high and low points of the Venetian tides, from a few hours within a single day. I allocated a musical parallel of one beat of musical time for every five minutes of tidal time, and each rise of 0.2 feet of water was marked by a change of a semitone in the contrabass. By being imbedded in the lower bass register, the tidal mathematics
were not prominently perceived in the music and yet their presence in the bass meant that they would impact upon the overall harmony. Thus interpolated, the spaces of the tides were congruent with the hidden aspect of Japanese *oku*.

I divided the tides into four levels of height, and distinguished them by dynamics, register and in the use of articulation. The low tide area, from 0 to 0.4 feet, was designated as *pianissimo*, with harmonics and *legato* articulation. The medium low tide, from 0.6 to 1.0 feet, was evident as a parallel in *mezzo-forte, pizzicato, senza vibrato* and wide *vibrato* articulations. The medium high tides, of 0.6 to 1.4 feet, were differentiated from these articulation by use of strong *vibrato, mezzoforte*, the use of trills, *tenuto* and by more rhythmic activity. The high tide, from 2.4 to 3.4 feet, was evident as a parallel in more enlivening articulations, including *staccato, sforzando* as well as *fortissimo* rapid bowing. The tides have periodicity, and in this they are both a mobile and a stable presence in the *oku* spaces of Venice and in its architecture (Ackroyd, 2009, p.19). In the music, the tides allude both to the characteristic spaces of Venice and to the hidden psychological depths of the three characters, Henry, Juliana and Miss Tita, who are plotting against one another for their own material and emotional gain.

**Tide Levels and the Leveling of Emotion**

I used the non-musical mathematical architecture of Venice’s tide levels as a parallel for the more positive sensibilities of the characters. This associated morality and the balancing aspect of the omnipresent changing water as a sonic leveler. In Scene Four, when Miss Tita’s conscience is stabbed by the immorality of her intention to steal Juliana’s papers, and when Henry Vayne’s conscience brings him to confess that he is passing under a pseudonym, these moral states were given a metaphysical parallel in the music that matched the water level.

This occurred by incorporating the mathematics of the changing tidal motion of the canals into the music. I thinned out the upper instruments, thereby emphasizing the changes in register of the contrabass that held a parallel to the
changes from high to low tide in the canals. High tide was indicated by *forte* rapid bowing and *staccato*, and low tide by smooth *legato* bowing at a *piano*.

**Example 5.2: Tide Levels as a Metaphysical Barometer of Conscience**

*The Aspern Papers*, Scene Four, bars 131-142
dynamic, as colouristic markers of the water’s movement. In this way, the water spaces of Venice were sonically woven into the inner space of the opera whilst concurrently marking the psychological state of the characters (see Example 5.2).

**Genre Styles of East and West**

The fuzziness of inner listening is often frustrating and unclear, and its resolution in music can demand further research outside of one’s accumulated skills and knowledge. When I was setting a vocal aria in *The Aspern Papers*, the resolution of inner listening into composed music was elusive. Juliana, the character who sings the aria, is proud and haughty; yet she is trying to express her deep love of a man. I could not find rhythm and scale parallels to what I perceived in my inner listening in my previously accumulated knowledge. Finally I found worthy and appropriate rhythms and scales qualities in a compact disc recording\(^\text{45}\) of Korean *gagok*, or vocal court music, which could give justice to the aristocratic and restrained nature of Juliana.

By using the Southeast Asian musical style of *gagok* (So, 2002, p. 35), I was incorporating Venice’s external spaces, and also its cultural inner spaces, by alluding to the hundreds of years of trading with South East Asia, (Ackroyd, 2009). I adopted from Korean *gagok*, or court vocal music genre, its distinctive meter of repeated cycles of 7 and 3 beats, as well the *gyemenjo* scale (D, Eb, Gb, Ab, Bb). I alluded to traditional *gagok* instrumental accompaniment by utilizing woodwinds, percussion and upper strings only, and I sought to produce the *gagok* sense of majesty in the restrained pacing of the music. This suggested the metaphysical space of the aristocratic Juliana, and concurrently contributed to the sonic evocation of the *oku* of Venice within the music (see Example 5.3).\(^\text{46}\) It balanced the European space sensibility implicit in Italian folk song and modal church music of the Chorus music in Scenes One, Two, Three and Five.

\(^{44}\) Compact Disc One, Track 5: *So This is the Dragon’s Den*, the San Croce alleyway architecture is heard from 5:34 to 6:56 minutes.


\(^{46}\) Compact Disc One, Track 3: *Do You Think I am Beautiful?*
Example 5.3: Korean *Gagok* Evokes Venetian Metaphysical and Cultural Space
*The Aspern Papers*, Scene Three, bars 169-171

**Non-Musical Mathematics of Venetian Architecture Within the City**

Japanese architect Sou Fujimoto sees the region of “between” as one that is rich and full of potential. Fujimoto’s attention to fuzzy boundaries in architecture is relevant both to my inner listening and to my resolution of the evocation of inner space in the opera. I interpolated the architectural spaces of Venice’s distinctive alleyways into the music. This was to create a sonic evocation of Vayne’s plot to obtain the archives of the poet Jeffrey Aspern:

The labyrinthine alleys of the city are the echoing mirror of the labyrinths of the mind, of the devious purposes of the character who wants to lay his hands on Jeffrey Aspern’s letters, and of
the owner of the letters, Juliana, who holds onto them with just as secret and devious a plotting, ready to release the letters only under her own unacceptable conditions (Zorzi, 1998, p. 38).

In Scene Four I used the non-mathematical architecture of the intertwining alleys as a metaphor for the tangled minds of the characters. I traced a grid over a map of the Venetian San Croce neighbourhood. To the north-south trajectory I assigned the chromatic scale, and instruments were assigned a particular alleyway reflected in higher and lower pitches, whilst the alleyway widths were suggested in the colour of trills and rapid bowing. To the east-west trajectory I allocated the progressing beats of time, as though the listener was traversing metaphorically amidst the tangled alleyways and concurrently the tangled minds of the characters. The tension created by dissonant harmonies helped propel the drama of the scene forwards, whilst concurrently adding the alleyways to the sonic evocation of the inner spaces of Venice (see Example 5.4).47

**Venetian Acqua Alta: Water Surges and Metaphysical Chaos**

*Acqua alta* (high water) brings water surges into the city; submerging the walkways, and flooding buildings. In Scene Four I created a parallel of turbulent water space as the dying Juliana travels by gondola to the underworld to meet her long dead lover Jeffrey Asperm. There is a similar water journey to the underworld in the opera *Orfeo* (1605) by Venetian composer Monteverdi. I alluded to the genre style of baroque opera in a toccata of repeated short passages. I created turbulent water space by rising and falling quasi-fugal motifs in the bass register instruments. I moved Juliana's voice to a register lower than her lover Jeffrey, thus suggesting a fuzzy transition of his gender through death (See Example 5.5).48

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47 Compact Disc One, Track 5: *So This is the Dragon's Den*, the alleyway architecture of the San Croce district of Venice is heard from 4:13 to 5:33 minutes.

48 Compact Disc One, Track 5: *So This is the Dragon's Den*, Venice's turbulent *acqua alta* is heard in the music from the beginning to 2:44 minutes
Example 5.4: Instrumental Melodies as a Parallel to the Map of the San Croce Alleyways, Aspern Papers, Scene Four, bars 115-116
Example 5.5: Acqua Alta Water Surges in the Lower Register
The Aspern Papers, Scene Four, bars 34-38
<table>
<thead>
<tr>
<th>Section &amp; Bar</th>
<th>Cultural and Geographical Sources</th>
<th>Techniques</th>
<th>Contribution to Oku Space</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Overture:</strong>&lt;br&gt;bars 88-155</td>
<td>Architectural mathematics of Palladio’s Il Redentore Church</td>
<td>Outline of building in register and duration</td>
<td>‘hard’ human coastal architectural space</td>
</tr>
<tr>
<td><strong>Scene One:</strong>&lt;br&gt;bars 1-35</td>
<td>Italian Folk Song in Chorus</td>
<td>modal, echo of mandolin in accompaniment</td>
<td>cultural time &amp; space of European folk music</td>
</tr>
<tr>
<td>bars 40-117</td>
<td>3:2:3 ratio of front rooms of a Palladian villa</td>
<td>3:2:3 in frequent rhythmic motif</td>
<td>Venetian domestic architectural space</td>
</tr>
<tr>
<td>bars 93-129</td>
<td>Tidal architecture of Venice</td>
<td>in register and duration of bass in VC &amp; CB</td>
<td>‘Soft’ architecture of Venice’s coastal nature</td>
</tr>
<tr>
<td>bars 272-291</td>
<td>Korean Gagok form and techniques</td>
<td>alternate bars of 11/4 and 5/4 timing, no low bass</td>
<td>East Asian trade with Venice in cultural space</td>
</tr>
<tr>
<td><strong>Scene Two:</strong>&lt;br&gt;bars 1-25</td>
<td>Italian Folk Song in Chorus</td>
<td>modal</td>
<td>cultural time &amp; space of European folk music</td>
</tr>
<tr>
<td>bars 28-66</td>
<td>Alleyway Map of San Trovaso neighborhood</td>
<td>tonal outlining of alleyways in pitch and duration, with width in articulations</td>
<td>inner public spaces of the city as a metaphor for the inner tangled minds of the three characters</td>
</tr>
<tr>
<td>bars 112-146</td>
<td>Alleyway Map of San Marco area</td>
<td></td>
<td></td>
</tr>
<tr>
<td>bars 189-202</td>
<td>Alleyway Map: Gran Teatro La Fenice</td>
<td></td>
<td></td>
</tr>
<tr>
<td>bars 208-218</td>
<td>Alleyway Map: east of Gran Teatro La Fenice</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Scene Three:</strong>&lt;br&gt;bars 15-38</td>
<td>Sacred music of 16th century Italy</td>
<td>modal, polyphonic</td>
<td>cultural time &amp; space of European church music</td>
</tr>
<tr>
<td>bars 41-71</td>
<td>Tidal architecture of Venice</td>
<td>in register and duration of bass in VC &amp; CB</td>
<td>‘Soft’ architecture of Venice’s coastal nature</td>
</tr>
<tr>
<td>bars 83-140</td>
<td>1:2:1 ratio of middle rooms in a Palladian villa</td>
<td>1:2:1 in frequent rhythmic motif</td>
<td>Venetian domestic architectural space</td>
</tr>
</tbody>
</table>

**Table 5.1, Part A: Building Venetian Oku Space in The Aspern Papers**
<table>
<thead>
<tr>
<th>Bar &amp; Section</th>
<th>Cultural and Geographical Sources</th>
<th>Techniques</th>
<th>Contribution to Oku Space</th>
</tr>
</thead>
<tbody>
<tr>
<td>(Scene 3 cont’d)</td>
<td>Korean gakok form and techniques</td>
<td>gyemyeonjo scale, 7/4 and ¾ timing</td>
<td>East Asian trade with Venice in cultural space</td>
</tr>
<tr>
<td>bars 150-175</td>
<td>Architectural mathematics of Palladio’s II Redentore Church</td>
<td>Outline of building in register and duration</td>
<td>‘hard’ human coastal architectural space</td>
</tr>
<tr>
<td>bars 278-345</td>
<td>Acqua alta (high water) surges</td>
<td>modality &amp; polyphony of Baroque music</td>
<td>historical cultural and natural coastal space of Venice</td>
</tr>
<tr>
<td>Scene Four:</td>
<td>Alleyway Map of San Croce neighbourhood</td>
<td>tonal outlining in pitch and duration</td>
<td>in inner public spaces of the city as a metaphor for the inner tangled minds of the three characters</td>
</tr>
<tr>
<td>bars 1 08-131</td>
<td>Tidal architecture of Venice</td>
<td>in register and duration of CB</td>
<td>‘Soft’ architecture of Venice’s coastal nature</td>
</tr>
<tr>
<td>bars 1 32-186</td>
<td>Alleyway Map of San Croce neighbourhood</td>
<td>tonal outlining in pitch and duration</td>
<td>inner public spaces of the city as a metaphor for tangled minds</td>
</tr>
<tr>
<td>bars 1 87-198</td>
<td>Acqua alta (high water) surges</td>
<td>modality &amp; polyphony of Baroque music</td>
<td>historical cultural and natural coastal space of Venice</td>
</tr>
<tr>
<td>bars 2 27-257</td>
<td>Italian Folk Song in Chorus</td>
<td>ABAB form</td>
<td>cultural time &amp; space of European folk music</td>
</tr>
<tr>
<td>Scene Five:</td>
<td>3:2:3 ratio of front rooms of a Palladian villa</td>
<td>3:2:3 in occasional rhythmic motif</td>
<td>Venetian domestic architectural space</td>
</tr>
<tr>
<td>bars 28-54</td>
<td>Italian Folk Song in Chorus</td>
<td>modal, echo of mandolin in accompaniment</td>
<td>cultural time &amp; space of European folk music</td>
</tr>
<tr>
<td>bars 87-154</td>
<td></td>
<td></td>
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<tr>
<td>bars 3 93-370</td>
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</tbody>
</table>

**Table 5.1, Part B:** Building Venetian Oku Space in *The Aspern Papers*
I used the thread of *oku* space to give unity to the disparate stylistic and technical approaches to the opera. Recitatives, arias, choruses and instrumental interludes gave diversity and colour, as well as providing momentum and textural contrast. By approaching the *oku* aesthetic from several points of view, I was able to build a sonic inner space of Venice. These approaches included the non-musical mathematics of Venetian architecture, the architectural spaces of the intertwining alley ways of several Venetian neighbourhoods, the architecture of Venetian tides, the cultural space implicit in Italian folk songs, sacred polyphonic Italian song and East Asian genres that are a part of the cosmopolitan city space through centuries of Venetian trading with far-flung regions. Together these different approaches built the presence of Venice whilst maintaining an *oku* sonic spatial thread that gave overall unity to the opera (see Table 5.1 Parts A and B).

**Summary: Fuzzy Logic and the Fuzzy Process Expansions of Sound Water Confluences and Venetian Oku**

What Henry James describes as “the golden glow of Venice” (James, 1976, p. 99) may be seen as the intersection of the physical and metaphysical space of this exceptional city. Venice consists of hundreds of interconnected mud islands with limited domestic space, and its architecturally imposing public spaces are a testimony to a thousand years as a seafaring republican city. These factors contribute to a unique inner space.

For the opera, I identified its inner space as residing in the intersection between the changing spaces of tidal water, the intertwining alleyways, and the artistic spaces of its sublime architecture. I identified its hard and soft boundaries in architecture and nature that expanded from buildings into the city. Working through inner listening, I was able to make parallels to physical boundaries in the subsequent composed music. As thus described, these varying aspects of the hard and soft architecture of Venice became an *oku*, by being implemented in the music as sonic space.
5.3 Sydney Opera House – A Piano Concerto

The Spatial Aesthetics of Jørn Utzon as an Architectural Voice in Nature

Just as *The Aspern Papers* explored the architecture of a city, so too my piano concerto explores architecture, but in the smaller scale of a single building. Here the fuzzy spatial logic of the intersection of nature and architecture resonates in architectural spaces. The architectural mathematics of the Sydney Opera House was the consequence of the development of the aesthetic and techniques of architect Jørn Utzon. Likewise, the proportions brought into my piano concerto are the product of the development of my aesthetic and techniques. The intellectual context of the piano concerto includes the parallel formation of our aesthetics and techniques.

Early Childhood and the Development of an Architectural Aesthetic

Juhani Pallasmaa observed that an architect’s space sensibility develops in their formative years: “One of the most important raw materials of phenomenological analysis of architecture is early childhood memory” (Pallasmaa, 2008). The mathematical dimensions of the Opera House roof shells evoke the Danish space-time sensibility of Utzon that had its origin in his childhood, in the hulls of boats that he modeled for his father’s designs and in the clouds over the fjords (Matthieson, 2011, p.37).

In September 2012 I visited Aalborg and walked Jørn Utzon’s daily route from his childhood home along the seafront of the Lim Fjord to the school that he attended. Although it is more than eighty years since Utzon lived there, Aalborg retains the peaceful atmosphere of a remote rural town located near to a fjord. There is a sense of the presence and the extremes of nature in Aalborg, where temperatures plunge in winter. It resonated with my experience of growing up exploring, swimming and canoeing in the Yarra River in Templestowe. Large areas of bush and many homes were destroyed by bushfire in nearby 1960s Warrandyte. Both in Denmark and Australia, nature and its extremes have a strong presence.
The combination of Utzon’s childhood in the remote Jutland region of Denmark (Utzon, 2011, p.34), the formation of his modernist architectural practice and his early work with the modernist architect Alvar Aalto in Finland, his East Asian and mezzo-American influences and his modus operandi led him to create the Sydney Opera House (Matthieson, 2011, pp.46-47). Consideration of the importance of these diverse aspects led me to give the ‘voice’ of architect Jørn Utzon to the piano in the concerto. Utzon’s creative approach to the design of the Opera House and his subsequent experiences gave impetus and momentum to my development of the piano’s interaction with the orchestra. In this sense, *Sydney Opera House* is a programmatic work.

Utzon combined aspects of ancient architecture with contemporary modernist architecture in his Sydney Opera House design. It was sited at Bennelong Point next to Circular Quay in Sydney, a place used for feasting by Aborigines for tens of thousands of years. The architectural plans of the Sydney Opera House caused a sensation around the world when the design was first made public. By the choice of a prominent site within Australia’s largest city, the New South Wales government presented the Opera House as a conscious statement of Australian cultural identity (Drew, 1995). It embodied a new post-war, space and time sensibility in Australia in the second half of the twentieth century. This aspect was pertinent to my resolution of the composing of the piano concerto.

**Parallels to Japanese *Ma* and *Oku* in the Sydney Opera House Design**

The Sydney Opera House design has a parallel to the ‘between’ spaces of Japanese *ma* and the inner space implicit in the aesthetic of Japanese *oku*, in an Australian and Asian-Pacific context. Utzon made a connection to East-Asian spatial aesthetics in three early sketches that preceded its design. Utzon’s first sketch, of billowing clouds rising above water, emphasize open ‘between’ space (see Figure 5.2). The second sketch, of an East Asian temple, depicts open space between a platform and a roof; and by dispensing with vertical architecture Utzon creates dynamic ‘between’ space in his drawing (see Figure 5.3). In the third sketch ‘between’ space is created, as two roof sections float over a flat surface (see Figure 5.4).
The ‘between’ spaces depicted in these sketches have a parallel in the Japanese aesthetic of *ma*, (from *madori* or ‘grasping space’). The Japanese characters for *ma* show the sun between two gateposts which act as boundaries for the space within (Snodgrass, 2006, p.231). Translating three-dimensional architectural drawings into the four dimensional music of my piano concerto has relevance when the aesthetic of *ma* is considered, for “‘grasping the *ma*’ (madori) is not only a matter of grasping space, or spaces, but also of grasping the time that goes together with space” (Snodgrass, 2006, p.233). The three sketches anticipate the relationship between platform and roof that materialized in the Sydney Opera House design, in which vertical architectural boundaries almost dissolve and gain a permeable character, emphasizing a ‘between’ character (see Figure 5.5).

![Figure 5.2: ‘clouds over water’, Jørn Utzon (Giedion, Zodiac, 1965, p.41)](image)

*Figure 5.2: ‘clouds over water’, Jørn Utzon (Giedion, Zodiac, 1965, p.41)*

![Figure 5.3: ‘Japanese house’, Jørn Utzon (Giedion, Zodiac, 1965, p. 40)](image)

*Figure 5.3: ‘Japanese house’, Jørn Utzon (Giedion, Zodiac, 1965, p. 40)*
Utzon connected the Sydney Opera House design to the motion of water, saying, “The character, the style, has developed from a sense of shapes in combination, all with the characteristics of water, waves – waves within waves, the wave that breaks, foam, etc.” (Utzon, 1965, p. 90). There is a parallel in this activity of water to the Japanese inner space aesthetic of oku. Fumihiko Maki describes the spiritual origins of oku in mountains and the sea, and he notes, “if oku does indeed imply the seat of a deity, then we can logically conclude that both the mountains and the sea had their own respective oku, their innermost depths” (Maki, 2008, p. 158). A further parallel to oku in the changing and flexible relationships created by waves as described by Utzon, is drawn by Lippa’s view that oku “seems rather to derive from the relationship that each individual being establishes with the surrounding environment” (Lippa, 2012, p. 151).

**Non-Musical Mathematics and Musical Resonances with Oku**

My piano concerto *Sydney Opera House* drew Utzon’s spatial concepts and their oku and ma aesthetic into exact musical properties. My earlier domestic beach architecture music was expanded by a larger, more ‘symphonic’ architectural scale in the Opera House design. The relevant non-musical mathematical elements that were incorporated into the concerto include the angles, proportions and heights of roof shells, as well as the platform lengths that are
Figure 5.5: Model of the Sydney Opera House
Jørn Utzon (Zodiac, 1965, p. 50)

mathematically embedded into the architectural plans of the Sydney Opera House.

The architectural mathematics were given a mathematical parallel in musical duration, pitch and interval use, and a non-mathematical parallel in texture, articulation, instrumental grouping, scale choice, timbral considerations and melodic shape. It was intended that the process would gradually transform audience expectation through an unpredictable, yet fleetingly recognizable architectural allusion in the musical fabric, through a parallel use of proportion.

(1) Scandinavian ‘Additive Architecture’ Scale Use
In the first movement of Sydney Opera House a pared, non-superfluous quality was maintained in the music that was consistent with Utzon’s Scandinavian modernist architectural approach. Utzon implemented the idea of additive architecture into his design that he adopted from Finnish architect Alvar Aalto with whom he worked in Helsinki in 1946:

His example of the branch of cherry blossoms with each blossom different from its neighbours according to its special position on the branch, but all the blossoms composed of the same elements, was a
great eye-opener to me, and these ideas have been the foundation of many of my own projects (Utzon, 1982, Alvar Aalto Medal Address).

Alto used ‘family’ elements that recur in different sizes in nature, such as patterns of larger and smaller leaves and branches on a tree, in order to maintain cohesiveness amidst changing parameters within an architectural design. Utzon used *additive architecture* in the external tiling of the Opera House roof parts and in the auditorium ceilings.

*Additive architecture* was given a musical parallel in the scales used in Sections A (bars 1 – 105), B (bars 106 – 133), B’ (bars 134 – 156), C (bars 157 – 201) and the Coda (bars 202 - 223) of Movement I of the concerto. The ‘family’ aspect was represented by a ‘parent’ motif of a minor second to a major second near or at the commencement of each scale. In this position, the quality of the successive seconds gives a strong tonal identity to the scale, warranting its description as a ‘parent’ (see Figure 5.6). The cohesiveness created by this ‘familial’ relationship in the four scales functioned as a musical parallel to *additive architecture*.

**The ‘Parent’ Motif as a Parallel of Additive Architecture**

**Scale One** (used in Movement I, Sections A & C)

Minor 2\textsuperscript{nd}, Major 2\textsuperscript{nd*}, minor 2\textsuperscript{nd}, minor 2\textsuperscript{nd}, Major 2\textsuperscript{nd}, minor 2\textsuperscript{nd}, Major 2\textsuperscript{nd}

**Scale Two** (used in Movement I, Sections B, B’ & Coda)

Major 2\textsuperscript{nd}, minor 2\textsuperscript{nd}, Major 2\textsuperscript{nd*}, Major 2\textsuperscript{nd}, Major 2\textsuperscript{nd}, minor 2\textsuperscript{nd}, Major 2\textsuperscript{nd}

**Scale Three** (used in Movement I, Sections A & C)

minor 2\textsuperscript{nd}, Major 2\textsuperscript{nd*}, Major 2\textsuperscript{nd}, minor 2\textsuperscript{nd}, minor 2\textsuperscript{nd}, Major 2\textsuperscript{nd}, Major 2\textsuperscript{nd}

**Scale Four** (used in Movement I, Sections B, B’ & Coda)

minor 2\textsuperscript{nd}, minor 2\textsuperscript{nd}, Major 2\textsuperscript{nd*}, minor 2\textsuperscript{nd}, Major 2\textsuperscript{nd}, Major 2\textsuperscript{nd}, minor 2\textsuperscript{nd}, Major 2\textsuperscript{nd}

*('Parent’ motif is underlined and in bold type)

**Figure 5.6**: ‘Parent’ Motifs in Modal Scales Parallel *Additive Architecture*

*Sydney Opera House, Movement One*
(2) The Architecture of the Roof Shells

The mathematics of the architecture of the roof shells of the Opera House was given a mathematical musical parallel in Movement I, Section A from bars 40 to 64. The following process was followed: the angles of the roof shells on the Concert Hall side (Drew, 1995, p.9) were measured in relation to the platform, and the span of each was measured from the side on the architectural drawing. The fact that each roof section had two aspects, both an angle on each side to the platform and the angle of the width of its span, was used to create a parallel in a distinct musical interval.

This occurred as follows: one hundred and eighty degrees (the semicircle from the horizontal of the platform) was designated the pitch E. This semicircle was subdivided into twelve, in order to be translated (as a musical parallel) into the twelve semitones of an octave, with each fifteen degrees representing a semitone. In this way, the two angles to the platform of each roof section produced two pitches, and the width of the span between them gave rise to a particular musical interval (see Figure 5.7).

![Figure 5.7: The Angle of Roof Shell One Gives Rise to a Parallel Musical Interval](image)

The span of 58 degrees of Roof Shell One was thus given a musical parallel of a major third from G to B. Using this process, the six Opera House roof shells created the six following intervals; each with a distinctive musical quality implicitly created by the interval thus generated (see Figure 5.8).
From the most northerly to the most southerly roof shell:

Shell One: G – B (major third)
Shell Two: G# - B (minor third)
Shell Three: A – C# (major third)
Shell Four: F# - C (diminished fifth)
Shell Five: G# - A (minor second)
Shell Six: A – A# (minor second)

Figure 5.8: The Roof Shells and Parallel Musical Intervals

The intervals that were produced from the roof shells were then given prominence in the music through their repetition and placement within the musical fabric, and they unfolded so as to imitate a visual scanning from north to south of the architecture (see Example 5.7). They entered the ‘inner space’ of the composition as imbedded musical intervals that were also placed in the musical time of the section. This is not inconsistent with the experience of oku that in architecture has an aspect both of time and of space, for as Lippa observes, “Every place is a single spatial unit, a time-space interval” (Lippa, 2012, p. 148).

Non-mathematical architectural aspects relating to the roof shells that were created in the music include the curving of the roof shells mirrored in gradual melodic climbs from low to high register, incorporating a gentle ‘curve’ to the shape of the melodic phrases, combined with a gradual crescendo. In this way the billowing and curved clouds above the North Jutland fjords that were a part of Utzon’s childhood and the formation of his aesthetic, and the clouds that surround the Opera House are suggested.

Other non-mathematical allusions to the roof shell architecture in the music included the use of muted brass instruments to evoke the gleaming, richly glazed roof tiles. The proximity of the Sydney Opera House to the sea was suggested in the choice of percussion instruments, such as the cool, sparkling tonal quality of cymbals, bells and triangles. Its arresting appearance was mirrored in a variety of string articulations, including staccato, the use of sul pont, rapid bowing, and
Example 5.6: Roof Shell Angles Reconfigured as Musical Intervals

*Sydney Opera House, Movement I, bars 46-56*
in rapidly alternating and repeating notes to mirror the vital and dynamic presence of the roof shells within the stasis of their fixed construction (see Example 5.6).  

(3) East Asia and Architectural Mathematics in Utzon’s Platforms

Alvar Aalto taught Utzon the importance of platforms in architecture when they worked together in Helsinki. This was later illuminated when Utzon visited Mayan temples at Uxmal in Yucatan, Mexico, in 1949. The platforms of the temples, with their ascending stairways, lifted people from the mundane concerns of their everyday life. This impressed Utzon greatly:

By introducing the platform with its level at the same height as the jungle top, these people had suddenly obtained a new dimension of life, worthy of their devotion to their Gods. On these high platforms - many of them as long as 100 metres - , they built their temples. They had from here the sky, the clouds and the breeze, and suddenly the jungle roof had been converted into a great open plain. By this architectural trick they had completely changed the landscape and supplied their visual life with a greatness corresponding to the greatness of their Gods (Utzon, 1959, p. 114).

Utzon’s interest in East Asian design practices may have begun after he graduated and whilst working in Copenhagen with Asplund. It was then that he read Osvald Siren’s books about Chinese architecture, which described the philosophical basis of Chinese design. Utzon’s concept of the role of the platform was enhanced and developed when he visited Japan, China and India in 1957. Utzon spoke glowingly of the importance of the platform over a wide range of ancient cultures: “In India and the East, not forgetting the Acropolis and the Middle East, many wonderful platforms of various kinds are the backbone of architectural compositions and all of them based on a great concept” (Utzon, 1959, p. 115). This was later a key point in his architectural approach to the Sydney Opera House (Drew, 1995).

49 Compact Disc Two, Track 1, Sydney Opera House, Movement One, from 1:17 to 2:16 minutes
Utzon’s earlier sketch of an East Asian temple emphasized the space between roof and platform, and underpinned the importance of the platform in the Sydney Opera House design. In Movement One, Section B, from bars 104 to 120, I used both the mathematics of Utzon’s platforms and East Asian articulations to evoke these aspects in the Opera House design, for Utzon “drew directly on many systems of thought, particularly those of the East” (Dellora, 2013, p. 13).

The non-musical mathematics of the Opera House platforms was given a parallel in the duration of the music, whilst East Asian architecture was simultaneously evoked in the articulations. The music drew upon non-musical mathematical dimensions that were made for the three distinctive platforms on which the roof shells are placed. The three platforms were measured twice: both to the square and to the curve of the northern end of the Opera House (see Figure 5.9). The lengths and common width of the three platforms were given a parallel in musical duration. By ascribing five metres of platform length to one beat of musical time, the representation of six platform lengths resulted in durations of 215, 175, 120, 80, 75 and 35 beats respectively.

The seven significant platform measurements were differentiated in the music by seven areas of contrasting instrumental tonal qualities (see Figure 5.10). The horizontal aspect of the platforms was evoked in horizontal musical layers of repeated notes and reduced harmonic material. An emphasis upon the Asian pentatonic scale (derived from the Aeolian mode that was used in this section) referenced Utzon’s interest in East Asian platforms.

East Asian influences were represented by the use of sforzando, leaping motifs in the upper register, pizzicato behind the bridge in viola chords, upwards glissandi in the woodwinds, contrabass col legno battuto and percussive articulation behind the bridge on viola to evoke East Asian textures. These articulations referenced the timbral qualities of Korean kayageum and daegeum, Japanese koto and shakuhachi as well as the textural layering found in contemporary and traditional Japanese and Korean music. A Chinese gong evoked East Asian ceremonial percussion. Translated into musical terms, these aspects of the Opera
House platforms echo that for Utzon, “The Opera House is a design that holds music and it reflects a rhythm” (Stübe, Utzon, 2009) (See Example 5.750).

### Significant Platform Lengths of Sydney Opera House

<--- North towards Sydney Harbour                  South towards parkland-----

<table>
<thead>
<tr>
<th>Platform</th>
<th>Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>Three from curve</td>
<td>75 metres</td>
</tr>
<tr>
<td>Two from curve</td>
<td>120 metres</td>
</tr>
<tr>
<td>One from curve</td>
<td>215 metres</td>
</tr>
<tr>
<td>Three from square</td>
<td>35 metres</td>
</tr>
<tr>
<td>Two from square</td>
<td>80 metres</td>
</tr>
<tr>
<td>One from square</td>
<td>175 metres</td>
</tr>
</tbody>
</table>

**Figure 5.9:** The Lengths of the Opera House Platforms

### Diverse Instrumental Timbral Groups Distinguish the Platforms

**Platform One from curve:** clarinet I, cor anglais, violoncello I, violas, cymbals (bar 106-120)

**Platform One from square:** oboe I, horns I & II, cymbals, violin II (bars 108.3-120)

**All Platform widths:** trombone, tam-tam, violoncello II (bar 112-120)

**Platform Two from curve:** flute I, horn III, violin I (bar 112.3-120)

**Platform Two from square:** bassoons, horn IV, contrabass (bar 113-120)

**Platform Three from curve:** timpani (bar 115-120)

**Platform Three from square:** flute II, trumpets, (bar 115.6-120)

**Figure 5.10:** Platform Lengths Tonally Differentiated by Instruments

*Sydney Opera House, Movement I, bars 106 – 120*

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50 Compact Disc Two, Track 1, *Sydney Opera House*, Movement One, from 4:13 to 4:48 minutes
Rapidly descending woodwind lines evoke Japanese shakuhachi and Korean diceum techniques.
(4) Architecture & the Metaphysics of Human Betrayal

I associated the architectural and metaphysical spaces of the Opera House construction in two ways in the second movement of the piano concerto. Firstly, I wanted to develop a relationship in the music between the disparate elements of the Opera House construction and the metaphysical aspects of Utzon's inner experience of betrayal and trauma. Utzon's daughter Lin said that the experience of being forced to resign from the Opera House project “nearly killed my father.”

Hard and Soft Architecture

I realized this in the music in the following way: I decided to evoke the roof tips and dips as sparkling stars. I simultaneously connected them to the transient spaces of tidal water around Circular Quay, suggesting the metaphysical association of water and the unconscious (Jung, 1969). I incorporated the non-musical mathematics of the heights and lengths of the three platforms of the Opera House. In this instance, I wanted to allude to the source of platforms in spiritual architecture of antiquity, of Mayan, Indian and ancient Greek temple platforms; for all these architectural antiquities had been noted upon by Utzon in relation to the Sydney Opera House design. In this I was suggesting that whilst the Sydney Opera House was a modern cultural gathering place, it also took the role of a spiritual temple for Utzon; a place of suffering, growth and inner transformation.

I combined the architectural space, tidal space and the metaphysical space of Jørn Utzon in complex and fuzzy sonic space and time layers. I measured the lengths of the three platforms from the sea towards the city, and plotted above them the distinctive high points, or ‘star points’ of the ten roofs sections and the three dip points. The height of the roof shells, platforms and the three prominent roof shell dip points were measured from the architectural plans (rounded off to the nearest metre). A parallel pitch relating to the height of register was given. One semitone above middle C was equal to each 2.5 metres of height above the seawall (at approximately two metres above sea level) (see Figure 5.11).

51 Conversation with Lin Utzon, Utzon Centre, Aalborg, Denmark in September 2012.
<table>
<thead>
<tr>
<th>Pitch and Register:</th>
<th>Roof Shell Height as a Parallel:</th>
</tr>
</thead>
<tbody>
<tr>
<td>A3</td>
<td>65 metres (West Roof Shell A)</td>
</tr>
<tr>
<td>F3</td>
<td>58 metres (East Roof Shell E)</td>
</tr>
<tr>
<td>E3</td>
<td>52 metres (West Roof Shell B)</td>
</tr>
<tr>
<td>C#3</td>
<td>46 metres (East Roof Shell F)</td>
</tr>
<tr>
<td>C3</td>
<td>42 metres (West Roof Shell C)</td>
</tr>
<tr>
<td>A#2</td>
<td>38 metres (West Roof Shell D)</td>
</tr>
<tr>
<td>A2</td>
<td>36 metres (East Roof Shell G)</td>
</tr>
<tr>
<td>G#2</td>
<td>33 metres (East Roof Shell H)</td>
</tr>
<tr>
<td>G2</td>
<td>31 metres (West Dip Point L)</td>
</tr>
<tr>
<td>F#2</td>
<td>28 metres (East Dip Point K)</td>
</tr>
<tr>
<td>F2</td>
<td>25 metres (South Roof Shell J)</td>
</tr>
<tr>
<td></td>
<td>24 metres (South Roof Shell I)</td>
</tr>
<tr>
<td>D2</td>
<td>17 metres (West Dip Point M)</td>
</tr>
<tr>
<td>C2</td>
<td>Platform Three</td>
</tr>
<tr>
<td>B1</td>
<td>Platform Two</td>
</tr>
<tr>
<td>A#1</td>
<td>Platform One</td>
</tr>
<tr>
<td>C1</td>
<td>Seawall</td>
</tr>
</tbody>
</table>

**Figure 5.11:** Pitch and Register Parallel the Heights of Roofs and Platforms

*Sydney Opera House, Movement Two, bars 190 – 281*

The 'star points' were marked by prominent *appoggiatura* and *sforzando* articulation, and they were given a parallel in the sonic time of traversing the platform length (See Figures 5.12 and 5.13). I gave to each metre of platform length two beats of musical time. The platforms were articulated in fuzzy, horizontal lines in tonally diverse instrumental groups. I concurrently gave to three beats of musical time to one hour of tidal time. Thus the spaces of the platforms were intrinsically related to the time of the tides in the musical beats of this section. The high and low points of the tides next to the Opera House, the softer architecture of nature, were given a parallel in musical register, and were heard in contrabassoon, bass trombone and tuba. In this longer section, from bars 189 to 254, I combined the salient architectural features of the Sydney
Opera House of roof tips and platform lengths with the sea's tidal oscillations in the bass instruments \(^{52}\) (see Example 5.8).

Sydney Opera House (East View of Opera Theatre)
Roof Tips, Dip and Platforms

*West View of Concert Hall Roof Tips and Dip in Italics*

- **Point A:** 65.1 metres
- **Point E:** 57.7 metres
- **Point B:** 52.1 metres
- **Point F:** 45.6 metres
- **Point C:** 41.9 metres
- **Point G:** 36.2 metres
- **Point D:** 37.9 metres
- **Point H:** 32.8 metres
- **Point L:** 31.1 metres high
- **Dip Point K:** 27.7 metres high

Platform One: 6.6 metres high
Platform Two: 9.9 metres high
Platform Three: 13.2 metres high

**Figure 5.12:** Roof Tips, Dips and Platform Architecture Of Sydney Opera House

\(^{52}\) *Compact Disc Two, Track 2, Sydney Opera House,* Movement Two, from 5:39 to 8:33 minutes.
Example 5.8: Architecture of Roof Tips, Platforms and Tidal Points as Metaphysical Oku, Sydney Opera House, Movement Two, bars 216-218

(5) Coastal Architecture and a New Constellation in the Night Sky
Towards the end of the concerto, from bars 257 to 271, I composed a section in which the Sydney Opera House roof tips and dips architecture was compacted into a condensed musical parallel. This was to suggest an allusion of the Opera
House to a constellation of stars, seen by Utzon in his imagination on his night flight back to Denmark. This imaginative picture also represented the iconic significance that the Opera House was to gain in the future in the world’s collective imagination. I wanted the Sydney Opera House location on an ancient Aboriginal feasting ground to be simultaneously evoked, and thus connect it in time to the future and the remote past of Aboriginal Dreamtime.

I did this by creating a drone through a combination of rapid bowing and repeating oscillations from *sul ponticello* to *sul tasto* in the low register of the violoncellos and contrabass to suggest the Aboriginal *didjeridu* (see Example 5.9). I concurrently suggested Aboriginal dot paintings by using rapid and repeated *staccato* notes in these bass string instruments. I measured the ten roof tips and the three dip points, and gave each a parallel in the register of the music, where every 2.5 metres of architectural height was given a parallel of one semitone of higher register. Rapid bowing in the high violin register created a *tremolo* effect not unlike that of shimmering stars.53

**Oku Space, Passacaglia and Silence**

In the second movement, I wanted to evoke metaphysical *oku*, the inner spaces of Jorn Utzon’s psyche as he was gradually expelled from the Opera House whilst working upon the building’s interior. I wanted to suggest Utzon’s involvement in the problem-solving of complex technological aspects arising from his design, as well as the psychological effect upon him of hostile political pressure that was a consequence of an unsympathetic State Government. From bars 86 to 132 I used the repetition of a *passacaglia* and its repeated ground bass to conjure a musical spider’s web of intrigue in the music, as the situation progressively became more sinister and undermining.

The *passacaglia* form allowed the possibility for the ground bass to appear in any register, and this engendered flexibility in its implementation whilst the music remained cohesive. During the *passacaglia* I explored Utzon’s innovative plans

53 Compact Disc Two, Track 2, *Sydney Opera House*, Movement Two, from 8:34 to 9:18 minutes

for ceilings, windows, auditoriums and hallways, including the ‘mother cylinder’ around which the auditorium ceilings revolved, based upon a nature-based patterning approach of his Finnish mentor Alvar Aalto. The windows were designed to appear suspended in the air, using traditional Danish ingenuity with plywood (Drew, 1995). The hallway designs were inspired by the staggered walking paths to Japanese shrines that Utzon had observed there. The interiors were to be painted to suggest the coral of the Great Barrier Reef. I moved between exploring Utzon’s creative inner space to the physical details of tiles, stairs and the interior of the Opera House, for as Maki says, “Space doesn’t differentiate between external and internal space” (Maki, Public Lecture, Sofitel Hotel, Melbourne, 20th June, 2013).  

In 1967 the State Government froze the Opera House finances, forcing Utzon to call a halt to its construction. Utzon and his family fled Australia to avoid the subsequent scandal (Drew, 1995). To suggest this dramatic development, I

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54 Compact Disc One, Track 2, *Sydney Opera House Movement Two*, 2:49 to 4:10 minutes.
moved from dense orchestral writing to solo piano, and then to *tutti* silence. I chose not to create a *fortissimo* climax at this point, as I wanted to focus upon Utzon’s inner dissolution. A movement towards silence reflected this.

**Example 5.10: Yŏum After-tone as a Portal to *Oku* Space**  
*Sydney Opera House, Movement II, bars 169–186*
<table>
<thead>
<tr>
<th>Movement One</th>
<th>Movement Two</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Bars 40-64</strong></td>
<td><strong>Bars 104 - 120</strong></td>
</tr>
<tr>
<td><strong>Source in Architecture</strong></td>
<td>roof shells, Scandinavian ‘additive architecture’</td>
</tr>
<tr>
<td><strong>Architectural Parallel in Music</strong></td>
<td>roof angles reconfigured as intervals, roof tips in pitch</td>
</tr>
<tr>
<td><strong>Aesthetic References</strong></td>
<td>Japanese <em>oku</em> &amp; <em>ma</em> ‘between’ space, Scandinavian nature</td>
</tr>
<tr>
<td><strong>Articulation, Technique</strong></td>
<td><em>sförzando</em> on roof tips, prominent intervals, related modal scales</td>
</tr>
<tr>
<td><strong>Texture</strong></td>
<td>medium density with spaciousness</td>
</tr>
<tr>
<td><strong>Cultural References</strong></td>
<td>European Danish nature: clouds over rural water</td>
</tr>
</tbody>
</table>

**Table 5.2:** Building *Oku* Space in *Sydney Opera House*
The use of silence in this context has more than one role. It offers to the audience the experience of Korean yǒŭm, or the after-tone, as the music decays (Howard, 2002). The silence also opens oku space in the music; it is where Heaven can touch earth, as the Shinto deity touched a stone or waterfall in a mountain recess (Gropard, 1982, p.199). Silence functions as an aesthetic spatial portal through which the defeated Utzon is touched by Heaven and is spiritually brought back to life; in my imagination by a Nordic sea god, as he flies with his family home to Denmark over the ocean by night (see Example 5.10).

Summary: The Sydney Opera House Architecture as Ma and Oku
By focusing upon different aspects of the architecture of the Sydney Opera House and making a musical parallel in which the ma "between" spaces of architecture were embedded, I discovered that significant sonic points and sonic experiential durations could be created. This occurred in Movement One. By connecting the external aspects of the architecture to the inner psychological experiences of Utzon, metaphysical space could manifest as an oku, that is, as a sonic inner space. This was implemented in Movement Two of Sydney Opera House (see Table 5.2).

5.4 Oku and Architectural Mapping in Four Short Works
For this folio I have composed four short works: (i) Deep in Summer for trumpet and piano, (ii) The Banquet of Cleopatra and (iii) In a Corner of the MaIntyre for brass quintet and (iv) Stars for choir and woodwind quintet. In these works, the East Asian aesthetics of oku and ma, architectural mapping and Steiner spirituality were three approaches which informed compositional decisions made in the structure and the unfolding of the musical elements in these works.

The Inner Oku Spaces of Australian Summer
I have composed Deep in Summer for trumpet and piano, in which I aimed for an inner and an outer experience of an Australian summer - by creating an oku, an inner space experience from the physical qualities of summer, in the music. I

55 Compact Disc Two, Track 2, Sydney Opera House Movement Two, from 4:11 to 5:40 minutes
utilized a triadic fuzzy boundary approach of tonal warmth, jazz and East Asian aesthetics. The manifestation of timbral warmth in the music was prepared for by my readings and mediations upon warmth and fire in Steiner's lectures. The tonally-rich trumpet melodic lines have a jazz influence, that is also present in the spacious interweaving of the instruments intended to convey the relaxed feel and the warmth of the season. The East Asian aesthetics of Japanese *oku* and Korean *yŏŭm*, or after-tone, as well as Korean *chŏngjungdang*, or ‘motion in stillness’ were utilized in this piece (Howard, 2008).

“Motion in stillness” was created by continuously weaving piano passages, against which the relaxed trumpet motifs that accompanied it created an *oku*, or inner space experience of Australian summer. *Chŏngjungdang* is created in Korean traditional music by ornamentation; in this work, it was implicit in the continuous and rapid piano lines. The busy instrumental activity in both instruments substituted as a quasi-ornamentation that was intended to create relaxed summer ambience consistent with *chŏngjungdang* (see Example 5.1). Korean *yŏŭm*, or after-tone, was the consequence of an abrupt and unprepared ending in which sudden silence was impacted by the preceding continuous and ‘busy’ texture. Implementing Korean aesthetics in this work allowed the sense of an Australian *oku* to be deepened.

In addition, an Australian summer *oku* was evoked in the music in the following ways: by using long, interweaving melodic lines in the piano that have a languorous quality congruent with summer space; by using contrary motion between the trumpet and the piano to draw the instruments into a spacious yet cohesive relationship, one that reflected the spaciousness of long summer days. By these means I aimed for the spaces of nature and the psychological space of the experience of summer to emerge in joyful, relaxed interactions between the instruments.56

56 Compact Disc Two, Track 3: *Deep in Summer*
Example 5.11: Rapid and Continuous Piano Lines Evoke Korean Chōngjungdang, or 'Motion in Stillness', Deep in Summer, bars 12 – 15

Visual Architecture and History: An Intersection of Ma and Oku

I explored the fuzzy boundaries of the time and space of oku in two short works for brass quintet that are based upon the spaces of two paintings that hang in
public art galleries in Australia. Through their spatial relationships and historical explorations, these two paintings connect the oku spaces of Venice and Australia.

I wanted to expand upon my spatial research of oku by exploring the Japanese aesthetic of ma in an Australian context. Tōru Takemitsu drew attention to the spatial aspect of ma when he said “Ma is not only a concept in time; it is at the same time very spatial, a spatial thing, I believe” (Takemitsu, 1989, p. 212). When composing these pieces, my focus was upon implementing into the music aspects of oku time and space through the lens of ma.

The Banquet of Cleopatra (1743-1744), painted by Venetian artist Giambatissta Tiepolo57, hangs in the National Gallery of Victoria in Melbourne (see Figure 5.13). Almost hidden in a less easily accessible area on the second floor, it is considered by Antonio Monassi, a world authority on Tiepolo, to be “one of the noblest masterpieces of European painting of its time” (Anderson in Churcher, 2014, p.153).

My music explores the painting’s ‘between’ spaces; between its columns where birds are flying, between the implied eroticism of Antony and Cleopatra, and between the time of three historical points that arise from the painting: ancient Egypt (where the story is set), eighteenth century Venice (where it was painted) and twenty first century Melbourne (where it is currently viewed). In this way, the historical time relationships implied in the spaces of the painting in an art gallery become another dimension of oku space in the music, for “The concept of oku describes this attitude linking the extension of time to physical space” (Lippa, 2012, p. 146).

I measured the three large sections in the painting and gave to each of them a proportional parallel in the music's duration. From left to right these were:
Section A: 67 beats, Section B: 56 beats and Section C: 56 beats. They were

57 Giambatissta Tiepolo (1696 - 1770), Venetian artist; his paintings were hung in the Palazzo Barbaro in Venice where Henry James later wrote The Aspern Papers (Zorzi, 1998, p. 22).
sonically differentiated as follows: in Section A, by layering, *sforzando*, the use of silence and the Bb Lydian Dominant mode; in Section B by rhythmic counterpoint, imitation, *staccato* and the use of the F Lydian Dominant, and in Section C by incorporating stasis, dynamic contrast and both the Eb and Bb Lydian Dominant modes (see Example 5.12).

In this way, the three sections were given a sense of large scale ‘between’ *ma* space. In order to bring attention to *ma* in microcosmic aspects of the music, I interpolated shorter fragments of silence between the upper and lower brass instruments, to suggest the dynamic of physical space between the lovers (see Example 5.13).\(^{58}\)

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\(^{58}\) Compact Disc Two, Track 4: *The Banquet of Cleopatra*
Example 5.12: Sectional Architecture Represented in the Musical Sections of *The Banquet of Cleopatra*, bars 14-22
Example 5.13: Short Silences Between Upper and Lower Brass Underpin Metaphysical Ma ‘Between’ Space, The Banquet of Cleopatra, bars 8-13
The second work for brass quintet, *In a Corner of the MacIntyre*, was painted by Australian artist Tom Roberts in 1894. In the music, the fuzzy boundaries of the elements of water, air, fire and earth are present as Australian *oku* space and time. I saw all these elements as present in the painting that shows summer bushland and an intense, vivid blue sky, with a waterhole surrounded by huge, geometrically-incised boulders, beside which a human drama takes place as a bushranger is shot at by police. The landscape is saturated by midday heat; even the leaves of the trees have a metallic, dry appearance, and whilst Thunderbolt the horse is clearly visible, the humans are dwarfed by the harsh Australian landscape that is reflected in the water (see Figure 5.14).

![Figure 5.14: In a Corner on the Macintyre (1894)](image)
Tom Roberts, Art Gallery of New South Wales, Sydney

I wanted to explore the 'between' aspects that are prominent in the natural elements of warmth (fire), water, air and earth that are painted with a sense of a spellbound tension by Roberts. In the painting, these elements ultimately connect and form a unity; likewise, I wanted a resolving sense of unity in the music to reflect that in the artwork. In addition, I wanted the tension of the drama being played out by the police and fugitive to be explored, as well as the
Example 5.14: The Ground Bass as a Parallel for the Painting’s Rock Symmetry
*In a Corner of the MacIntyre*, bars 23-30
'between' of these figures and the unseen artist, painting their drama in the future from across the water.

I created a horizontal melodic line in the low register to suggest the waterline below the towering rocks. I created in the music the tension of the scene in a prolonged use of major and minor seconds. I made a suggestion of the spatters of gunfire in *staccato* articulations. Overall unity was created in the music by a repeating ground bass moving through different registers, where the sustained pitches of the ground bass functioned as a sonic image of the large, smooth facets of the rocks (see Example 5.14).59

**Mapping the Spaces of the Southern Stars**

I have composed a choral piece, *Stars*, using a poem written by David Malouf (Malouf, 1992). In this work, the unfathomable *oku* of the vast time and space of stars is explored in the context of two lovers lying side by side at night looking into the night sky by starlight. I wanted to suggest the inner space of the lovers through the outer time and space of star constellations, as a metaphysical image for the vast world of their intimacy. In this, the physical phenomenon of stars in endless space becomes sonic *oku* of the intimate space experienced by the lovers.

I did this by drawing a grid map over three star maps of sections of Southern Hemisphere star paths that are taken in November. This connected the fact that the words were written by an Australian poet and the music by an Australian composer. Although our activities were separated by time as they took place forty-six years apart, the same star constellations passed above us as we worked. In addition, the stars were to pass over the location of the work’s premiere in Carlton, Melbourne in December 2016. This connected, through the spaces of

59 Compact Disc Two, Track Five: *In a Corner of the Maclntyre*. 
Example 5.15: Parallel Mapping in Woodwinds of Star Constellations
Stars, bars 32-34
<table>
<thead>
<tr>
<th>Work</th>
<th>Deep In Summer</th>
<th>The Banquet of Cleopatra</th>
<th>In a Corner of the Maclntyre</th>
<th>Stars</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Architectural Source</strong></td>
<td>A European 18th Century Painting</td>
<td>An Australian 19th Century Painting</td>
<td>Maps of Summer Star Constellations</td>
<td></td>
</tr>
<tr>
<td><strong>Musical Parallel to Architecture</strong></td>
<td>Duration of sections in music &amp; width of painting's sections</td>
<td>Horizontal melody &amp; horizontal water line in painting</td>
<td>Register and duration parallel star maps</td>
<td></td>
</tr>
<tr>
<td><strong>Use of Instruments</strong></td>
<td>Warmth of trumpet tone evokes summer heat</td>
<td>Brass in mid-register evokes European court fanfare</td>
<td>Continuous brass quintet warmth of tone evokes summer heat</td>
<td>Choir &amp; winds separated echoes humans separated from stars</td>
</tr>
<tr>
<td><strong>Articulations, Techniques Contributing to Oku Sonic Space</strong></td>
<td>Continuous &amp; interweaving piano phrases with warm, jazzy trumpet motifs</td>
<td>Sections: A - silence, staccato B - imitation, staccato, C – dynamics, stasis</td>
<td>Repeating ground bass connects to mineral facets of rocks</td>
<td>Staccato, grace notes, single notes amidst silence</td>
</tr>
<tr>
<td><strong>Use of Register</strong></td>
<td>Trumpet in middle to high register connects to summer relaxation</td>
<td>Brass in mid-register evokes European court fanfares</td>
<td>Use of middle of register for rich brass tone congruent with natural elements</td>
<td>Use of high to very high register evokes distance of people from stars</td>
</tr>
<tr>
<td><strong>Use of Texture</strong></td>
<td>Spacious interweaving lines with medium to light density for summer oku</td>
<td>Medium density of polyphonic lines for elegant &amp; restrained courtly aspect of ma space</td>
<td>Dense texture of polyphonic lines emphasizes the &quot;between&quot; ma spaces</td>
<td>Sparse wind texture &amp; silences give shocking brilliance &amp; oku space-time</td>
</tr>
<tr>
<td><strong>East Asian Aesthetics</strong></td>
<td>Korean yŏum (after-tone) &amp; chŏngjungdang, (motion in stillness)</td>
<td>Ma &quot;between&quot; space</td>
<td>Ma &quot;between&quot; space</td>
<td>Oku inner space of lovers by external star constellation spaces</td>
</tr>
</tbody>
</table>

**Table 5.3:** Elaboration of Oku Sonic Space in Short Works
the stars, the earlier time of the poem’s creation, the time of the music’s composition and the time of the first performance.

In each map of the chosen constellations, I allocated one semitone to one sixteenth of an inch of height of register of pitch. I allocated one beat of musical time to one centimeter of the map of the star paths. The star constellations were thus given a time and space relation to one another from a single point on Earth, from which I envisaged the lovers watching them. I made an aural parallel to the pinpoints by which stars are visually perceived in sparse and separated staccato woodwind pitches. In this way I concurrently aimed to suggest the brilliance, and even the shock and awe that the beauty of experiencing stars can engender, by interpolating the woodwind sonic star maps into the choral fabric without aural preparation for the listener (see Example 5.15).60

Summary: Sketching Oku and Ma Space

The short works were further developments of the exploration of architectural spaces of a city in The Aspern Papers and a single building in Sydney Opera House. They ranged from an exploration of architecture and the historical time and space of Venetian and Australian artworks in The Banquet of Cleopatra and In a Corner of the MacIntyre, to the oku space of Australian summer in Deep in Summer, to the architectural space of constellations in Stars. These approaches gave the apparently disparate works an interweaving connection of architectural and oku space, congruent with my approach of working as a ‘butterfly modernist’ (see Table 5.3).

My process of working as a reflective practitioner was given further impetus by the experience of hearing several of the works in concert performances. In these I was able to reflect upon my three-pronged approach of incorporating non-mathematical architecture into the music, East Asian space aesthetics as well as my Steiner spirituality into the compositions. In addition, I received valuable feedback from audiences about the impact of the music in the performances. I will address these experiences and responses in my conclusion.

60 Compact Disc Two, Track 6: Stars
CONCLUSION
Chapter Six

Fuzzy Inner Listening as a Path to Renewing Sonic Boundaries

Introduction

By using a three-pronged approach of incorporating, firstly, East Asian spatial aesthetics of oku and ‘fuzzy boundaries’ with, secondly, the non-musical mathematics of architecture, and thirdly, Steiner spirituality, I found a portal by which inner listening in the fuzzy realm of my psyche could be realized in composed music. The three-pronged approach often was implemented at a structural level of the music such that the resultant sonic space may be elusive and intangible to the listener. The three-pronged approach was able to “create boundaries that, in the end, are only suggested” (Scaroni, 2012, p. 134). This was fitting for my light and flexible approach to composing as a ‘butterfly modernist’.

Credo and Intercultural Journey

My creative Credo, described in Chapter Two, Artistic Credo: Oku Inner Space within a Butterfly Aesthetic, was a continuous presence that informed my creative work; it operated as a “trusty boat” that took me into exploratory territory. The spiritual phenomenology of Steiner, with its Christian and Buddhist content, formed a basis for my creativity and was a counterpart to the eight dimensional concepts that I employed in the composition of my folio works; of inner listening, a space and time sensibility, oku and Australian inner space, East Asian aesthetics, architectural mathematics, the soft architecture of coastal nature, the hard architecture of humans by the coast and metaphysical Steiner spirituality. These aspects left a trace in my artistry and techniques that was light, consistent with my approach as a ‘butterfly modernist’.

My earlier journeys, documented in Chapter Three, Oku, Ma, Yŏŭm and Drone as Asia-Pacific Intellectual and Musical Contexts, took place over more than twenty years and were to the Asia-Pacific region where they engendered a growing consciousness of my Australian space and time sensibility, enlivened by an ongoing dialogue with key composers from Japan, Korea, the Philippines and
New Zealand. From these composers I developed a practical knowledge of the implementation of Japanese flow aesthetics, the spatial aesthetics of \textit{ma} and \textit{oku}, the Korean aesthetics of \textit{yŏum} after-tone, \textit{chŏngjungdang} (motion in stillness), \textit{mŏt} and \textit{mat} spiritual-space aesthetic as well as the fuzzy aesthetics of Filipino \textit{kulingtang} interlocking cell and drone music. These interactions were a reminder of my Australian spatial aesthetic that I carry as an \textit{oku} inner space.

The journeys formed a background to recent creative journeys to Japan, Denmark, Venice and Sydney when composing my folio pieces. Journeying to Japan took me to the source of \textit{oku} aesthetics in mountains and temples in rural settings, as was discussed in \textit{Chapter Four, A Composer's Journey: the Musical Journey of Oku as the Spiritual Centre at the Core of a Multi-Layered Space}. Modernist architecture reached even into these remote areas, where I saw that the modernist architecture of Fumihiko Maki and Kenga Kuma illuminated the \textit{oku} aesthetic. This experience created for me a metaphysical song line from my Australian space and time sensibility to the origin of spatial aesthetics in Japan. This allowed me intuitively to find a way to create sonic \textit{oku} inner space, first in my piano concerto \textit{Sydney Opera House} and then in my opera \textit{The Aspern Papers}. In both works, the incorporation of architectural mathematics was a means of opening new sonic \textit{oku} space in the music.

My journey awakened a consciousness of the workings of my artistic process. In Japanese cities I noticed the importance of fuzzy transitional zones in modernist architecture, such as in the Sunny Hills Cake Shop designed by Kenga Kuma. I became conscious of a transitional zone between my fuzzy listening in inner psychological space and composed music in which my intuition guided the music into composed elements. I began to move with more flexibility and intent in implementing architectural and aesthetic \textit{oku} space into my compositions; it became a primary focus in the composing.

My individual practical approaches to the compositions were given a detailed explanation in \textit{Chapter Five, Analysis: Process and Architectural Expressions of Sound}. I implemented techniques such as layering in the piano concerto that are
consistent with the layering of space in oku. In *The Aspern Papers* I consciously allowed fuzzy sonic space to work both as a transitional zone and to metaphorically evoke the tangled, devious minds of the characters through sonic imaging of the architecture of the tangled, intertwining alleyways.

The European spaces of water-confined Venice overlapped the spaces of close, cloudy spaces of Japan and I observed how the tides were an inseparable part of the city’s life. Their motion formed a parallel to the changing tides in Circular Quay in Sydney near the Sydney Opera House. I incorporated the ‘soft’ architectural tidal ebbing and flowing motion into the opera and the concerto, I found this formed a counterpart to the hard, human architectural mathematics of Andrea Palladio and Jørn Utzon.

I observed the East Asian influences from earlier Venetian trading as a part of the oku inner space of Venice, and this was incorporated as *gagok* architecture in Juliana’s aria in the opera. Working as a ‘butterfly modernist’ allowed flexible movement from one section of a scene to another within this complex and fuzzy layering of Venetian oku space. Its light movement held a resonance with the Japanese flow aesthetic in the opera, allowing the diverse aspects of the dramaturge to unfold with a sense of flow that was not unlike the flow of water through the canals of Venice.

In Sydney I observed how the spaces and time of Aboriginal Dreamtime were present as a layer within the oku space of Bennelong Point where the Sydney Opera House is sited. Through the lens of oku, the iconic building became a portal into the metaphysical experiences of architect Jørn Utzon in the music. My creative discovery was that the East Asian aesthetic of oku as an approach to composition could facilitate the combining of significant and often disparate elements such as the architectural mathematics of the building and the tides, Aboriginal Dreamtime space, and metaphysics within music. Aesthetic and architectural approaches could combine intuitively and with fluidity in the process of composing, like the seawater around the Sydney Opera House.
After-Tone
My perception of the performances of the short works, *Deep In Summer, The Banquet of Cleopatra, In a Corner of the MacIntyre* and *Stars* was that I had creatively expanded and gained flexibility by composing with varying combinations of East Asian *oku* aesthetic and architectural approaches. As a reflective practitioner, the chamber performances of *Sydney Opera House* and excerpts with an architectural focus from *The Aspern Papers* were a moment when I realized that I had gained freedom and light, interweaving connectedness that I had sought in my aspiration to work as a ‘butterfly modernist’. My Credo approaches, including meditation, were an implicit part of the inner listening process of their composing, and in the instance of these larger works seemed to contribute to the arising of sonic *oku* space within the music.

Conclusion: A Butterfly Modernist Comes to Rest in After-Tone
My space and time sensibility exists within my psyche and it carries the vast space of the Australian continent, resonating with vast Aboriginal Dreamtime experiences of space and time. As a ‘butterfly modernist’, I can move flexibly and lightly from internalized space to macrocosmic forms of the architecture of man and coastal nature when I compose.

In my research, European Steiner spirituality and a Christian ethos combined with a Buddhistic Shinto *oku* aesthetic that originated in a mountain recess, when a deity collided with a stone. Likewise, hard, matter-of-fact architectural mathematics, an Australian space and time sensibility and a resonance with East Asian aesthetics collided in the fuzzy space of my inner listening and were intuitively organised into compositional elements that allow sonic *oku* space to emerge in my music. This is a continually developing process in which physical and metaphysical space and time interweave in my music, now with an enriched and new lightness and flexibility.
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Eve Duncan

Sydney Opera House

piano concerto
Eve Duncan

Sydney Opera House

piano concerto

Duration: 23 minutes

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Programme Note

The concerto explores the inspiration and design of the Sydney Opera House that is considered by many to be one of the seven modern Wonders of the World. The piano takes the role of Jørn Utzon, the architect of the Sydney Opera House. Utzon grew up in the North Jutland region of Denmark, where he experienced a deep immersion in the natural world through sailing, hunting and exploring the countryside. He constructed models of new boats designed by his father, and became familiar with design incorporating nautical curves.

As a student, Utzon absorbed the principles of Scandinavian design. He studied modernist architecture, and observed first hand the ancient architectural traditions of Mexico, India, Japan and China on a world trip. His first job was at the studio of Finnish architect Alvar Aalto, who was not only a modernist, but worked with familial principles through his ‘additive architecture’ nature-based principles. Aalto is now considered to be the first environmental modernist architect.

Jørn Utzon’s winning Sydney Opera House design began as a series of sketches emphasizing open space between a top section and the base, whether it was clouds over water, East Asian temples or apparently flying roof sections dancing over water.
It was an unprecedented modernist design that represented the snap of city life by the sea at Bennalong Point in Sydney. The Sydney Opera House architectural competition had no budget attached to it, leading to future wrangles with various state governments.

The first movement explores Utzon’s inspiration and vision that led to the design of the Sydney Opera House. Here I imagined Utzon in a boat out on water in the north Jutland countryside, enjoying the freshness and sense of freedom that is in the roof sections of the Sydney Opera House that billow like the huge Danish clouds. I interpreted his fascination with the steeply rising Mayan temple platforms and East Asian platforms in the distinctive three terraces of the Opera House that took Sydneysiders towards the experience of music and opera. I tried to express his delight in finding a solution to the impracticality of his original roof design by using three dimensional geometry that he observed in an orange.

The second movement explores Utzon’s experience of managing the construction of the Opera House, and growing tension between him and an unsympathetic state government. It explores the effects of his unfulfilled vision, for Utzon was not able to finish the interior. I imagined him looking at seagulls through the magnificent windows. I envisaged an audience excitedly going up the steps for the Opera House opening night. In reality, it was as though a fissure had entered the project, and when the government blocked the Opera House wage funds, Utzon was forced to halt its construction. An erroneous press release announced that he had resigned. Utzon and his family fled Australia on a night flight to Denmark. I imagined this as a spiritual death as Utzon flew through the night with his family back to Denmark. I imagined a Nordic god rousing him, and Utzon, looking out the plane’s window, seeing the Opera House as a new constellation in the stars.

**Architecture in the Composition**

_The architectural plans of the Sydney Opera House were drawn upon to create non-musical mathematical parallels in the music. In Movement One the angles of the six prominent roofs are given a parallel in the musical intervals, and the tips and dips are given a parallel in the highs and lows of instrumental register in the section where the music billows like clouds. The length, width and height of the three platforms are given a parallel in the duration of the music and in the use of register in the section where there are East Asian articulations mirroring the East Asian temple drawing that Utzon made._

_In Movement Two, the growing sense of a spider web of intrigue is evoked by the repetition of a musical passacaglia that gradually becomes sinister and undermining whilst I concurrently explore Utzon’s innovative plans for ceilings, windows and hallways. The measurements of the roof tip heights and platform lengths are combined in a cross section view and given a mathematical parallel in the music whilst being condensed into musical time. This is how I imagine the Sydney Opera House as a new constellation whether observed or not by Utzon from the plane._

_Sydney Opera House was composed for pianist Michael Kieran Harvey_
Sydney Opera House (2013)

Instrumentation

2 Flutes (doubling Piccolo)
2 Oboes (doubling Cor Anglais)
2 Bb Clarinets
2 Bassoons (doubling Contrabassoon)

4 Horns in F
2 Bb Trumpets
2 Trombones (doubling Bass Trombone)
1 Tuba

Timpani (Timpanist also performs with Seed Shaker, large Triangle, medium and large Cymbals, Hi-hat, Bass Drum)

2 Percussionists
Player One: high Bell, Tubular Bells, Xylophone, small Tam-tam, Temple Blocks, Tabla Drum, Vibraphone

Player Two: small and large Triangles, medium and large Bells, small, medium and large Cymbals, Chinese Cymbal, Tibetan Hand-chimes, Orchestral Bells, large Tam-tam, two Congas, Snare Drum, Tenor Drum

Solo Pianoforte

Violin One (10 - 12)
Violin Two (8 - 10)
Viola (6 - 8) Violoncello (4 - 6)
Contrabass (4)

*Harmonics sound an octave higher than written*
*Accidentals are maintained for the duration of the bar*

Score in C

Duration: 23 minutes
Percussion Notation

Tibetan hand chimes
medium bell
large bell
snare drum - edge
snare drum
medium tom-tom
hi-hat
tabla drum - edge
tabla drum - centre
small triangle
large triangle
small cymbal

Chinese cymbal
small tamtam
large tamtam
large tom-tom
tenor drum
bass drum
medium cymbal
large cymbal
shaker with seeds

Timpani
Eve Duncan

Deep in Summer

for trumpet and piano
Eve Duncan

Deep in Summer

for trumpet and piano

Duration: 3 minutes
Programme Note

I composed *Deep in Summer* for Sydney trumpeter Paul Goodchild, one of Australia’s finest trumpet players.

In my imagination, I thought of all the qualities that I love about trumpet - its warm and sensuous tone, its spirited and lively character, and its way of really connecting with human emotions, especially happiness. I hope that some of these qualities made their way into the piece.
Deep In Summer
Eve Duncan

The Banquet of Cleopatra

and

In a Corner of the Macintyre

for brass quintet
Eve Duncan

The Banquet of Cleopatra

and

In a Corner of the Macintyre

for brass quintet

Duration: 5 minutes

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Programme Note – Eve Duncan

The Banquet of Cleopatra and In a Corner of the Macintyre are two short works inspired by paintings in the National Gallery of Victoria and the National Gallery of Australia.

The Banquet of Cleopatra (1743-44) is by Venetian artist Giambattista Tiepolo. The music playfully explores the “between” spaces in the painting; the blue sky with birds between the white columns, the romance between Antony and Cleopatra, as well as the time between ancient Egypt and Tiepolo’s Venice.

The Banquet of Cleopatra (1743-44) by Giambattista Tiepolo

In a Corner of the Macintyre (1894) is a painting by Australian artist Tom Roberts. It is saturated with dry heat, and holds a drama between a bushranger and the police. I wanted to explore the intangible spaces between the elements of water, air, earth and heat.

In a Corner of the Macintyre (1894) by Tom Roberts
The Banquet of Cleopatra

for Brass Quintet

Eve Duncan

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In a Corner of the Macintyre
In a Corner of the Macintyre
In a Corner of the Macintyre
Eve Duncan

Sydney Opera House

piano concerto
chamber version
Eve Duncan

Sydney Opera House

piano concerto
chamber version

2016
About Sydney Opera House

The concerto explores the inspiration and design of the Sydney Opera House that is considered by many to be one of the seven modern Wonders of the World. The piano takes the role of Jørn Utzon, the architect of the Sydney Opera House. Utzon grew up in the North Jutland region of Denmark, where he experienced a deep immersion in the natural world through sailing, hunting and exploring the countryside. He constructed models of new boats designed by his father, and became familiar with design incorporating nautical curves.

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Architecture in the Composition

The architectural plans of the Sydney Opera House were drawn upon to create non-musical mathematical parallels in the music. In Movement One the angles of the six prominent rooves are given a parallel in the musical intervals, and the tips and dips are given a parallel in the highs and lows of instrumental register in the section where the music billows like clouds. The length, width and height of the three platforms are given a parallel in the duration of the music and in the use of register in the section where there are East Asian articulations mirroring the East Asian temple drawing that Utzon made.

In Movement Two, the growing sense of a spider web of intrigue is evoked by the repetition of a musical passacaglia that gradually becomes sinister and undermining whilst I concurrently explore Utzon’s innovative plans for ceilings, windows and hallways. The measurements of the roof tip heights and platform lengths are combined in a cross section view and given a mathematical parallel in the music whilst being condensed into musical time. This is how I imagine the Sydney Opera House as a new constellation whether observed or not by Utzon from the plane.

Sydney Opera House was composed for pianist Michael Kieran Harvey.
Sydney Opera House

Chamber Ensemble
Flute (doubling Piccolo)
Oboe (doubling Cor Anglais)
Bb Clarinet
Bassoon (doubling Contrabassoon)

Horn in F
Bb Trumpet
Trombone

Timpani/ Percussion II:
small and large Triangles, Orchestral Bells, medium and large Cymbals,
Hi-Hat, Tibetan Hand Chimes, Seed Shaker, (shared with Percussion I:
Tubular Bells, Vibraphone)

Percussion I:
small and large Triangles, high and large Bells, Tubular Bells, medium and
large Cymbals, Chinese Cymbal, small Tam-Tam, Tom-Toms, Congas,
Snare Drum, Tenor Drum, Vibraphone

Pianoforte

Violin One
Violin Two
Viola
Violoncello
Contrabass

*Harmonics sound an octave higher than written
Accidentals are maintained for the duration of the bar*

Score in C

Duration: 23 minutes
Percussion Legend

Tibetan Hand Chimes
High Bell
Large Bell

Snare Drum (edge)
Snare Drum

Hi-Hat

Small Triangle
Large Triangle
Small Cymbal

Chinese Cymbal
Small Tam-Tam

Medium Tom-tom
Large Tom-tom
Tenor Drum

Large Conga
Medium Conga

Medium Cymbal
Large Cymbal
Seed Shaker

Timpani
Sydney Opera House I
Eve Duncan

Stars

for choir and wind quintet
Eve Duncan

Stars

for choir and wind quintet

2016
Stars

The stars have so far to go
alone or in harness
across a window pane.

Hour after hour tonight
I've journeyed with them, steady
the waves of your breath.

Dark space between our beds;
on the table a full tumbler
splits the light of stars
to stars, or floats
a column of dead water,
death sky. From centuries
off, out of the reign
of one of the nineteen pharaohs,
a planet's dust, metallic,
alive, is sifted down,
hovers a bright
arc upon your cheek.

Miraculous! I lean
across the dark and touch it,
you smile in your sleep.

How far, how far we've come
together, tumbling like stars
in harness or alone.

-David Malouf (from Bicycle and Other Poems)

The stars that are seen in the night sky during the summer months in the
Southern Hemisphere are given a mathematical parallel in the music of the
woodwinds. The star formations include the Southern Cross, *Sirius* (a tribute to
Eve's daughter Siri), *Pisces, Pisces Australis*, the Crane and an upside down Orion,
with his head, his belt, his right arm (*Betelgeuse*) and his left foot (*Rigel*).

Commissioned by the Astra Choir, Melbourne

Piccolo sounds an octave higher than written
Concert Pitch Score in C
Duration: 4 minutes
Stars

Poem by David Malouf

Music by Eve Duncan

The stars have so far

The stars

alone or in harness across a window pane

alone or in harness across a window pane

Copyright © 2016 Eve Duncan
Stars

Steady the waves of hour after hour to night I've journeyed with them, steady the waves of

hour

night

your breath.

your breath.

your breath.

Dark space between our beds: on the table a

spin the light of stars

splits the light of stars

splits the light of stars

full tumbler of water splits the light of stars
Stars

"or floats a column of dead water, dead sky. From cen'tries off, out of the reign"

of one of the nine-teen pha-roahs, a planet's dust, me-tal-lic, a-live,

of one of the nine-teen pha-roahs, a planet's dust, me-tal-lic, a-live, is is sifted down ho-vers a
Mi·ra·cu·lous! I lean_a-cross the dark and touch it.

bright are upon your cheek. Mi·ra·cu·lous! I lean_a-cross the dark and touch it.
come to - geth - er, tum - bling like, tum - bling like stars_ in har - ness or a - 

Picc.  

Ob.  

mf  

Cl.  

Bsn.  

Hn.  

mf  

S.  

lone.  

mf  

A.  

lone.  

mf  

T.  

lone.  

mf  

B.  

lone.
Eve Duncan

The Aspern Papers

An Opera in One Act

Libretto by David Malouf
Adapted from the Short Story
by Henry James
Characters:

Miss Tita ------------------ Soprano
Juliana Bordereau ------------------ Alto
Henry Vayne ------------------ Baritone
Jeffrey Aspern ------------------ Lyric Tenor

Chorus: may include gondoliers, servants, street peddlars

Act One

Overture  Approaching Venice by boat, passing by Andrea Palladio’s Il Rendentore church

Scene One  The salata of a palazzo in Venice; the home of Juliana Bordereau

Scene Two  The salata

Scene Three  The salata

Scene Four  The bedroom of Juliana Bordereau

Scene Five  The salata
Instrumentation

2 Flutes (doubling Piccolo & Alto Flute)
2 Oboes (doubling Cor Anglais)
2 Clarinets in A (doubling Bb Bass Clarinet)
2 Bassoons (doubling Contrabassoon)

2 Horns in F
2 Bb Trumpets
2 Trombones (doubling Bass Trombone)

2 Percussion

Player One: Bells (high, medium, low), Orchestral Bells, Cymbals (small, medium, large), Chinese cymbal, Sogo* (high cymbal), Hi-hat, Tubular Bells, Gong (low), Tam-tam (small & large), Temple Blocks, 3 Tom-toms, Tenor Drum, Bass Drum, Vibraphone, Timpani (Scene Five only)

Player Two: Triangle, Bells (very high, high), Handbells, Cymbals (small, medium, large), Chinese cymbal, Crash Cymbal, Glockenspiel, Vibraphone (Scene Two only), Congas, Snare Drum, Tenor Drum, Bass Drum (Scene One only), Jang-gu* (large hourglass drum), 3 Tom-toms (Scene Two only), Gong (medium), Vibraphone (Scene Two only), Marimba, Timpani (Overture & Scene Four)**

Violin I
Violin II
Viola
Violoncello
Contrabass

* Sogo (high cymbal) and Jang-gu (large hourglass drum) are Korean instruments that may be substituted by other instruments.
** Chinese Cymbal, Tenor & Bass Drum, small Tam-Tam, Vibraphone and Timpani are used by both players and are to be placed between them.

Concert Pitch Score in C
Duration: Ninety Minutes
The Aspern Papers
Overture
Approaching Venice

music by Eve Duncan
libretto by David Malouf
Scene One

Spring

Establishing the stillness of Venice.
Fra l'Aspern Papers
Henry Vayne

(A young man, HENRY VAYNE, early thirties, wearing a herring-bone sports jacket, shirt and tie. He rings the doorbell.)
Recitative

A palazzo in Venice. Large dark room. Downstage a wheelchair. Seated in it is a very old woman, JULIANA BORDEREAU, who may be a hundred years old. She is dressed in black and wears a mantilla over her head and face. She is facing the audience.

MISS TITA appears, holding a visiting card. She is dowdily dressed, hair in a bun, age about forty.

Mr. Vayne?

Henry Vayne.

\[\text{\textcopyright 32 The Aspern Papers}\]
(dourly)

No thing here is mine...
This is my great aunt's house.
The Aspern Papers

Fl.
Ob.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tbn.
Perc.
Miss Tina
Henry Vayne
Vln. I
Vln. II
Vla.
Vc.
Cb.

Ah! So you are English. I've fallen in
I need the presence... of nature... for my work.
eye of green in so much water. So many la-goons and
Recitative

(Very down to earth, but she is bemused by her flight of poetry)

Miss Tita

I told you, Mr. Vayne.
Nothing here is mine.

Henry Vayne

(V = 60)
Henry Vayne: But your aunt. Would she allow me the use of it, do you?
The Aspern Papers

Fl.
Ob.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tbn.
Perc.
Miss Tita
Henry Vayne
Vln. I
Vln. II
Vla.
Vc.
Cb.

103

as I know you. You know my name.

medium Cymbal

con sordino

cup mute

sul pont

ord.

molto vibr.

pizz

arco

ord.

molto vibr.

pizz

arco

pizz

arco

pizz

arco

pizz

arco

pizz

arco

pizz

arco

pizz

arco

pizz

arco

pizz

arco
The Aspern Papers

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Vib.

Miss Tita

Henry Vayne

as a lover of gardens...

And if you're English, well, we are almost partisans.
(Pleased by her cleverness, she turns away.)

We're not English. We're American. Like you.

(coming after her)

Then we're not strangers after all.
(She turns towards him, a little scared.)

But you have lived here in Venice for a long time. You and your family.
You see, you have room. Could it you rent me a place.
The Aspern Papers

In love? With a garden? With a

space and the use of your garden? I've fallen in love with it.
Fl.
Ob.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tbn.
Perc.
Miss Tita
Henry Vayne
Vln. I
Vln. II
Vla.
Vc.
Cb.
The Aspern Papers

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Perc.

Vib.

Miss Tita

Henry Vayne

tra-va gant, But I'm a wri ter, And Ve - nice, this Ve nice of yours is a place of

Vln. I

Vln. II

Vla.

Vc.

Cb.
Aria con Due

Fl.
Ob.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tbn.
Perc.
Vib.

Miss Tita
Henry Vayne

light, life, po-e-try_

Vln. I
Vln. II
Vla.
Vc.
Cb.

\( \sum \sum \sum \)
to those condemned to live there.

Miss Tita

Fl.
Ob.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tbn.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
A heart of stone, a bridge of sighs.
Light? Life? Poetry? Yes once, when
it was rich.  Now it is poor and decayed.

I could furnish them.
Thé Aspern Papers

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Perc.

Miss Tita

Henry Vayne

Vln. I

Vln. II

Vla.

Vc.

Cb.
calmed lost in time. A dungeon whose inmates are past rescue—Light,

den, you'd have flowers. Every day I'd send up flowers. Light, life,
Miss Tita: life, po-e-try? Po-e-try. My aunt will re-fuse. It is true.

Henry Vayne: po-e-try, po-e-try. But you will put it to her. Think of it.
We are fond of flowers, flowers, flowers.

The flowers, flowers.
The Aspern Papers

Recitative

Large Cymbal

The use of the garden aunt. For the

What does he want, this American?
The Aspern Papers

Fl.
Ob.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tbn.
Perc.
Miss Tita
Henry Vayne
Juliana
Vln. I
Vln. II
Vla.
Vc.
Cb.

Medium Bell
High Bell

su mmer...

(Vayne stares at her. He is moved.
To him she belongs to the world of Aspern.)

(She swings round on the wheelchair.)
Well sir, have you had a good look at me? Venice is a
The Aspern Papers

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Perc.

Miss Tita

Henry Vayne

Juliana

I did n't know I was one of them. But your in t’rest

City of great sights.
Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Perc.

Large Cymbal

Medium Gong

Miss Tita

Henry Vayne

Your niece says you might be persuaded to let me

Juliana

I believe, is in my garden.
Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Perc.

Miss Tita

Henry Vayne

Juliana

Vln. I

Vln. II

Vla.

Vc.

Cb.

use it. I am a writer. An American.

My dear niece, she's charming. I
bred her up myself. I don't care what you are, I
The Aspern Papers

don't care where you came from. None of that matters after so long.
The Aspern Papers

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Perc.

Miss Tita

Henry Vayne

Juliana

Vln. I

Vln. II

Vla.

Vc.

Cb.
Not at all. I'll take the rooms for three months. You'll
Is that a lot? You've ___

mo-row, did you hear that? In ___ gold! Yes, it's a lot. She had a good
The Aspern Papers

Miss Tita: paid too much, Mr. Vayne. I've

Henry Vayne: bringing up when she was young, but she's learned nothing since.

Juliana:
al - ways been ______ with you, ________ Ju - li -

Oh, that ought to havetailed you some-thing. Don't you
The Aspern Papers

Miss Tina: Anna, Anna, Anna.

Juliana: Think, Mr. Vayne? When will you come with the money, Mr. Vayne?
Fl.
Ob.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tbn.
Perc.
Miss Tita
Henry Vayne
Juliana
Vln. I
Vln. II
Vla.
Vc.
Cb.

The Aspern Papers


Vi-si-tors to Ve_

a - nna  To mo rrow at noon.  (She swings the chair away)

Vayne?      At noon, then.  She'll be here to re - ceive it.
nice pay too much for ev’ry thing._
The money is for me. She want me to be secure, she

I won’t see you, then?_

(swinging the chair back to face him)

See me? I told you, I’m not one of the monuments.
Miss Tita: wants me to be secure.

Henry Vayne: Julianna,

Juliana: What does the man think there
Henry Vayne: "might be to see in an old wo-man like me?"
Do you think I am beautiful? I was once.
Like our poor Venice
I was light and full of life.
I was the stuff of poetry, I was the stuff of poetry.
Do you see that behind the old facade? I'm a hundred years old.
I was one of life's glories,
one of life's glo - - - - ries.
Your aunt is an extraordinary woman.

(MISS BORDEREAU wheels herself off stage.)
Miss Tita

Henry Vayne

She must once have been very beautiful. Do you think she will see me again? Be

Vln. I

Vln. II

Vla.

Vc.

Cb.
I might take advantage of her. Of you.

But we have no money, no treasures. We

The Aspern Papers
The Aspern Papers

live so simply here. I don’t know how the days pass. We have no life.
The Aspern Papers

(He opens one of the shutters, and light floods in)

li-ttlemore light.
(MISS TITA turns to face the audience; as if in a mirror, she searches her face.)
(During the interlude several vases of flowers are set in the room.)
(When the interlude ends MISS TITIA is standing in a room filled with flowers. 
Vayne is in his shirtsleeves.)
Scene Two

Summer

Chorus

\( \text{\textit{co-si tan to, co-si tan to, co-si tan to, co-si tan to, co-si tan to, co-si tan to, co-si tan to, co-si tan to}} \)

\( \text{\textit{che}} \)

\( \text{\textit{che}} \)

\( \text{\textit{che}} \)

\( \text{\textit{che}} \)

\( \text{\textit{che}} \)

\( \text{\textit{che}} \)

\( \text{\textit{che}} \)

\( \text{\textit{che}} \)
que*sta stan*ze non so*no sta*te re*mpite di lu*ce, lu*ce*

que*sta stan*ze non so*no sta*te re*mpite di lu*ce, lu*ce*

que*sta stan*ze non so*no sta*te re*mpite di lu*ce, lu*ce*

que*sta stan*ze non so*no sta*te re*mpite di lu*ce, lu*ce*
The Aspern Papers

E di__ co-lo__

E da co-si tan-to, co-si tan-to co-si tan-to che

E di__ co-lo__
que-std stan-ze non so-no sta te reim-pi-te di lu-ce, lu-ce, che que-std stan-ze non so-no sta te
que-std stan-ze non so-no sta te reim-pi-te di lu-ce, lu-ce, che que-te stan-ze non so-no sta te
Recitative

A Tempo

Miss Tita

I have come to thank you on my aunt's behalf. For the flowers. It is

Henry Vayne

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

B. Tbn.

Perc.

Mar.

Vln. I

Vln. II

Vla.

Vc.

Vc. II

Cb.
so long, so long since these rooms were filled with so much
The Aspern Papers

Miss Tita

light. And colour. colour. And fragrance.

Henry Vayne

Vln. I

Vln. II

Vla.

Vc.

Cb.
I didn't know they were for me.

But the flowers were for you, Miss Ti-ta__

For
The Aspern Papers

Fl.

C. A.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Perc.

Miss Tita

Henry Wayne

both of you

Vln. I

Vln. II

Vla.

Vc.

Vc. II

Cb.

Large Cymbal

(after a pause)
question, Miss Tita But what could be more natural? We're
Henry Vayne

coun-try-men, we have the same taste: Ve-nice I've grown in tense-ly fond of it.
The Aspern Papers

Più Mosso

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Perc.

Mar.

Vib.

Miss Tita

Henry Vayne

Vln. I

Vln. II

Vla.

Vc.

Ch.

I hate it. I should like to go a-way
It's her, isn't it? Your aunt. She holds you back.
Arietta con Due

(There is a pause in which he waits for more.)
The Aspern Papers

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Perc.

Miss Tita

Henry Vayne

Don't go, Miss Ti-ta. Please tell me a little about your

Vln. I

Vln. II

Vla.

Vc.

Cb.
Recitative

Miss Tita

(Showered about the room, picks up a book.)

you, Mr. Vayne, what do you do all day in these rooms?

Henry Vayne
Henry Vayne: I read... I write a little... I like to read poetry,
(He thinks a moment, then shows her the book she taken)

poetry.

I like to read poetry, poetry__

I read him.
The Aspern Papers

Fl. 102

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Perc.

Miss Tita

Henry Vayne

Vln. I

Vln. II

Vla.

Vc.

Cb.

Tomp-Tom
Medium Cymbal

(taking the book)

Oh, we read him all the time.

Jeffrey Aspern
He's my poet of poets, I know him by heart.
Miss Tita:


go, knew him

Henry Vayne

Vln. I

Vln. II

Vla.

Vc.

Vc. II

Cb.
Miss Tita as a visitor. In the days when she was young and beautiful oh, He used to call...
an age ago. When Venice was still a place of poetry.

and take her out

Poetry? Poetry?
When he was young. And living!
Oh, why didn’t I know this before? I could have asked your aunt about him.

Henry Vayne
Miss Tita

You should have come twenty years ago, Mr.

Henry Vayne

speak of him, then?

twenty years
Henry Vayne

You've come too late.

Vayne, You've come too late.

a - go? Oh, I hope not. What did she say of him?
Aria
Piu Mosso

Fl.

C. A.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Perc.

Miss Tita

Henry Vayne

Vln. I

Vln. II

Vla.

Vc.

Cb.

She said he was a god.

She
said he was the spirit of life and light. He was poetry itself.
The Aspern Papers

He walked in beauty.

He was a god among men.
She said he was a god, She said he was the spirit
He was a god among men.
And does she have a picture of him? They're very rare, you know.
did have one, if she had a portrait of this free and fearless poet, this god?
I don't know what she's got, she keeps things locked up.

But you would tell
(She breaks away, then turns back. Accusingly:)

Miss Tita

You write a-bout him, dont you?

Henry Vayne

I do, I do, he is my god. I have written a-bout him. But I
need more material. Papers. Letters. In heaven's name, Miss
The Aspern Papers

Fl.
Ob.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tbn.
Perc.
Mar.
Miss Tita
Henry Vayne
Vln. I
Vln. II
Vla.
Vc.
Vc. II
Cb.
Miss Tita:

 Dio, you're one of those who spy upon his
The Aspern Papers

Miss Tina

Di-oo-o, who spy upon his life

Henry Vayne

please, Miss Tina, Miss Tina, Miss Tina

Vln. I

Vln. II

Vla.

Vc.

Cb.
The Aspern Papers
The Aspern Papers
(MISS TITA appears. She stands watching - admiring. Her hand goes to her hair. She is concerned about her appearance. At last.)

(VAYNE writing at a table.)
Fl.
Ob.
Cl.
Bsn.
Cbsn.
Hn.
Hn.
Tpt.
Tbn.
Perc.
Miss Tita
Henry Vayne
Vln. I
Vln. II
Vla.
Vc.
Cb.

My aunt wants to see you.
The Aspern Papers

You said she wouldn't.
Miss Tata

Henry Vayne

you Miss Ti-ta? About Jeff-rey As pern. That I'm look ing for ma-te rial.
no-thing, for some rea-son she wants to please you. So you'll stay.

On account of the mo ney?
I suppose so. Yes. So that I'll have more.

I shall stay. But for my
I think I know what your reasons are.

own reasons. And you'll
I couldn't. Not with-

help me, Miss Ti- ta? You'll help me make them good?
Fl.
Ob.
Cl.
Bsn.
Hn.
Hn.
Tpt.
B. Tbn.
Perc.
Miss Tina
Henry Vayne

Tenor Drum

out being false to my aunt.

Then she does have some thing_ Papers, pa pers.

196

The Aspern Papers
Miss Tita

She has every thing, every thing!

(VAYNE rushes off in excitement.)

Henry Vayne

Every thing!
Recitative

J = 63

Miss Tata

(A sign of the head from MISS BORDEREAU, MISS TITA retires.)

Juliana

(JULIANA BORDEREAU appears in her wheelchair.)

Henry Vayne

(He controls himself. Comes back to her.)
(MISS BORDEREAU and VAYNE engage in a little slow dance, she in her wheelchair.)

I thought we should talk about your room. How would you like to take them for six...

(VAYNE bows)
Fl. ♫  ♩  ♪  ♩  ♫
Ob. ♫  ♩  ♪  ♩  ♫
Cl. ♫  ♩  ♪  ♩  ♫
Bsn. ♫  ♩  ♪  ♩  ♫
Hn. ♫  ♩  ♪  ♩  ♫
Hn. ♫  ♩  ♪  ♩  ♫
Tpt. ♫  ♩  ♪  ♩  ♫
Tbn. ♫  ♩  ♪  ♩  ♫
Perc. ♫  ♩  ♪  ♩  ♫

Juliana

months more_ Mi ster Vayn.  
(He is moving to keep up with her.)

Henry Vayne

Ma dam, what an i-ma gi-na tion

Vln. I ☢  ☢
Vln. II ☢  ☢
Vla. ☢  ☢
Vc. ☢  ☢
Cb. ☢  ☢
The Aspern Papers

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<tr>
<td>B. Tbn.</td>
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<td>Perc.</td>
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<td>Vib.</td>
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<td>Henry Vayne</td>
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</tbody>
</table>

**Text**

"you have. What a sweep! I'm a poor man of letters."

**Musical Notation**

The notation includes various musical symbols and indications such as dynamic markings (e.g., "mf", "f"), articulation (e.g., "pizz"), and other notations typical of orchestral music. The specific symbols and their interpretation are standard in orchestral notation, including key signatures, time signatures, and various rhythmic and melodic elements.

**Excerpt**

The excerpt includes a section where the text "you have. What a sweep! I'm a poor man of letters." is overlaid on the musical notation, indicating a spoken passage set to music, a common technique in operas and other musical works to convey dialog or monologue within the context of the musical score.

**Additional Details**

- The notation is presented in a clear and readable manner, typical of orchestral scores, with staff notation indicating the arrangement for various instrumental sections.
- The use of dynamic markings and articulations is crucial in orchestral scores to guide the performer on how to interpret the musical passage.

This excerpt is a specific musical example from "The Aspern Papers," showcasing the integration of spoken text with musical elements typical of the operatic or dramatic genre.
can't take rooms in Venice by the year
The Aspern Papers

We could combine as they say here. Make a deal. Isn't that how you, A-

Henry Vayne

Vln. I

Vln. II

Vla.

Vc.

Cb.
me ri-cans, put it? I__ be lieve you__ write books__ A-bout o-ther peo ple.
What do you say about them?

(takes a turn around her)

I say, they are of ten, attached to very cle ver, very
The Aspern Papers

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

B. Tbn.

Perc.

Juliana

Henry Vayne

Vln. I

Vln. II

Vla.

Vc.

Cb.

Dont you try to pay me

Aspern light

beautiful woman.
compliments, sir. I've been spoiled by the best. So, you make up the past. I live in the

(VAYNE is amused. They are both enjoying themselves.)
So what will you give me for six months? My niece.
is a fine girl but she's peni less, and except for me she has - n't a soul in the whole world.
I have to think it over. Six months is a long time.

Long? Listen to the man!
Do you think it's long enough. Do you think in six months you'll be any nearer to your

The Aspern Papers
Henry Vayne:  

(VAYNE starts back, shocked. Before he can recover;)

"O-si-ties, Mr. Vayne, Mr. Vayne? What kind of price do they bring?"
(She opens her hand, showing him a portrait. Lets him take it.)

Henry Vayne

Do you want to buy some thing? What a stri king
(She laughs, swings her chair,)

face.

Who is it?
Aria

The Aspern Papers

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Perc.

T. Bl.

Juliana

Henry Vayne

Vln. I

Vln. II

Vla.

Vc.

Cb.

\( f = 60 \)

\( \frac{\sum}{\sum} \)

\( \frac{\sum}{\sum} \)

\( \frac{\sum}{\sum} \)

\( \frac{\sum}{\sum} \)

\( \frac{\sum}{\sum} \)

wheels away, turns to face him.)
Small Tam-Tam  Tenor Drum

But that was a hundred years ago.  The
He was all the fashion when I was young.
More than that he was an angel of light,
The Aspern Papers

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Perc.

Cymbals

Chinese Cymbal

Small Tam-Tam

Juliana

man, an angel of light, a man._
Recitative Arioso
Ah. But I do know his face.

I thought you might.
It is only someone who knew him—himself who it is that would give
I know the least I would take. I thought...
you might tell me the most. What's it worth to you?
I should like very much to have it, but I don’t believe I could afford it. It's
The Aspern Papers

208

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Perc.

Juliana

Henry Vayne

Vln. I

Vln. II

Vla.

Vc.

Cb.

Triangle

It's lucky

won der fu- lly well paint-ed.
Juliana

you thought of saying that! The artist was my father.
Juliana

Right here all that age ago. I looked him in the

Henry Vayne

(Change of light as VAYNE 'stands where Aspern stood')

Right here in this room. A god come down to earth
(She sits staring at the place where Aspervn stood.)

face and wasfor-e-ver da zzled by the glo-ry of him.

(VAYNE is mesmerized by the picture he holds.)

and was for-e-ver da zzled by the glo-ry of him.
The Aspern Papers
(VAYNE is mesmerised by the picture he holds.)

Jeffrey Aspern!
(She wheels towards him and holds out her hand for it.)

(He draws back.)
The Aspern Papers

Fl.
Ob.
Cl.
Bsn.
Hn.
Hn.
Tpt.
B. Tbn.
Perc.

“She grasps it.”

(They almost struggle over it.)
The Aspern Papers

(MISS TITA appears, just as she gets it back.)

Henry Vayne
(Wheels away. Turns.)

Juliana: wants my picture on - ly he cant a fford it. I'll have to keep my eye on you,

Henry Vayne:

Vln. I:

Vln. II:

Vla.

Vc.

Cb.
sir. In case you try to steal it from me. I've seen enough for one day...
(MISS TITA moves to wheel her. VAYNE intervenes.)

Let me.
(Playfully, he wheels her about as though dancing)
The Aspern Papers

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Perc.

Congas

Juliana

Henry Vayne

Vln. I

Vln. II

Vla.

Vc.

Cb.
sir. It's the only way you will move me._
I've fixed my price and he can't afford it.
Scene Four
Winter

Interlude - Acqua Alta

\( \text{\textbullet} = 66 \)

Flute/Alto Flute
Oboe/Cor Anglais
Clarinet in A/Bass Clarinet in Bb
Bassoon/Contrabassoon

Horn in F
Horn in F
Trumpet in Bb
Trumpet in Bb
Bass Trombone

Timpani

(In a dream, the dying MISS BORDEREAU is taken by gondola to the underworld)

Juliana Bordereau

Jeffrey Aspurn

La chiama vo et la porta vo

\( \text{\textbullet} = 66 \)

Violin I
Violin II
Viola
Violoncello
Contrabass
The Aspern Papers
The Aspern Papers

23

A. Fl.

Ob.

B. Cl.

Bsn.

Hn.

Hn.

Tpt.

B. Tbn.

Perc.

Julianna

(The ghost of JEFFREY ASPERN gradually draws closer.)

Jeffrey Aspern

Vln. I

Vln. II

Via.

Vc.

Cb.
(They begin to draw apart.)

Julianna

Jeffrey Asperm

Julianna

Vln. I

Vln. II

Vla.

Vc.

Cb.
Recitative Arioso

(MISS TITA enters, very agitated.)

(VAYNE in his shirt-sleeves reading.)
Vayne

my aunt, my aunt, she's very ill.
The Aspern Papers

Fl.
Ob.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tbn.
Tom-t.
Miss Tita
Vayne
Vln. I
Vln. II
Via.
Vc.
Cb.
(They arrive at a room full of bandboxes round a couch where MISS BORDEREAU lies. Tables.
A secretaire. A small green trunk. Everything in confusion. The room very dark.)

(The sound of MISS BORDEREAU’s breath rising and falling.)
It's very untidy I know. She likes it this way.

(The effect is haunting, weird.)
The things you are interested in
Miss Tita: 

don't know where.

Vayne: 

You've looked?
Yes, I have.  (MISS BORDEREAU cries out from the bed.)
(MISS TITA grabs VAYNE's arm)
Oh Miss Ti-ta, Miss Ti-ta and if you
After a moment of anguish

Miss Tita: I don't know. I'd give them to you.
Miss Tita: Now?

Vayne: And would you look again?
Miss Tita: No, I couldn't. It's not decent. I couldn't deceive her like that.

Vayne: Miss Tita, dear Miss Tita, I can't...
that on her death-bed.

Henry Vayne is not my...
Not your real name?

Who__

name. Not my real name.____

Vl. I

Vl. II

Vla.

Vc.

Vc.

Cb.
Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Very High Bell

Medium Cymbal

High Bell

Perc.

Miss Tita

Vayne

If I tell you Miss Tita I'll be in your power. Like the

Vln. I

Vln. II

Vla.

Vc.

Cb.

The Aspern Papers
The Aspern Papers

Miss Tita

Tell me your name. Do you think I would betray you? I would betray you?

Vayne

Prince in the fairy tale. No, Miss Tita, I
Fl.
Ob.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tbn.
Perc.
Miss Tita
Vayne
Vln. I
Vln. II
Via.
Vc.
Cb.

Tom-Toms

_I would be tray______ you?_

know you would _ n't____

My name____ is John.
Oh, I like that. Better than the other. John Elmore.
Wilkes. So it was a conspiracy!

(wooingly)

Wilkes.

Not

The Aspern Papers
There are just the two of us. Just us.
(A moment of suspenseful intimacy as she succumbs to him. Half mersmerised. Almost to herself.)

Miss Tita

Vayne

Oh, how much you must want them,

I do
Miss Tita

you must want them.
(still holding her hands)

She hasn't

Miss Ti - ta. But you don't think she might have burned them?
(She breaks away and goes towards the couch.)

(out, poor dear.

(MISS BORDEREAU cries out.)
Oh, my poor——

Miss Tita

(VAYNE comes to her.)

Miss Ti—ta

my dear,——

Vayne

Vln. I

Vln. II

Vla.

Vc.

Cb.
The Aspern Papers

Miss Tita
aunt,

Vayne
you've worn out your self

Vln. I

Vln. II

Via.

Vc.

Cb.
Miss Tita

my poor aunt,

Vayne

you're all nerves.

Rest, rest for an hour.
"The Aspern Papers"
(She lets him lead her to a chair.)  
(She leans back, closes her eyes.)  
(He places a rug over her knees.)  

you.
(He moves behind the chair a moment, then goes quickly and
begins opening the drawers in tables, looking into the trunk, goes to the secretaire, which is locked, and is
She raises her fist.

de - vil, you de - vil.

The Aspern Papers
(MISS TITA starts awake in time to catch her as she falls back into MISS TITA's arms.)
Scene Five
Winter

Funeral Music

Flute/
Piccolo

Oboe/
Cor Anglais

Clarinet in A/
Bass Bb Clarinet

Bassoon/
Contrabassoon

Horn in F

Horn in F

Solo
con sordino

Trumpet in Bb

Trombone/
Bass Trombone

Tom-toms

Handbells

Violin I

Violin II

Viola

Violoncello

Contrabass
The Aspern Papers
(Funeral music echoes, dying away, then calm.)
The Asperm Papers

Fl.
Ob.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tbn.
Perc.
Chorus
Vln. I
Vln. II
Vla.
Vc.
Cb.
The Aspern Papers

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Perc.

Chorus

Quan - do Ve - ne - zi - a e - ra an - co - ra un lu - o - go, lu -

Quan - do Ve - ne - zi - a e - ra an - co - ra un lu - o - go, lu -

Vln. I

Vln. II

Via.

Vc.

Cb.
Recitative

MISS TITA and VAYNE enter, she in a hat and mourning clothes, he in a dark suit, very formal.
She's at rest. I can't shed tears for her, I did all my weeping yesterday. When she was a live
Fl.
Ob.
Cl.
Bsn.
Hn.
Hn.
Hn.
Tpt.
Tbn.
Perc.
Vib.
Miss Tita
Vayne
Vln. I
Vln. II
Vla.
Vc.
Cb.

andlinger ing.

(soothing - but with intent)

No, she made signs she could n't

She spoke to you then?
Yes, there are papers a good
The Aspern Papers

Fl.
A. Fl.
Ob.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tbn.
Perc.
Vib.
Miss Tita
Vayne
Vln. I
Vln. II
Vla.
Vc.
Cb.

many more than I dreamed.

(a rush of hope)

And shall I see them?
No, I don't think you will.
Burn them? For my sake? For my sake, Miss Tita? Then why can't you show them to
I'm giving you this instead.
No, John, no, John. No______

Instead? You're very generous.
You are the generous one.
You're being here has made the difference, a great difference.
The Aspern Papers

Miss Tita

diff'rence to me. I was a
The Aspern Papers

Fl.
Ob.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tbn.
Perc.

Miss Tita
- so ner here.

Vln. I
Vln. II
Vla.
Vc.
Cb.
You are the generous one. You're being here has made the difference, a
Aria
Piu Mosso


Hi-Hat (jazz feel)

(VAYNE looks at the portrait. Then at her)

But

Jazz pizz
The Aspern Papers
would choose the papers. Oh, I wish she had burned them. One
by one if they are there and I am not to see them. If I am not to see
Oh, she would never have burned them. They're___
The Aspern Papers

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Perc.

Miss Tita

Vln. I

Vln. II

Vla.

Vc.

Cb.

_what she lived on. Love, _dont you see._ She _loved_him. She
They were his memory of his love.
They kept her alive all these years. That is what

The Aspern Papers

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Perc.

Miss Tita

Vln. I

Vln. II

Vla.

Vc.

Cb.
(Then, very deliberately - she is tempting him.)

love can do. On that last day at the
last moment, there was something she wanted to say to me.
The Aspern Papers

I've been turning it over.

Do you know what it was?
in my mind. Try ing_to think. Per-haps what she want_ed to say was that it
Miss Tita: if you were not a stranger.

The Aspern Papers
If you were a relation. What I had then would also be yours.
The Aspern Papers

202

Fl.

Ob.

B. Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Perc.

Miss Tita

She wouldn't mind your seeing the papers. Because they

Vayne

Vln. I

Vln. II

Via.

Vc.

Cb.
Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Perc.

Miss Tita

would be mine._ Ours. They would be minorities ours._

Vayne

Vln. I

Vln. II

Vla.

Vc.

Cb.
(This is the climax. It must be clear that what she has made him is a proposal.)
(She looks after him. Slowly she rises.)

(He rises, begins to back away, goes out.)
(An INTERLUDE begins as she goes into the next room and returns with a large portfolio of papers; which she carries before her like a ritual offering.)
(Slowly she draws up a stool to the stove, opens it, and slowly begins to feed papers into the stove, pushing it with a poker. Feeding the stove page by page.)
TRIO, in which lines echo and cross, but some of which we must in each case hear solo.

(Behind, MISS BORDEREAU appears young.)

(Off to one side, VAYNE in outdoor clothes, with a hat, is pacing up and down, trying to make up his mind to return and accept her proposal.)
The Aspern Papers
geune- te. I'll bear it out alone I'll bear it out alone

All these years, all these long years alone in this house alone

Un a para-rola, un'ul-ti-ma
The Aspern Papers

Fl.
Ob.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tbn.
Tub. B.
Vib.
Miss Tita
Juliana
Vayne
Vln. I
Vln. II
Vla.
Vc.
Cb.

I have made my heart your shrine
I've worshipped all these years, these long years at your shrine.
The Aspern Papers

A. Fl.
Ob.
B. Cl.
Bsn.
Hn.
Hn.
Tpt.
Tbn.
Tub. B.
Glock.
Miss Tita
Juliana
Vayne
Vln. I
Vln. II
Vla.
Vc.
Cb.
cold rooms a lone, alone woman.
rooms alone in these cold rooms without you
Miss Tita

Juliana

Vayne

Vln. I

Vln. II

Vla.

Vc.

Cb.
(She finishes. Closes the stove. Sits hunched on the stool.)
The Aspern Papers

(VAYNE calls, then enters.)
The Aspern Papers

\[ \text{Fl.} \]
\[ \text{A. Fl.} \]
\[ \text{Ob.} \]
\[ \text{Cl.} \]
\[ \text{Bsn.} \]
\[ \text{Hn.} \]
\[ \text{Hn.} \]
\[ \text{Tpt.} \]
\[ \text{Perc.} \]
\[ \text{Vib.} \]
\[ \text{Miss Tita} \]
\[ \text{(Still seated. Not looking at him.)} \]
\[ \text{Vayne} \]
\[ \text{(Comes to her.)} \]
\[ \text{I thought you were gone.} \]

\[ \text{Vln. I} \]
\[ \text{Vln. II} \]
\[ \text{Via.} \]
\[ \text{Vc.} \]
\[ \text{Cb.} \]
Fl.
Ob.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tbn.
Perc.
Vib.
Miss Tita
Vayne
Vln. I
Vln. II
Via.
Vc.
Cb.
Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Perc.

Miss Tita

too late, too late I've done it. The great thing.

Vayne

Vln. I

Vln. II

Via.

Vc.

Cb.
(She holds up the empty portfolio.)

I've burned them one by one. I've burned them.

One by one,
All those words.

(Rejoicing.)

Tell me it's not true. Were there so many? Tell me it's not true, tell me.
The Aspern Papers

Miss Tita
His life.
her life.
His life.
Her life.

Juliana
aah,
(He staggers to the stove.)
aah.

Vayne
it's not true,
tell me it's not true,
it's not true,

Vln. I

Vln. II
S.T.
ord.

Vla.
Sul Tasto
ord.

Vc.

Cb.
Miss Tita

My life.

My life.

Juliana

My

Vayne

it's not true.

All?

Vln. I

f

Vln. II

Vla.

f

Vc.

Cb.
The Aspern Papers

Fl.
Ob.
C. A.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tbn.
Perc.
Miss Tita
Juliana
Vayne
Vln. I
Vln. II
Vla.
Vc.
Cb.
time, there, were, were, were, were so many, so
oh, oh, oh, oh, oh, oh, oh, Miss, Ti-ta,
and the hope of life. So much love, 

hope, life, life, love, 

and the hope of life. So much love, 

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb.
388

The Aspern Papers

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Perc.

Miss Tita

Juliana

Vayne

Vln. I

Vln. II

Vla.

Vc.

Cb.

love,

so much

love,

love,

love,

love,
You've got the picture. Oh, I know it's not what you want, your choice.
But it's what you've got. No, don't say any more.

è un a ra-ri-tà, un o-cchi o di ver-de.

è un a ra-ri-tà, un o-cchi o di ver-de.
No more words. It's over. It's over.

Un to eco di-om-bre in co-si tan to so-le, tan ta ac-qua,

Un to eco di-om-bre in co-si tan to so-le, tan ta ac-qua,
Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Perc.

Miss Tita

(Vayne at the stove. Opens it.)

Chorus

Vln. I

Vln. II

Vla.

Vc.

Cb.

(She turns and goes.)

Vayn

ta a - equa...

tan - ta a - equa...
(Falls on his knees before it, holds out his hands to its flame.)
Characters:

Miss Tita  ---------------------------  Soprano
Juliana Bordereau  ---------------------------  Alto
Henry Vayne  ---------------------------  Baritone
Jeffrey Aspern  ---------------------------  Lyric Tenor

Contents

1. I told you, Mr Vayne. Nothing here is mine  ---  p. 1
2. Do you think I’m beautiful?  -----------------------  p. 22
3. So this is the lion’s den  ------------------------  p. 32
4. If you were a relation  --------------------------  p. 97
5. Ah. But I do know his face  ---------------------  p. 121
Programme Note

The following selections from the chamber version of *The Aspern Papers*, a chamber opera based upon a comic story by Henry James, have architecture as their uniting theme.

The non-musical mathematics of Venice’s tide levels are incorporated into the bass line of *I told you, Mr Vayne. Nothing here is mine*. The proportions of one of architect Andrea Palladio’s floor plans in the surrounding Veneto region is represented in frequently repeating motifs in the music.

The Korean court music form of *gagok* music, with its alternating 11/4 and 5/4 time signatures is used in *Do you think I am beautiful?* In this way, the exotic and aristocratic character of Juliana Bordereau is evoked in the music. As the Venetians were trading in East Timor as early as the eleventh century, the use of a Korean music form is not without relevance.

The architecture of the maps of the Venetian alleyways are an image of the tangled minds of the three characters and they are incorporated as musical parallels in *So this is the lion’s den*. Vayne is plotting to steal Juliana’s papers, Miss Tita is plotting to steal Vayne’s heart and Juliana is trying to take as much of Vayne’s money as she can whilst he poses as a boarder in her home.

The passacaglia, with its repeated *basso ostinato*, or ground bass over which variations are made, was a Baroque form used by Venetian composers. Here it structures the Trio, in which the feelings of the three characters about the beloved Jeffrey Aspern, long dead famous poet, intertwine in Italian and English.

The graceful and commanding architecture of Andrea Palladio’s *Il Redentore* Church is given parallels in the register and the durations in *Ab. But I do know his face*. Although Palladio was the most influential architect of the Enlightenment throughout Europe and even North America, he was not able to secure many Venetian commissions when he lived there, instead his designs were favoured for the estates of the surrounding Veneto region. The public buildings that he designed form an integral part of the Venetian city landscape. The towering and majestic *Il Redentore* church, with its rounded cupola can be seen from the Grand Canal in Venice.
Instrumentation

Flute (doubling Alto Flute, Piccolo)
Oboe (doubling Cor Anglais)
Bb Clarinet (doubling Bb Bass Clarinet)
Bassoon (doubling Contrabassoon)

Horn in F
Bb Trumpet
Trombone

Timpani

Percussion:
Triangle, Bells (high, medium and low), Tubular Bells, Cymbals
(small, medium and large) Chinese Cymbal, small Tam-Tam, Jang-gu*
(large hourglass Drum),
3 Tom Toms, Snare Drum, Tenor Drum, Temple Blocks,
Vibraphone**

Violin One
Violin Two
Viola
Violoncello
Contrabass

• The Korean Jang-gu, which is a large hourglass drum, may be
  substituted by Congas or African Djembe.
** Chinese Cymbal, Tenor Drum, small Tam-Tam and Vibraphone
  are used by both players

Harmonics sound an octave higher than written
Accidentals are maintained for the duration of the bar
Stage directions are included for the benefit of the singers.

Concert pitch score in C
Percussion Legend

Chinese Cymbal
Small Cymbal
Medium Cymbal
Large Cymbal

Tom-toms

Very High Bell
High Bell
Medium Bell
Large Bell
Triangle

Small Tam-Tam
Snare Drum
Tenor Drum
Medium Gong

Timpani
The Aspern Papers

Libretto by David Malouf

I told you, Mr Vayne. Nothing here is mine

Establishing the stillness of Venice.

\[ \text{\textit{f}} \]

[Music notation with instrument sections for Flute/Piccolo/Alto Flute, Oboe/Cor Anglais, Clarinet in A/Bb Bass Clarinet, Bassoon/Contrabassoon, Horn in F, Trumpet in Bb, Trombone, Percussion (Handbells), Timpani/Percussion, Miss Tita, Henry, Violin I, Violin II, Viola, Violoncello, Contrabass.]
The Aspern Papers

Picc.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Perc.
Timp./Perc.
Miss Tita
Henry Vayne
Vln. I
Vln. II
Vla.
Vc.
Cb.

VibrAPHONE
Medium Hard Sticks

Henry Vayne.
Miss Tita: told you, Mr. Vayne.

No-thing there is mine.
But your aunt. Would she allow me the use of it, do you?
think? For the summer. With two or three rooms out of them. ny.
The Aspern Papers
as a lo-ver of gar dens, And if you're En-glish, well, we areal most com pa-tri ots.
The Aspern Papers

Miss Tita
We're not English. We're A-me-ri-cans. Like you.

Henry Vayne
Then we're not strangers after all.

Alto Flute

Vln. I

Vln. II

Vla.

Vc.

Cb.
But you have lived here in Venice for a long time. You and your family.
The Aspern Papers

There is only one other apart from me. My aunt is very old. She never leaves this
The Aspern Papers

Fl.

Ob.

mf 6

Cl.

f mf

Bsn.

Hn.

mf

Tpt.

Tbn.

Perc.

Timp./Perc.

Miss Tita

place.

Henry Vayne

You see, you haven’t got a room. Could you rent me a

Vln. I

Vln. II

Vla.

mf

Vc.

pizz wide vibrato arco

mf

Cb.
The Aspern Papers

A. Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Timp./Perc.

Miss Tita

Henry Vayne

space and the use of your garden? I've fallen in love with it.

Vln. I

Vln. II

Vla.

Vc.

Cb.
You must excuse me, my dear

With a gar den? With a gar-den?
Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Timp./Perc.

Miss Tita

Henry Vayne

la - dy. I know that sounds ex-tra-va-gant. But I'm a writer.

Vln. I

Vln. II

Vla.

Vc.

Cb.
And Venice, this Venice of yours is a place of light, life, poetry.
The Aspern Papers
Do you think I am beautiful? I was once.
Like our poor Venice I was light and full of life.
I was the stuff of poetry, I was the stuff of poetry.
Do you see that behind the facade? I'm a hundred years old,
I was one of life's glories,

Juliana Bordereau

Vln. I

Vln. II

Vla.

Ve.

Cb.
The Aspern Papers

Juliana Bordereau

one of life's glories.
So This is the Dragon's Den
The Aspern Papers

Miss Tita

Juliana Bordereau

Jeffrey Aspern

Henry Vayne

Vln. I

Vln. II

Vla.

Vc.

Cb.
The Aspern Papers

A. Fl.
Ob.
B. Cl.
Cbsn.
Hn.
Tpt.
Tbn.
Perc.
Timp./Perc.
Miss Tita
Juliana Bordereau
Jeffrey Aspern
Henry Vayne
Vln. I
Vln. II
Vla.
Vc.
Cb.
The Aspern Papers
The Aspern Papers

Miss Tita

Mr. Vayne

my aunt,____

Juliana Bordereau

Jeffrey Aspern

Henry Vayne

Vln. I

Vln. II

Vla.

Vc.

Cb.
Miss Tita: 

_ my aunt, she's _ very ill._ I think she may be dy -

Juliana Bordereau

Jeffrey Aspern

Henry Vayne

Vln. I

Vln. II

Vla.

Vc.

Cb.
The Aspern Papers

A. Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Perc.
Timp./Perc.
Miss Tita
Juliana Bordereau
Jeffrey Aspern
Henry Vayne
Vln. I
Vln. II
Vla.
Vc.
Cb.
So, this is the lion's den.
It's very untidy I know. She likes it like that.
Miss Tita

The things you are in'trest-ed in were there

Juliana Bordereau

Jeffrey Aspern

Henry Vayne

Vln. I

Vln. II

Vla.

Vc.

Cb.
She's moved them. I don't know where.
The Aspern Papers

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Timp./Perc.

Miss Tita: Yes, I have,

Juliana Bordereau

Jeffrey Aspern

Henry Vayne

Vln. I

Vln. II

Vla.

Vc.

Cb.
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Perc.
Timp./ Perc.
Miss Tita
Juliana Bordereau
Jeffrey Aspern
Henry Vayne
Vln. I
Vln. II
Vla.
Vc.
Cb.
The Aspern Papers

Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Perc.
Timp./Perc.
Miss Tita
Not your real
Juliana Bordereau
Jeffrey Aspern
Henry Vayne
Vayne is not my name.
Not my real name.

Vln. I
Vln. II
S.P.
ord.
S.P.
ord.
Vla.
Vc.
Cb.
Miss Tita: name? Who you? What is your real name?

Juliana Bordereau

Jeffrey Aspern

Henry Vayne: If I tell you Miss Tita...
The Aspern Papers

Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Perc.
Timp./Perc.
Miss Tita
Juliana Bordereau
Jeffrey Aspern
Henry Vayne
name__ is John.
John__ Elmore Wilkes__

Vln. I
Vln. II
Vla.
Vc.
Cb.

Poco Rubato
John.
oh,
a conspiracy There are just the two of us, just us.
The Aspern Papers

Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Perc.

Miss Tita

Juliana Bordereau

Jeffrey Aspern

Henry Vayne

Vln. I
Vln. II
Vla.
Vc.
Cb.

Vibraphone
(Medium Hard Sticks)

Just two
Oh, how much you must want

Just two
Jeffrey Aspern

Henry Vayne

I do____ Miss Ti - ta. But you dont thinkshe might have burned

Miss Tita

Miss Tita, you must want them____

Juliana Bordereau
Miss Tita
She hasn't burned them.

Juliana Bordereau
Yes, yes, if she had the

Jeffrey Aspern

Henry Vayne
them?

Vln. I
gliss.
gliss.
gliss.
gliss.

Vln. II
pp

Vla.

Vc.

Cb.
strength. But she's wornout, poor dear.
The Aspern Papers

Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Perc.
Timp./Perc.
Miss Tita
Juliana Bordereau
Jeffrey Aspern
Henry Vayne

you've worn out your self
The Aspern Papers

Miss Tita: my poor aunt.

Juliana Bordereau: you're all nerves.

Rest,

Vln. I

Vln. II

Vla.

Vc.

Cb.
The Aspern Papers

Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Perc.
Timp./Perc.
Miss Tita
Juliana Bordereau
Jeffrey Aspern
Henry Vayne

rest for an hour. I'll watch with you, I'll watch with
The Aspern Papers

you.
Oh, you devil, you devil, you devil.
If You Were a Relation

Maestoso

Cor Anglais

If you were a relation. What I had then would

Miss Tita

Juliana Bordereau

Jeffrey Aspern

Henry Vyane

Vln. I

Vln. II

Vla.

Vc.

Cb.
al-so be yours. She would-n't mind your see-ing the pa-pers. Be-cause they

Henry Vayne
FIl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Perc.
Timp./Perc.
Miss Tita

would be mine. Ours. They would be ours.

Juliana Bordereau

Henry Vayne

Vln. I
Vln. II
Vla.
Vc.
Cb.
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Perc.
Timp./Perc.
Miss Tita
Juliana Bordereau
Henry Vayne
Vln. I
Vln. II
Vla.
Vc.
Cb.

"l'amore bacci" La scia

Aspern, my god among men, my an

Aspern, my god among men, my an
The Aspern Papers

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Timp./Perc.

Miss Tita

Juliana Bordreau

Henry Vayne

Vln. I

Vln. II

Vla.

Vc.

Cb.
miss tita

sombre. i'll bear it out alone. i'll bear it

ejunia bordereau

all these years, all these long years alone, in this

henry vayne

un a parola, un'

vln. i

vln. ii

vla.

vc.

cb.
Miss Tita
out__alone__the long, long years__in this house__alone__I'll

Juliana Bordreau
house__alone__, the long years__alone__

Henry Vayne
ul-ti-ma tu-a pa-ro-la sig-ni-fi-ca il mon-

Vln. I

Vln. II

Vla.

Vc.

Cb.
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Perc.
Timp./Perc.
Miss Tita
Juliana Bordereau
Henry Vayne
Vln. I
Vln. II
Vla.
Vc.
Cb.

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The Aspern Papers

100

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Timp./ Perc.

Miss Tita

cold, coldrooms a lone, a lone wo

Juliana Bordreau

cold, cold rooms a lone in these cold rooms without you

Henry Vayne

Vln. I

Vln. II

Vla.

Vc.

Cb.
The Aspern Papers
Ah. But I do know his face.
But I do know his face.

I thought you might.

It is on
The Aspern Papers

Fl.
Ob.
Cl.
bsn.
Hn.
Tpt.
Tbn.
Perc.
Timp./Perc.
Juliana Bordereau
Henry Vayne
Vln. I
Vln. II
Vla.
Vc.
Cb.

Small Cymbal
Small Cymbal

- lysome one who knew for him self who it is that would give me my price.
The Aspern Papers

You have a price?

\[
\begin{align*}
&\text{Fl.} \\
&\text{Ob.} \\
&\text{Cl.} \\
&\text{Bsn.} \\
&\text{Hn.} \\
&\text{Tpt.} \\
&\text{Tbn.} \\
&\text{Perc.} \\
&\text{Timp./ Perc.} \\
&\text{Juliana Bordereau} \\
&\text{Henry Vayne} \\
&\text{Vln. I} \\
&\text{Vln. II} \\
&\text{Vla.} \\
&\text{Vc.} \\
&\text{Cb.}
\end{align*}
\]
knew the least I would take. I thought you might tell me the
Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Timp./ Perc.

Juliana Bordereau: most. What's it worth to you?

Henry Vayne: I should like very much to
have it, but I don’t believe I could afford it. It’s wonderfully well
that! The artist was my father. It was painted in...
Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Timp./Perc.

Juliana Bordereau

Henry Vayne

Vln. I

Vln. II

Vla.

Vc.

Cb.
The Aspern Papers

Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Perc.
Timp./Perc.
Juliana Bordereau
Henry Vayne
Vln. I
Vln. II
Vla.
Vc.
Cb.

Congas

all that age a go, I looked him in the face

room, A god come down to earth

130
and was forever dazzled by the glory of him.

My another
case you try to steal it from me, I've seen enough for one day.

Let
Oh yes, you may move me this way, sir. It's the
The Aspern Papers