

Gregory Lee Newsome

Capsule

for soprano, clarinet, percussion, violin, and contrabass

Acknowledgment

Capsule was written with the support of the City of Toronto through the Toronto Arts Council.



Duration

10:00

Instrumentation

soprano, clarinet in b-flat, percussion (vibraphone, wood block, large tibetan singing bowl), violin, contrabass

Premiere

This piece was premiered by soprano Carla Huhtanen and Arraymusic, conductor Rick Sacks, on April 5th, 2016 at Array Space in Toronto.

Programme Note

Within a few decades of its appearance nearly a century ago, James Joyce's *Ulysses* had come to be viewed as an effective summation of modernism per se — an encapsulation of an entire aesthetic movement. But by the turn of the 21st century a new interpretative paradigm arose, shaped by the computer, information and internet age: that of *Ulysses* as a proto-hypertext, flattened to the form of the printed page. This view, in which the innumerable references and allusions of Joyce's novel are understood as a web pointing in all directions and dimensions, virtually explodes the work by virtue of its non-linearity. *Capsule*'s distinctive experimental approach to this iconic text is informed by such recent conceptions of its structures of meaning and implication; yet, rather than opening it further, it reduces and selects via another, essentially oppositional technology of the internet age: the search algorithm. It thus encapsulates each of the novel's 18 episodes, from its opening conversation to its closing interior monologue, within a representative textual fragment, out of which many of Joyce's most potent recurring words and images emerge with the effect of ritual. This selective mechanism echoes the structure of that through which *Capsule*'s pitch material is also chosen, similarly distilled from the larger tone spectrum. Against this structural distillation, the potential plenitude of textual sonority and significance is allowed to resonate within the music's metric oscillations, implied by its unfurling rhythms, and its scintillating profusion of instrumental and vocal timbres. — Sherry Lee

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Version

2016-04-29 (ISO)

Text

To whom?
Tranquil brightness.
Pan's hour, the faunal noon.
A dead sea in a dead land, grey and old.
Torn strip of envelope.
Last act of Lucia.
Witless shellfish swam in the gross lenses, to and fro.
Like a mortuary chapel. Prepare to receive cavalry.
"Certainly, certainly, certainly."
Orient immortal, everlasting to everlasting.
By bronze, by gold, in oceangreen of shadow.
Adonai!
Heliotrope?
God's air, scintillant, circumambient, cessile.
Magdalen asylum.
"Ma ascolta!"
Womb.

... glancing eyes a lattice hid for her lover to kiss the iron
and the wineshops half open at night
and the castanets
and the night we missed the boat at Algeciras the watchman going about serene with his lamp
and O that awful deepdown torrent O
and the sea the sea crimson sometimes like fire
and the glorious sunsets
and the figtrees in the Alameda gardens
yes
and all the queer little streets
and the pink and blue and yellow houses
and the rosegardens
and the jessamine and geraniums and cactuses
and Gibraltar as a girl where I was a Flower of the mountain
yes
when I put the rose in my hair like the Andalusian girls used
or shall I wear a red
yes
and how he kissed me under the Moorish wall
and I thought well as well him as another
and then I asked him with my eyes to ask again
yes
and then he asked me would I
yes
to say yes
my mountain flower
and first I put my arms around him
yes
and drew him down to me so he could feel my breasts all perfume
yes
and his heart was going like mad
and yes I said
yes I will
Yes.

— James Joyce, from *Ulysses*

Full Score in C

for Carla Huhtanen and Arraymusic

Capsule

James Joyce, from *Ulysses*

for soprano and chamber ensemble

Gregory Lee Newsome

6/8 ♩ = 56, ritualistic **3/4** **9/8** **6/8**

B♭ Clarinet

Vibraphone
motor: off
resonators: open wood block vibraphone
p *f* *p* — *mp* — *p*
Ped. _____

Soprano
p *p* — *mp* — *p*
To whom? _____ Tran-quil bright-ness. _____

Violin
p

Contrabass
pizz. *mp*

13

Cl.

Vib.

S.

Vln.

Cb.

wood block

vibraphone

wood block

vibraphone

f

p *mp* *p*

p *mp* *p*

p

pizz.

mp

mp

Pan's hour, the fau - nal noon. A

3/4

9/8

9/8

9/8

23

3/4 **6/8** **3/4** **9/8** **3/4**

Cl. *p mp mf mp p*

Vib. *mp mf mp p* **f** wood block vibraphone

S. *mp mf mp p*
 dead sea in a dead land, grey and old.

Vln. *p*

Cb. *pizz. mp*

34 $\frac{3}{4}$

Cl. p mp p p mp

Vib. p mp p f wood block p mp p mp

S. p mp p p mp
Torn strip of envelope. Last act of Lucia.

Vln. p

Cb. $pizz.$ mp

Detailed description: This is a page of a musical score for a chamber ensemble. It features five staves: Clarinet (Cl.), Vibraphone (Vib.), Soprano (S.), Violin (Vln.), and Contrabass (Cb.). The music is in 3/4 time, starting at measure 34. The Clarinet part has dynamics of piano (p), mezzo-piano (mp), and piano (p). The Vibraphone part includes a wood block section marked forte (f) and has dynamics of p, mp, p, and mp. The Soprano part has lyrics: "Torn strip of envelope." and "Last act of Lucia." with dynamics of p, mp, p, and mp. The Violin part has a dynamic of p. The Contrabass part has a pizzicato (pizz.) marking and a dynamic of mp. There are two large double bar lines with repeat signs above the Clarinet staff, one at the end of the first system and one at the end of the second system.

45

Cl. $\frac{9}{8}$ $\frac{6}{8}$ $\frac{9}{8}$ $\frac{6}{8}$ $\frac{3}{4}$ $\frac{6}{8}$

Vib. wood block *f* vibraphone

S. *p* *p* *mp* *mf*
 Wit - less shell - fish swam in the gross

Vln. *p* *p* *mp* *mf*
 non-vib. sempre

Cb. pizz. *mp* *f*

55

Cl. *mp* *p* *p*

Vib. *mp* *p* *f* wood block *p* Ped.

S. *mp* *p* *p*
len - ses, to and fro. Like

Vln. *mp* *p* *p*

Cb. *f*

6/8 6/8 6/8 6/8

Detailed description: This is a page of a musical score, page 6, starting at measure 55. It features five staves: Clarinet (Cl.), Vibraphone (Vib.), Soprano (S.), Violin (Vln.), and Contrabass (Cb.). The Cl. staff has a melodic line with dynamics *mp*, *p*, and *p*. The Vib. staff has a melodic line with dynamics *mp*, *p*, and *f*, followed by a wood block section with a *f* dynamic and a vibraphone section with a *p* dynamic and a Pedal line. The S. staff has lyrics: "len - ses, to and fro. Like". The Vln. staff has a melodic line with dynamics *mp*, *p*, and *p*. The Cb. staff has a melodic line with a *f* dynamic. Above the Cl. staff, there are four 6/8 time signatures. The score is written in treble clef for Cl., Vib., S., and Vln., and bass clef for Cb.

77

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

Vib. *p* wood block *f* *p* *mp* *mf*
Red.

S. *p* *p* *mp* *mf*
"Cer - tain - ly, cer - tain - ly cer - tain

Vln. *p* *p* *mp* *mf*

Cb. *f*

Time signatures: 9/8, 6/8, 9/8, 6/8, 3/4

86

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

Vib. *f* *mf* *mp* *mf* *mp* *mf* *f*
Ped. wood block

S. *f* *mf* *mp* *mf* *mp* *mf* *f*
 ly." Or - i - ent im - mor - tal, _____ ev - er - last - ing to ev - er - last - ing.

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

Cb. *f* *mf* *mp* *mf* *mp* *mf* *f*

94

Cl.

3/4

9

6

9

f — *mf* — *mp* — *mf* — *f*

W.B.

vibraphone

wood block

f — *mf* — *mp* — *mf* — *f*

Ped.

S.

By bronze, by gold, in ocean-green of shadow.

Vln.

f — *mf* — *mp* — *mf* — *f*

Cb.

f — *mf* — *mp* — *mf* — *f*

101

Cl.

3/4 6/8 9/8 3/4 9/8

f *mf* *f* *f*

W.B.

vibraphone wood block vibraphone

f *mf* *f* *f*

Ped. Ped.

S.

f *mf* *f* *f*

A - do - nai! He - li - o -

Vln.

f *mf* *f* *f*

Cb.

f *mf* *f* *f*

108

Cl. *>mf* *f* *f* *mf*

Vib. wood block *>mf* *f* *f* *mf*
vibraphone *f* *mf*
Ped.

S. *>mf* *f* *f* *mf*
trope? God's air, scin - till - ant, circ -

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

Cb. *>mf* *f* *f* *mf*

3/4 9/8

Detailed description: This is a page of a musical score, page 12. It features five staves: Clarinet (Cl.), Vibraphone (Vib.), Soprano (S.), Violin (Vln.), and Cello (Cb.). The score is divided into two main sections. The first section, starting at measure 108, is in 9/8 time. The second section, starting at measure 114, is in 3/4 time. The Cl. and S. parts have lyrics: "trope?" and "God's air, scin - till - ant, circ -". The Vib. part includes a wood block section and a vibraphone section. Performance markings include dynamics (>mf, f, mf) and a crescendo/decrescendo hairpin. The Vib. part also includes a Pedal (Ped.) marking. The Cl. and S. parts have a fermata over the first measure of the second section. The Vln. and Cb. parts have a fermata over the first measure of the second section. The Cl. and S. parts have a fermata over the first measure of the second section.

114

Cl. *>mp* — *mf* — *f* **3**
4 **9**

Vib. wood block *>mp* — *mf* — *f* vibraphone *f* — *mf*

S. *>mp* — *mf* — *f* *f* — *mf*
um - am - bi - ent, cess - ile. *Mag - da - len a - sy lum.*

Vln. *>mp* — *mf* — *f* *f* — *mf*

Cb. *>mp* — *mf* — *f* *f* — *mf*

121

Cl. *f* *f*

W.B. wood block *f* *f*
vibraphone *f*
Ped. _____

S. *f* *f*
"Ma as - col - ta!"

Vln. *f* *f*

Cb. *f* *f* *f*

127

Cl.

W.B.

S.

Vln.

Cb.

wood block

vibraphone

f

f

f

f

f

f

Red.

Womb.

133

Cl.

W.B.

wood block

S.

Vln.

Cb.

f

140

Cl.

Perc.

singing bowl
stir until cue

pp

whisper text:
p

S.

Vln.

Cb.

ff

... glancing eyes a lattice hid for her lover to kiss the iron
 and the wineshops half open at night
 and the castanets
 and the night we missed the boat at Algeciras the watchman going about serene with his lamp
 and O that awful deepdown torrent O
 and the sea the sea crimson sometimes like fire
 and the glorious sunsets
 and the figtrees in the Alameda gardens
 yes
 and all the queer little streets
 and the pink and blue and yellow houses
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 and the jessamine and geraniums and cactuses
 and Gibraltar as a girl where I was a Flower of the mountain
 yes
 when I put the rose in my hair like the Andalusian girls used
 or shall I wear a red
 yes
 and how he kissed me under the Moorish wall
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 and then I asked him with my eyes to ask again
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 to say yes
 my mountain flower
 and first I put my arms around him
 yes
 and drew him down to me so he could feel my breasts all perfume
 yes
 and his heart was going like mad
 and yes I said
 yes I will
 *** cue percussion end ***
 Yes.