№ 1076

Eve Beglarian

Creating the World

for violin, bassoon, electric guitar,
keyboard, mallet controller, and
MIDI drumset

1996

EVBVD Music
468 Sixth Avenue #4
New York, NY 10011

Creating the World was commissioned by the Paul Dresher Ensemble with funding from the Meet the Composer/Reader's Digest Commissioning Program.

It is a setting of "Creating the World," translated from the Polish by Czeslaw Milosz and Robert Hass, from Provinces by Czeslaw Milosz, Ecco Press, 1991. Used by permission.

The text is performed by Roger Rees. The Bangladesh lullaby is performed by M. Faslur Rahman. There are also quotations of music by Puccini, Mozart, Lassus, Scheidt, Stravinsky, Ciconia, Machaut, Monteverdi, Bach, Beethoven, Vivaldi, CPE Bach, and two uncredited medieval chants.

The composer would like to thank Paul Dresher, Ed Harsh, Kathleen Supové, Nurit Tilles, Molly Thompson, Rachel Cooper, Hillary Jackson, and Robin Lorentz for advice and support far beyond the normal bonds of friendship while this piece was being written.

Creating the World

I had cut Milosz's poem "Creating the World" out of **The New Yorker** when it was printed there several years ago, and when Paul Dresher called to ask me for a piece for his ensemble, I knew the time had come for me to take it on. Because the instrumentation of Paul's ensemble allows for the possibility of live performance and control of A LOT of pre-recorded samples, it seemed the perfect opportunity to create a world of hedgehogs and sopranos and urban intersections and Mozart. At first, everything was big fun: I had a great time recording the text with the wonderful actor Roger Rees; I spent weeks collecting recordings of virtually every sound mentioned in the poem (including something like forty different settings of the word "gloria"); I became obsessed with **Tosca** (which became the soprano sample) and saw about four different performances of it (both live and on video: NYC is a great place for creating the world(!)); studied the complete works of Joni Mitchell from the point of view of guitar tuning (which ended up not being incorporated into the piece at all)... And then the abyss hit me. I realized I could not knit all these wonderful samples into a piece until I had a way of making sense of the central contradiction of the poem: that all the creation in the world does not necessarily make meaning. And it really threw me. I went back and read Milosz again, not only the poems, but also **The Captive Mind**, his analysis of the totalitarian mind-set, and **A Year of the Hunter**, his journal from 1987 (around the time he wrote "Creating the World"), and things got even worse: all the horrors of the twentieth century came crashing down on me. The abyss of meaninglessness became the abyss of actual evil. The image of the Soviet soldiers standing outside the city watching the Germans destroy Warsaw for them became real for me, became my history. Gradually I went back to the poem itself, to its feeble invocation of feasts of love as protection against the abyss, and I remembered a lullaby that my Bangladeshi friend Babu (M. Faslur Rahman) had sung for me this summer, a very private form of love feast. And I started thinking about the Dionysian feasts of love that pervade every human culture, and I figured that the brittle present-directed pleasure of house music is the current American embodiment of that protection. And so you will hear these feasts of love, and I hope they will protect you as they protect me.

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PATCH and FX listing (as of 12/30/96)

vln:	FX1		m.1	standard lovely chorus and reverb
	FX2		m. 29	167 ms mono ddl, no regen
	FX3		m. 54	stereo ddl: L=333 ms; R=500 ms; 90% regen
	FX4		m. 87	like vln FX1, but shorter rvb
	FX5		m. 214	same as vln FX1?
bsn:	FX1		m. 29	167 ms mono ddl, no regen (like vln FX2)
	FX2		m. 81	R+B chorus + rvb
	FX3		m. 214	same as bsn FX2
gtr:	FX1		m. 0-42	PD/EB November patch
	FX2		m.43-53	whale echo
	FX3		m. 80-94	for cool chucks
	FX4		m. 214-end	for house chucks
pf:	PG1		m. 1	sampler MIDI Ch. 3
		FX1	m. 54-76	2101 conch orbits
	PG2		m.83	using Proteus 2 "harpstrings" right now
	PG3		m. 161-193	Mozart piano
		FX1	m. 178-206	2101 conch orbits again
	PG4		m. 208-end	bright house piano
perc:	PG1		m. 1	sampler MIDI Ch. 2
	PG2		m. 84	
	PG3		m. 91	
drums:	PG1		m. 1	sampler MIDI Ch. 1
	PG2		m. 84	
	PG3		m. 91	

NB to perc + drms: Dynamics and duration will have no effect, EXCEPT where dynamics and/or accents are notated in your part, in which case you will be triggering velocity switching for panning or doubling. And Gene's pads need to program durations for three pads in PG3 as noted in the sampler map.

Creating the World

1

♩ = 90

very softly and slowly improvise with vissi d'arte opening until m.27:

poem by Czeslaw Milosz

vln

FX 1

bsn

gtr plays quite a bit before this score begins: see note in part
(the score begins with the start of the tape)

gtr

PG 1

pf

improvise using these samples until m.27:

(raccoons)

(laughs: keep them short)

PG 1

improvise using these samples until m.27:

perc

(tosca breaths)

(ice) (sheep) (fwy) (hippo)

PG 1

improvise using these samples until m.27:

dr

(babu loop) (and) (popo: both p and f)

7

vln

bsn

gtr

pf

perc

dr

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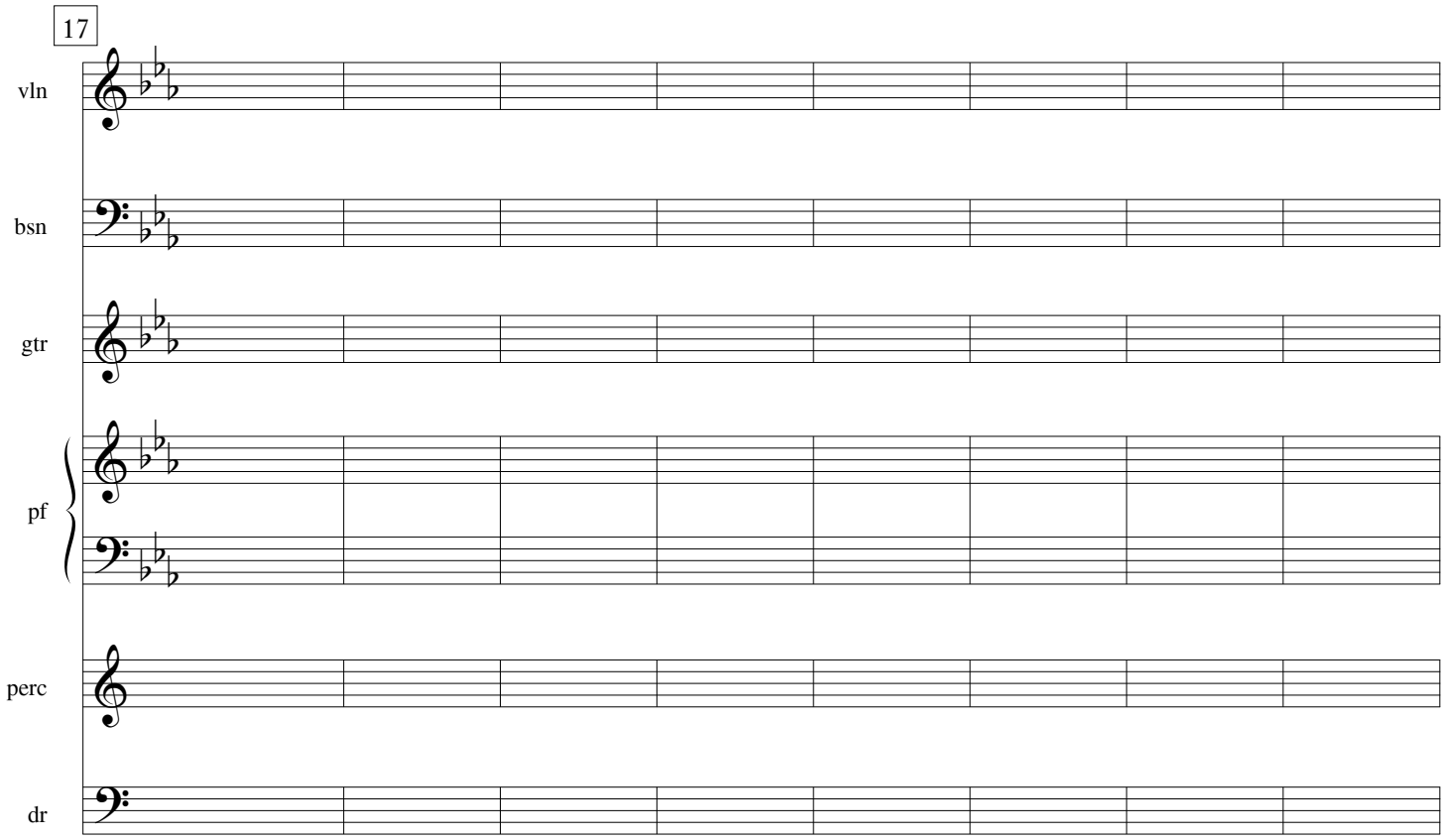
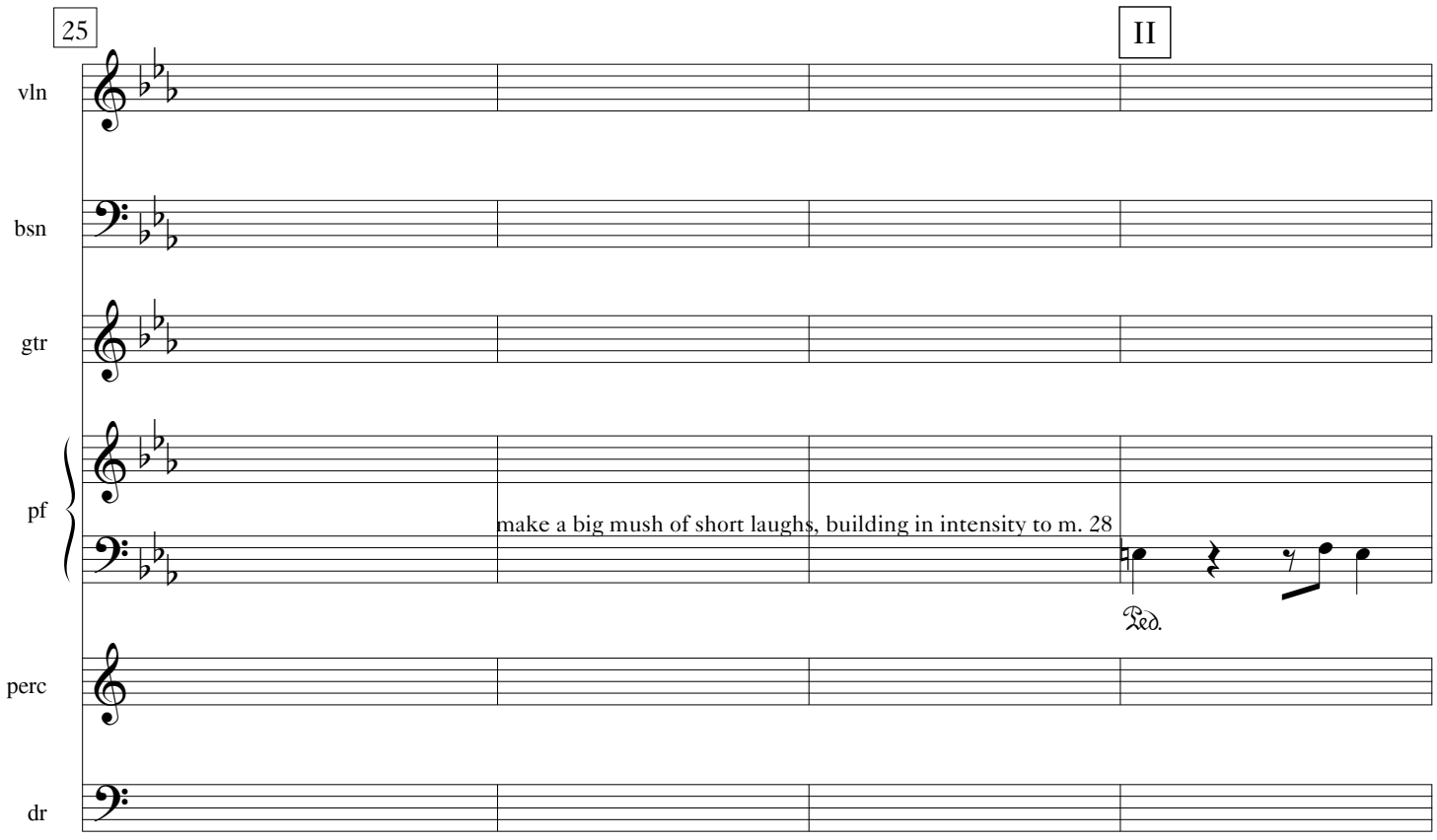
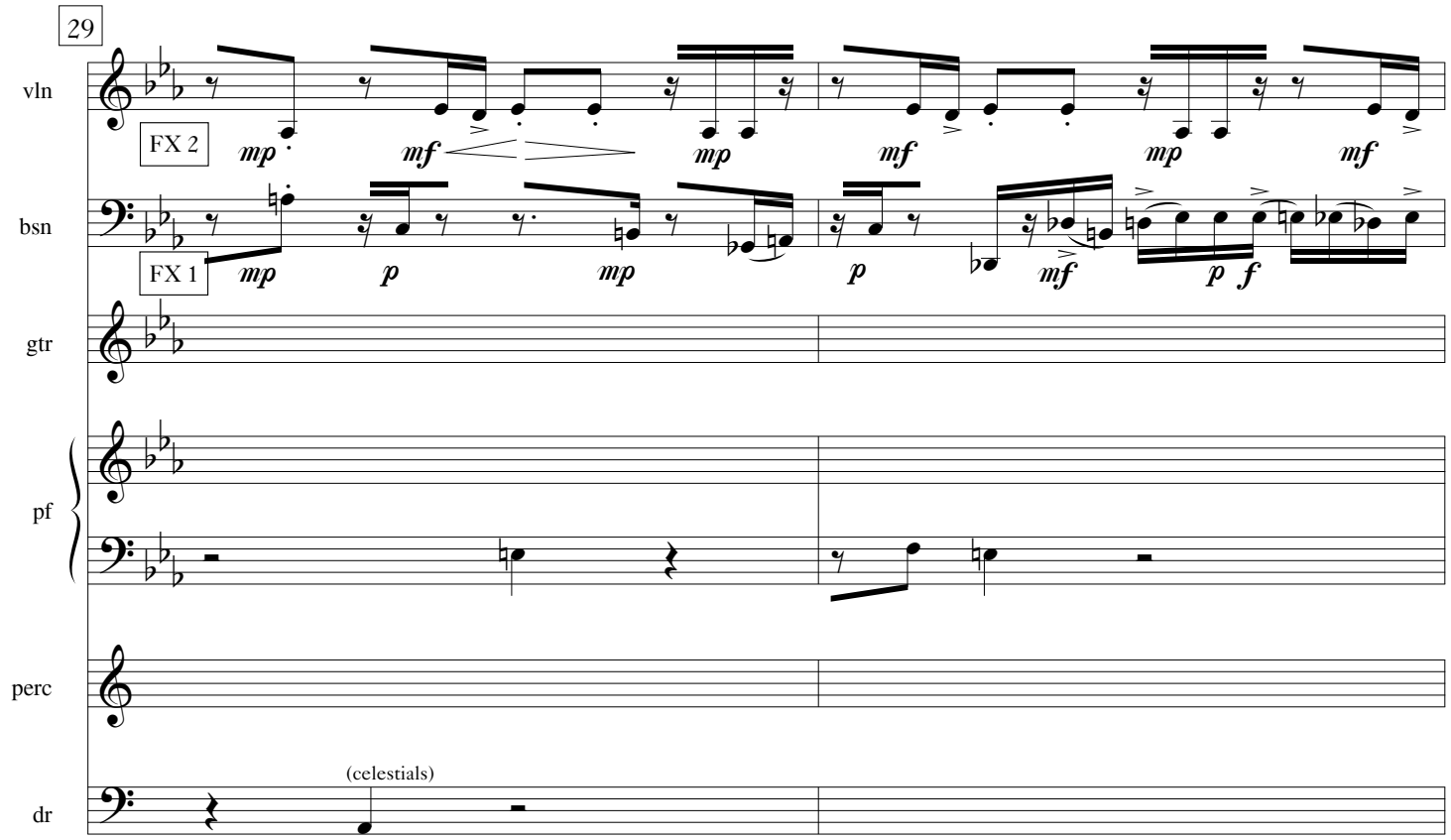
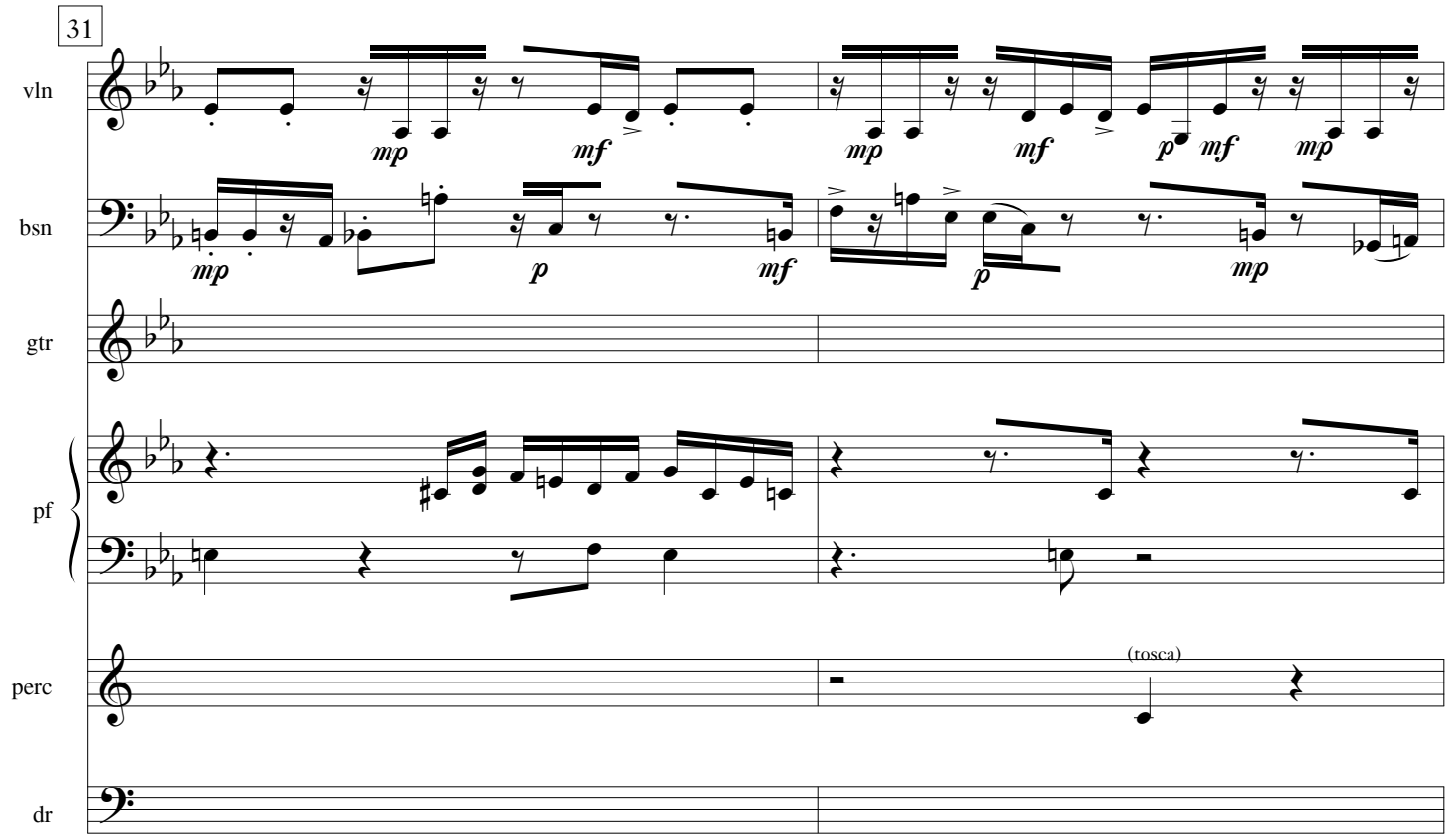
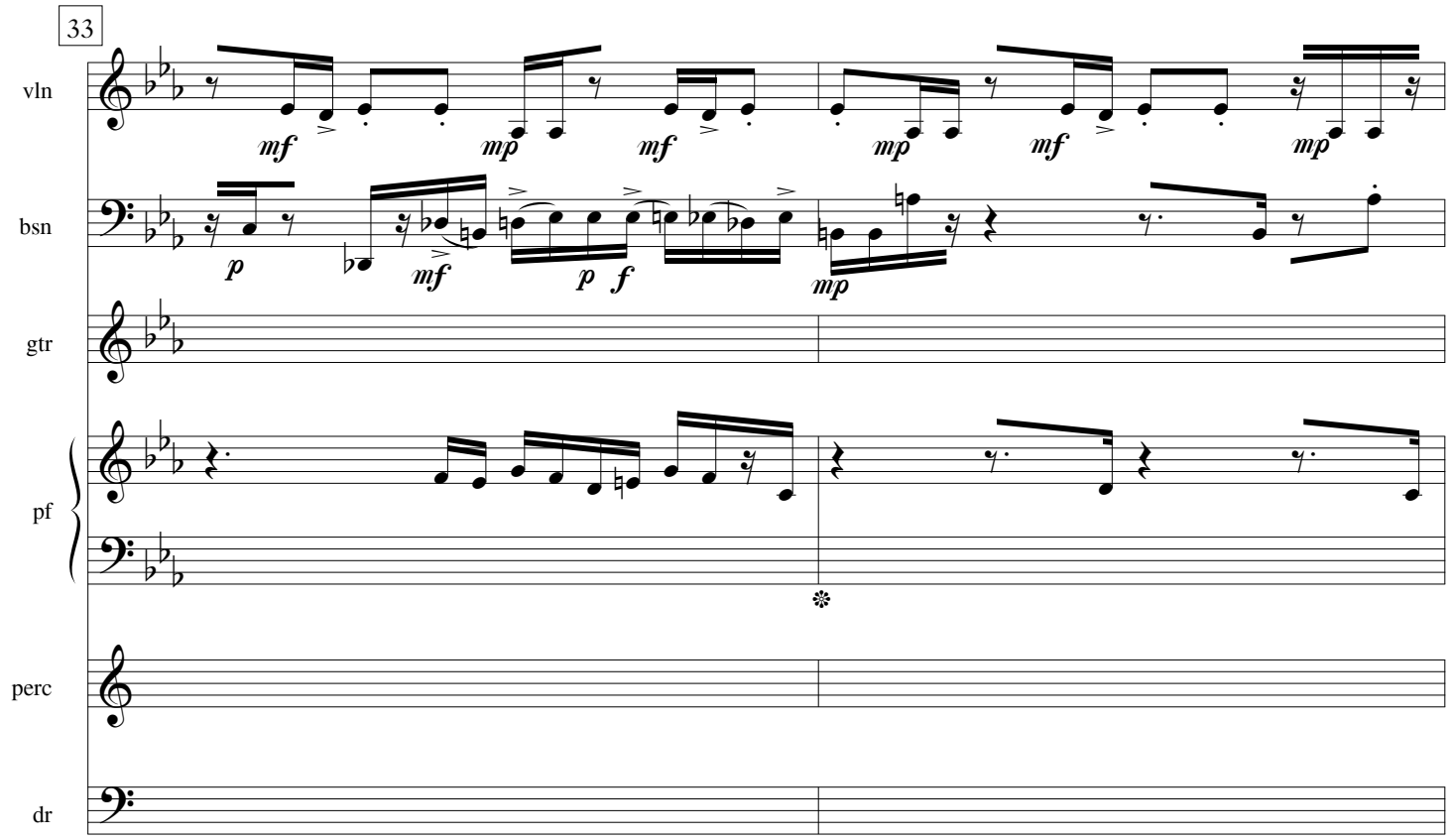
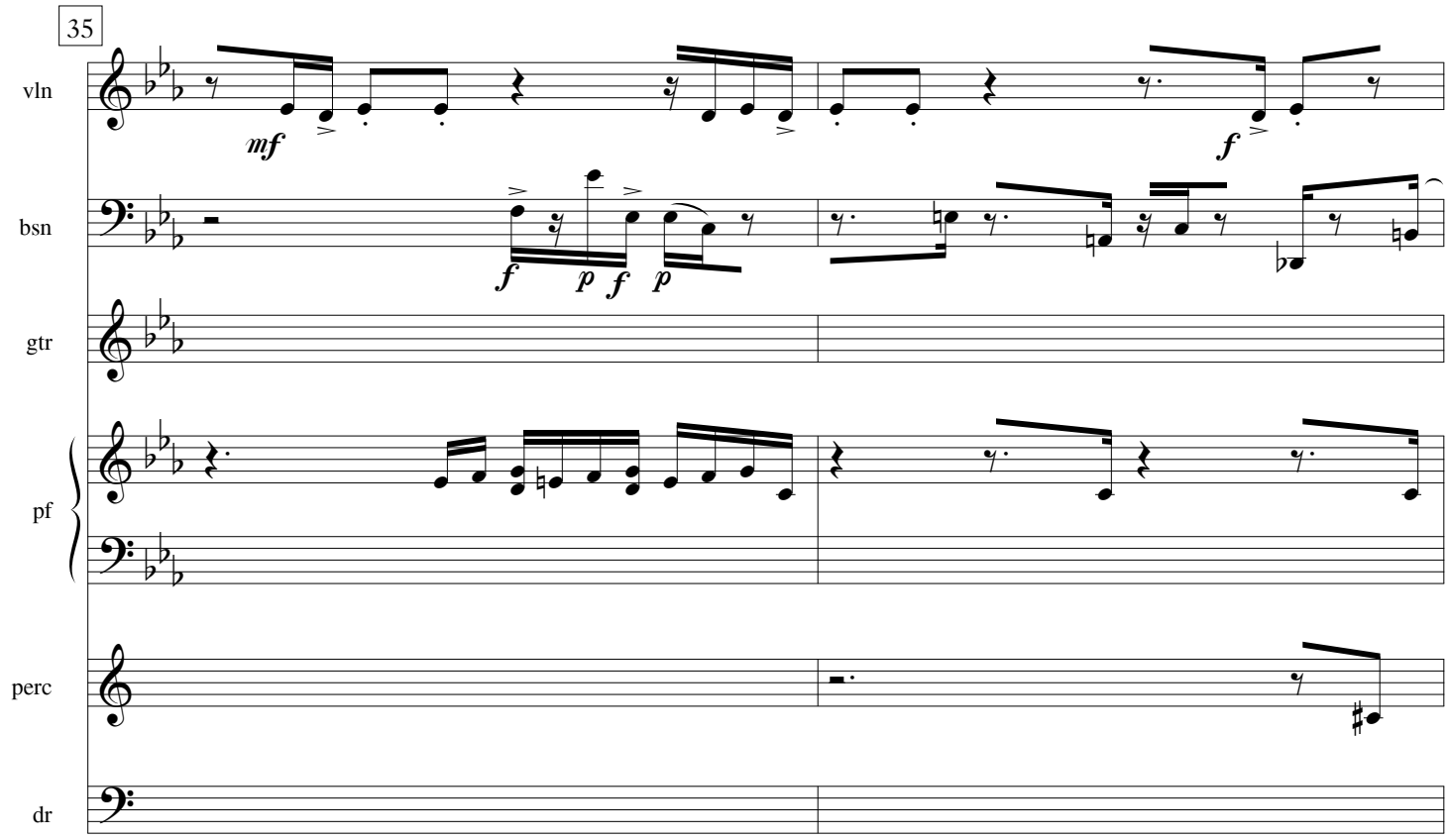

17
vln
bsn
gtr
pf
perc
dr

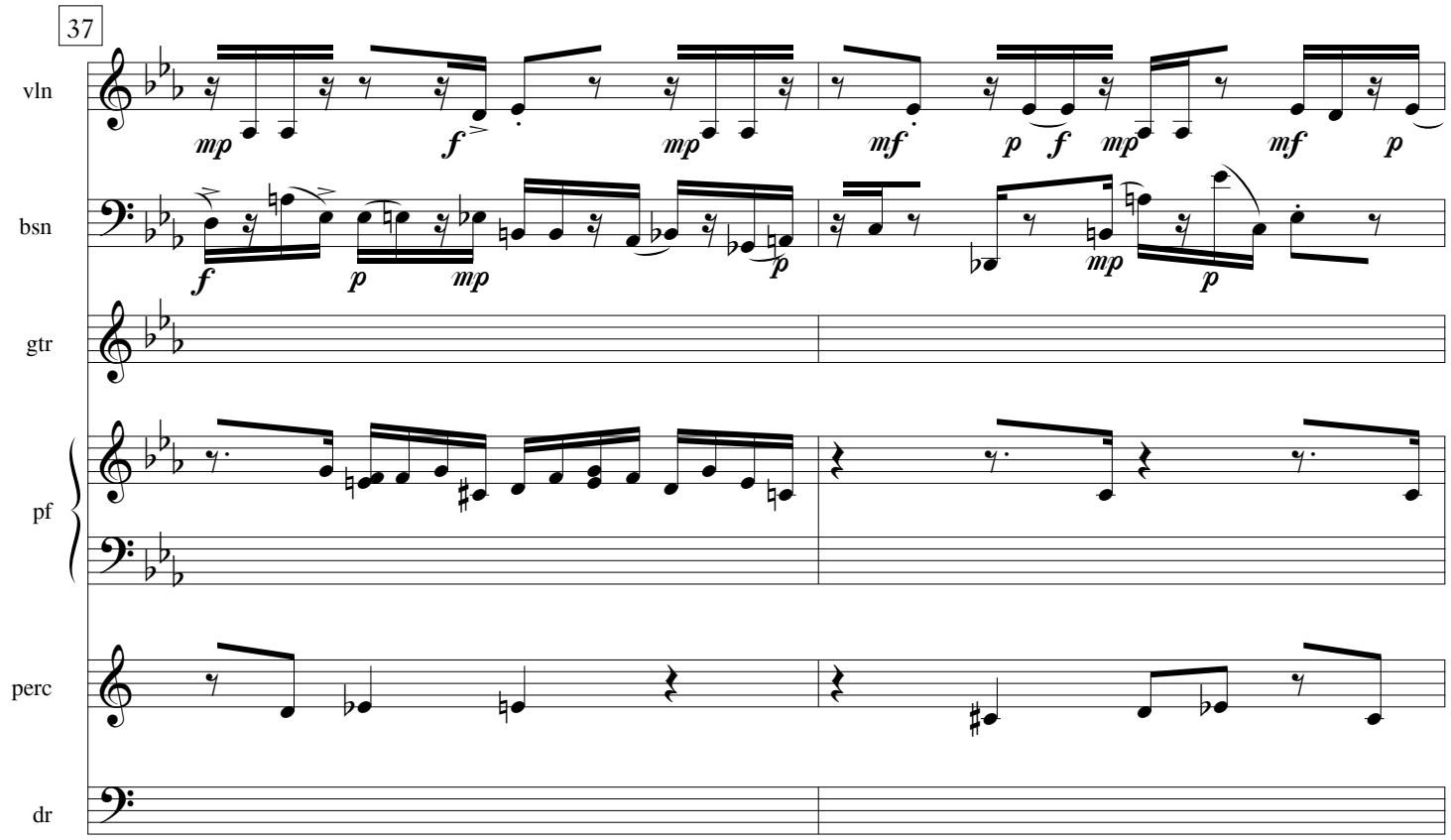

25
II
vln
bsn
gtr
pf
make a big mush of short laughs, building in intensity to m. 28
Ped.
perc
dr

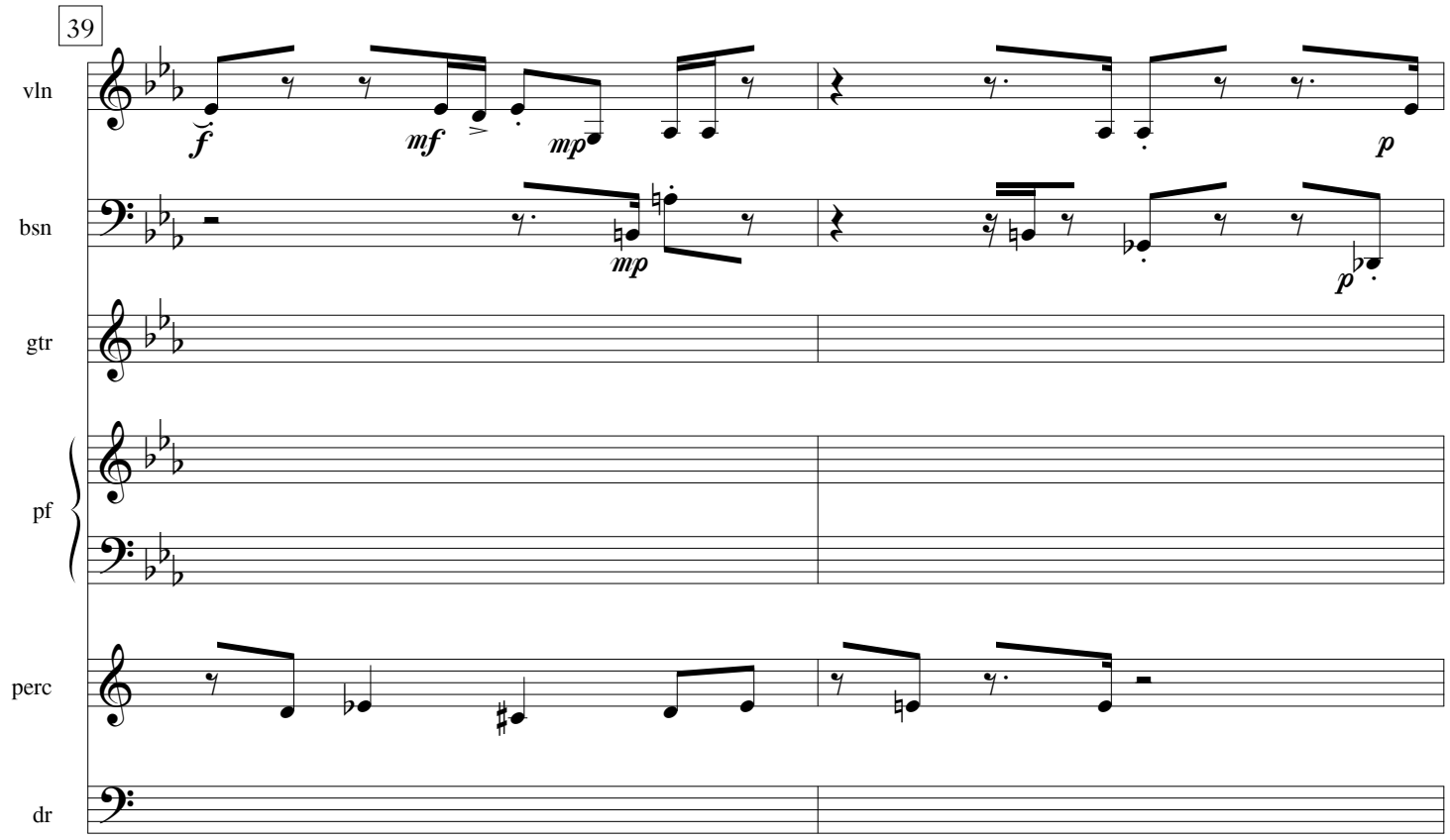

29
vln
FX 2
mp
mf
mp
mf
mp
mf
bsn
FX 1
mp
p
mp
p
mf
p
f
gtr
pf
perc
dr
(celestials)

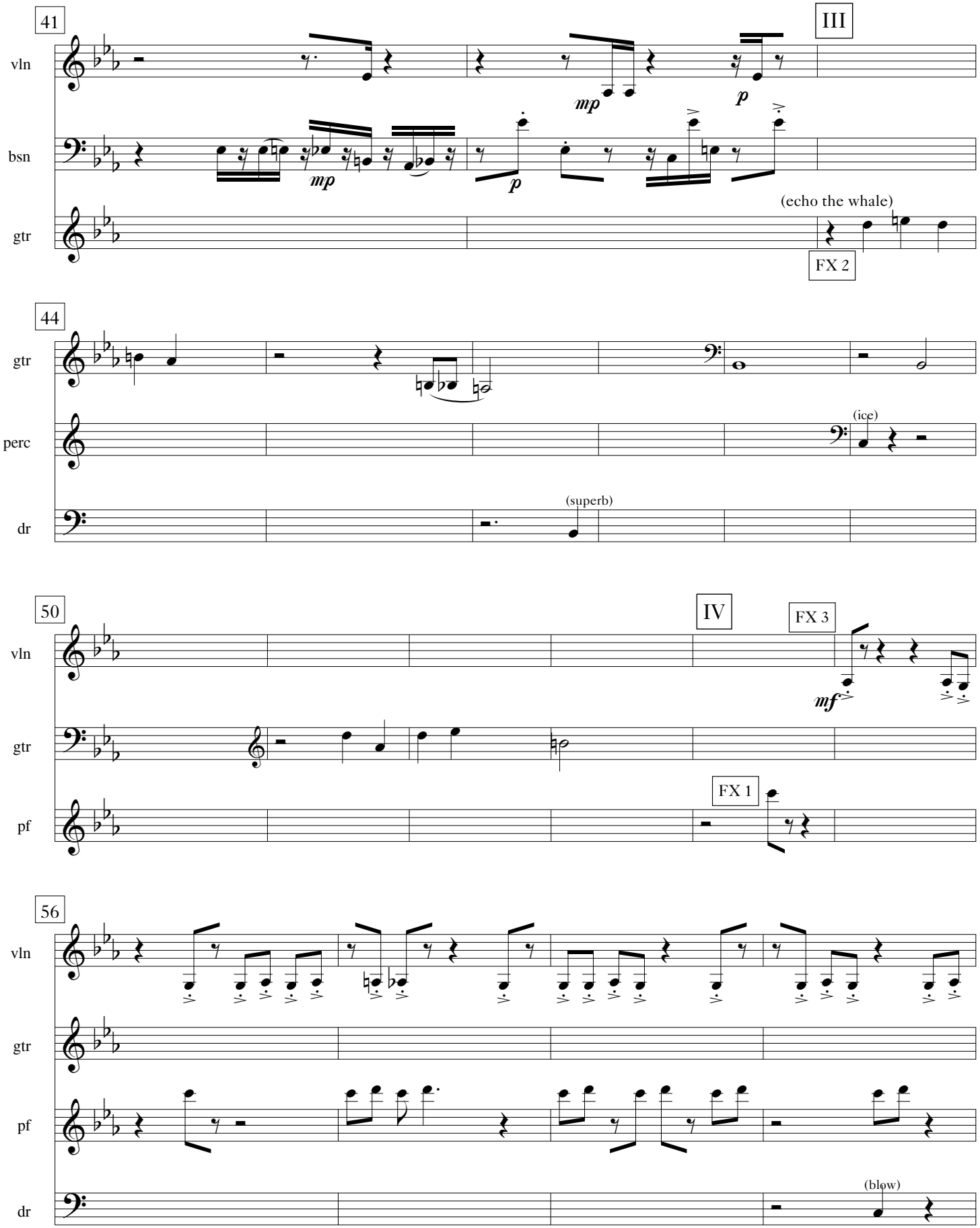

31
vln
mp
mf
mp
mf
p
mf
mp
bsn
mp
p
mf
p
mp
gtr
pf
perc
(rosca)
dr

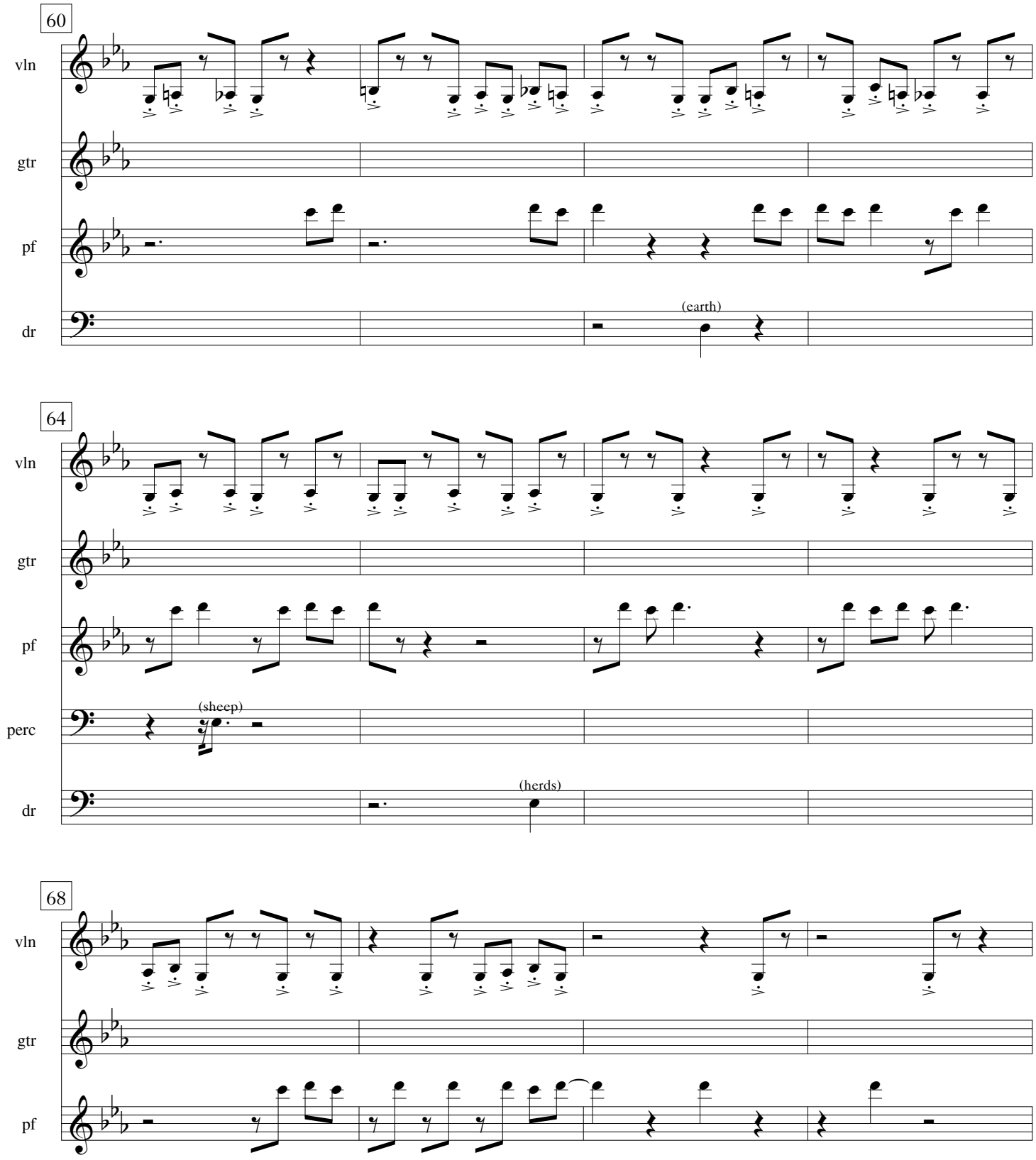

33
vln
bsn
gtr
pf
perc
dr
mf
mp
mf
mp
mf
mp
p
mf
p
f
mp

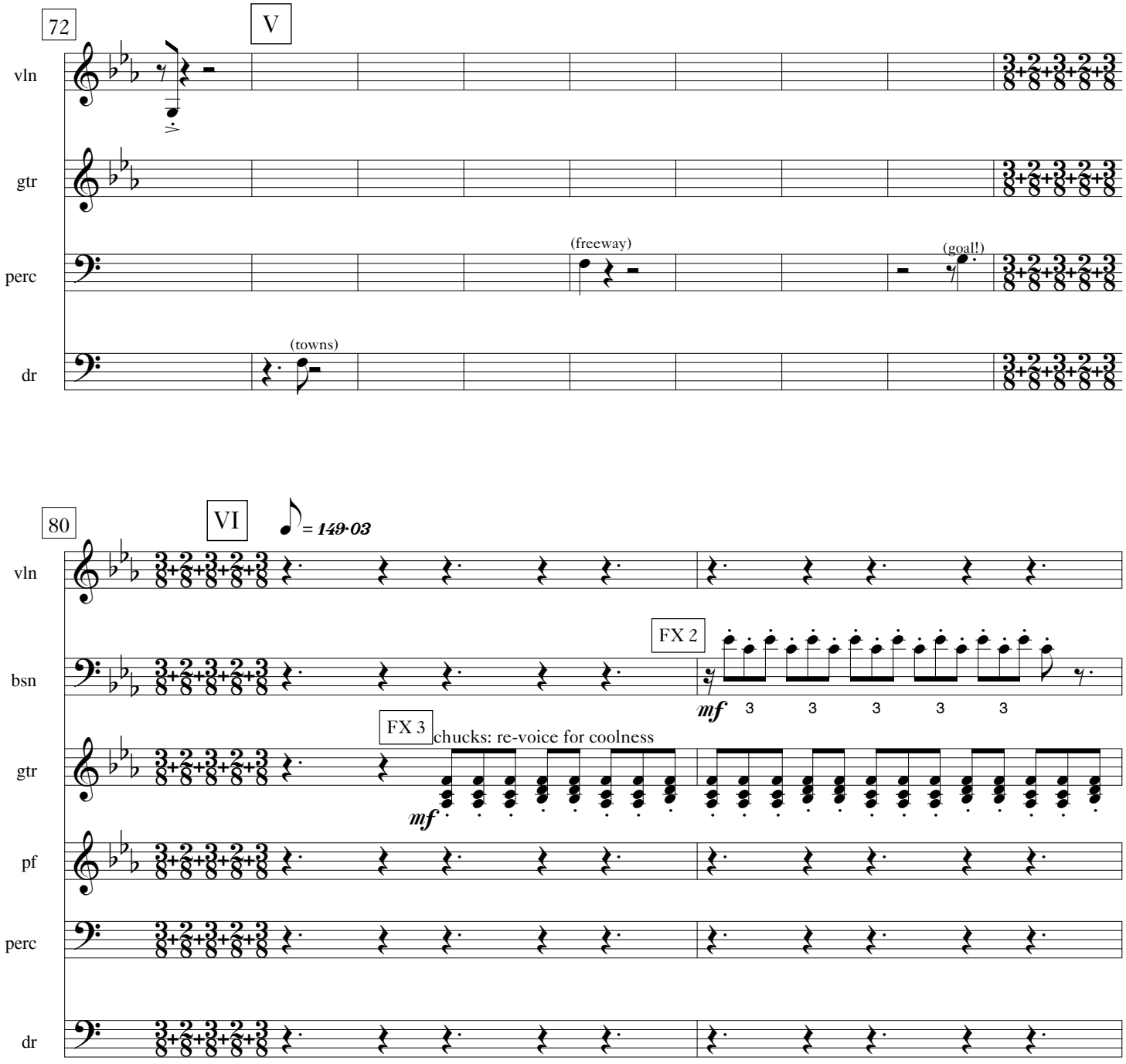

35
vln
bsn
gtr
pf
perc
dr
mf
f
f
p
f
p

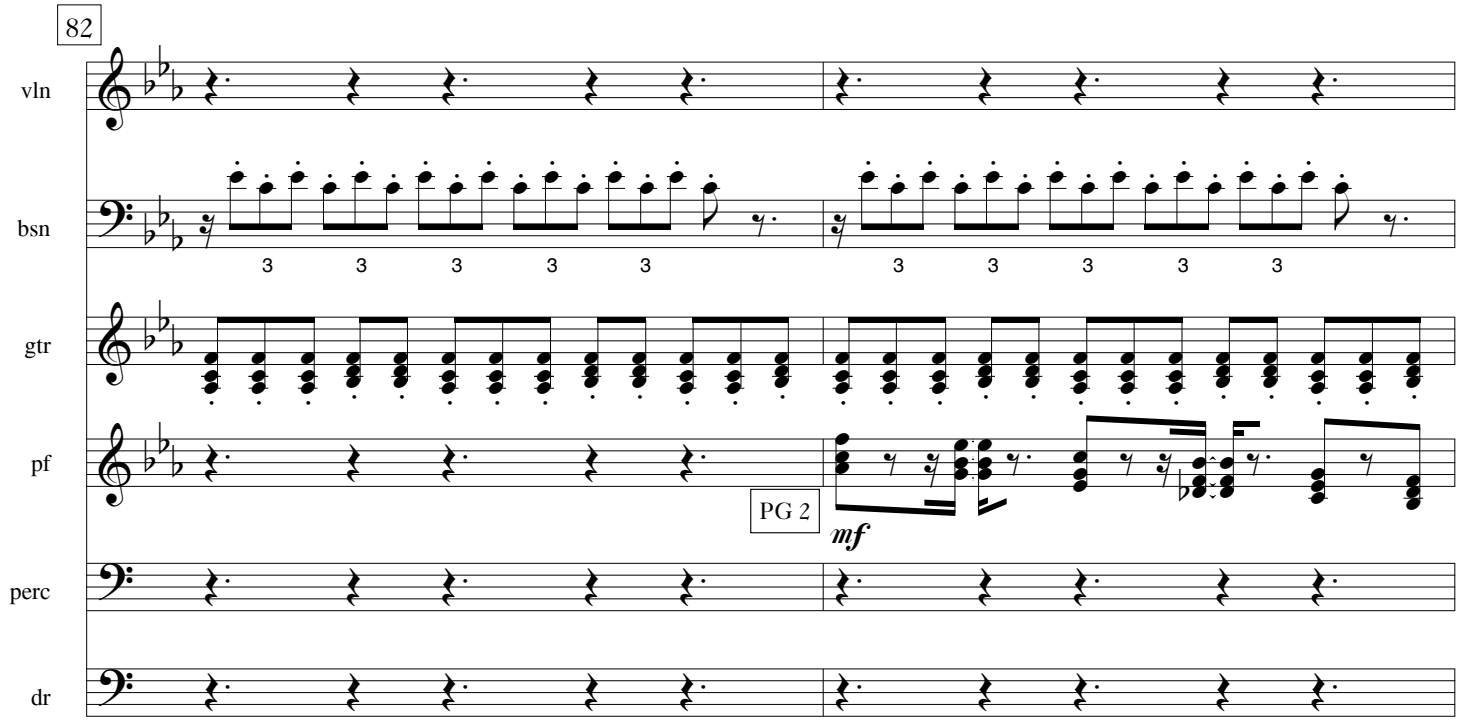

37
vln
bsn
gtr
pf
perc
dr

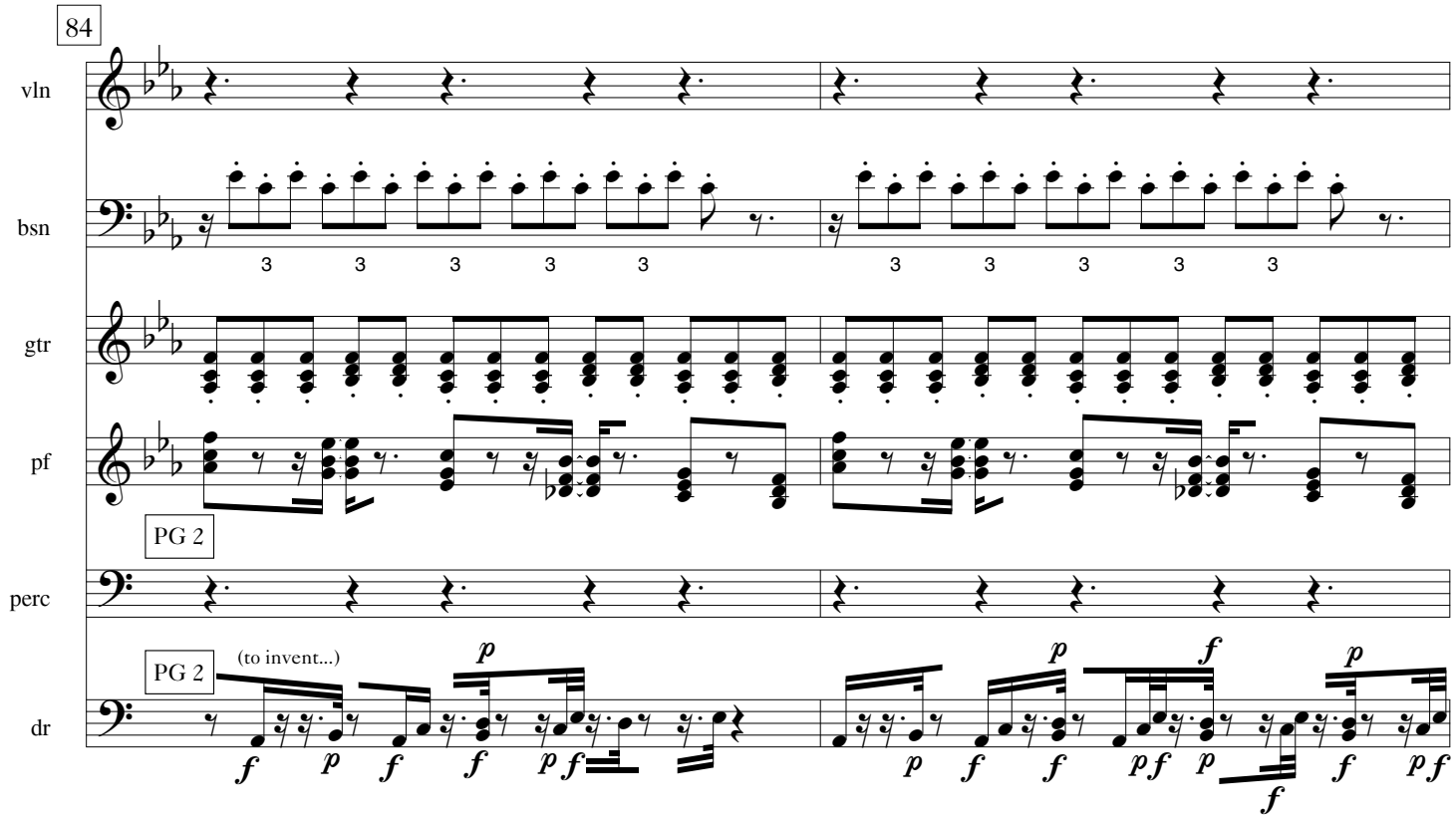

39
vln
bsn
gtr
pf
perc
dr

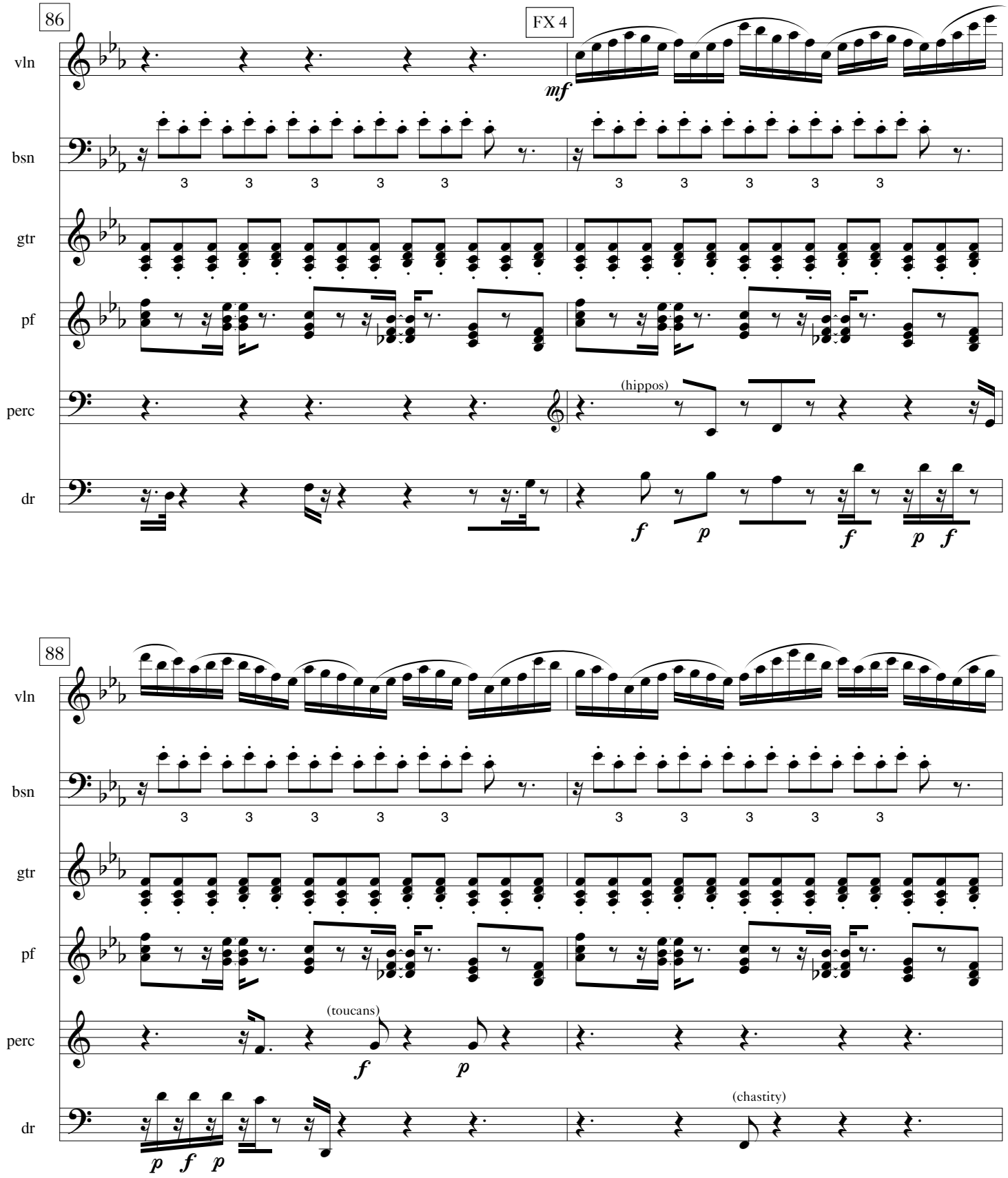

41
III
vln
bsn
gtr
mp
mp
p
p
(echo the whale)
FX 2
44
gtr
perc
dr
(ice)
(superb)
50
IV
FX 3
vln
gtr
pf
mf
FX 1
56
vln
gtr
pf
dr
(blow)

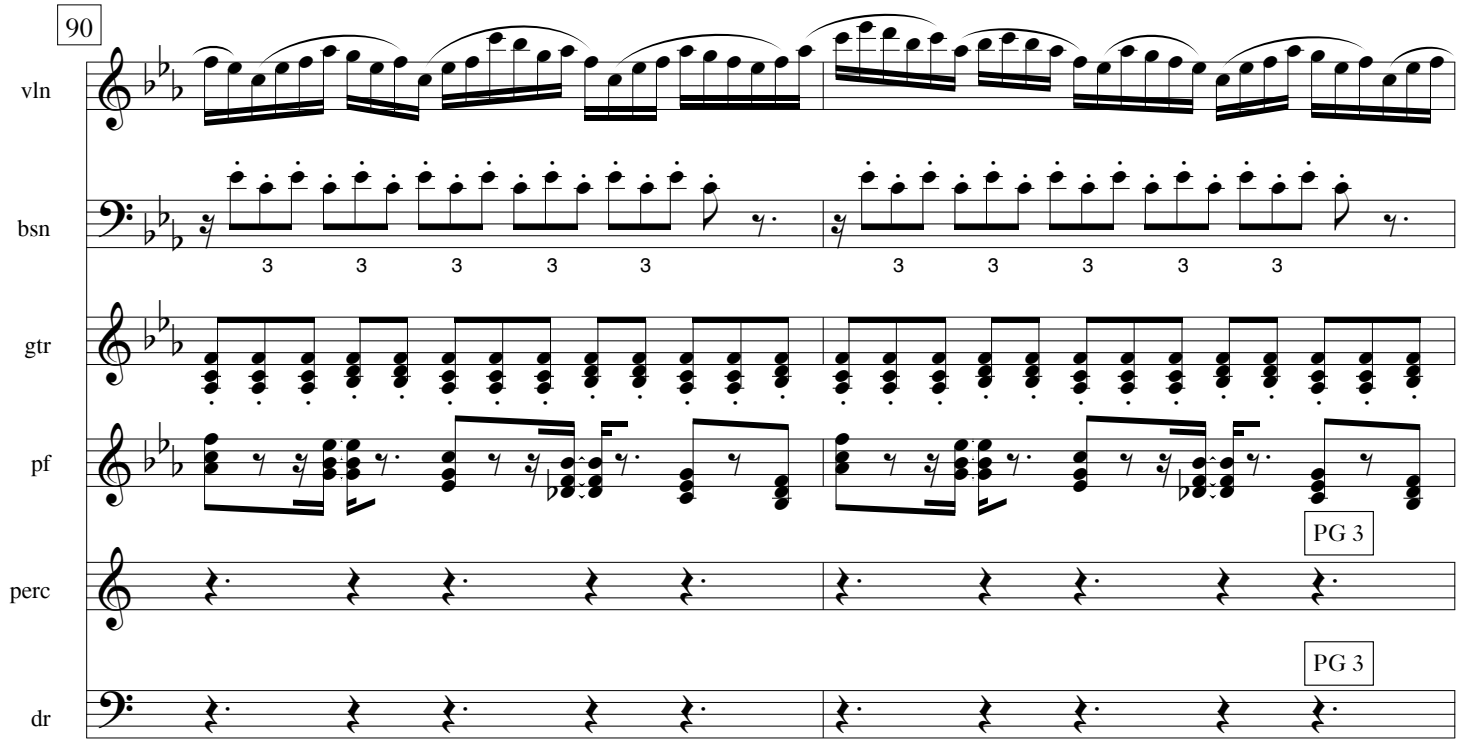

60
vln
gtr
pf
dr
(earth)
64
vln
gtr
pf
perc
dr
(sheep)
(herds)
68
vln
gtr
pf

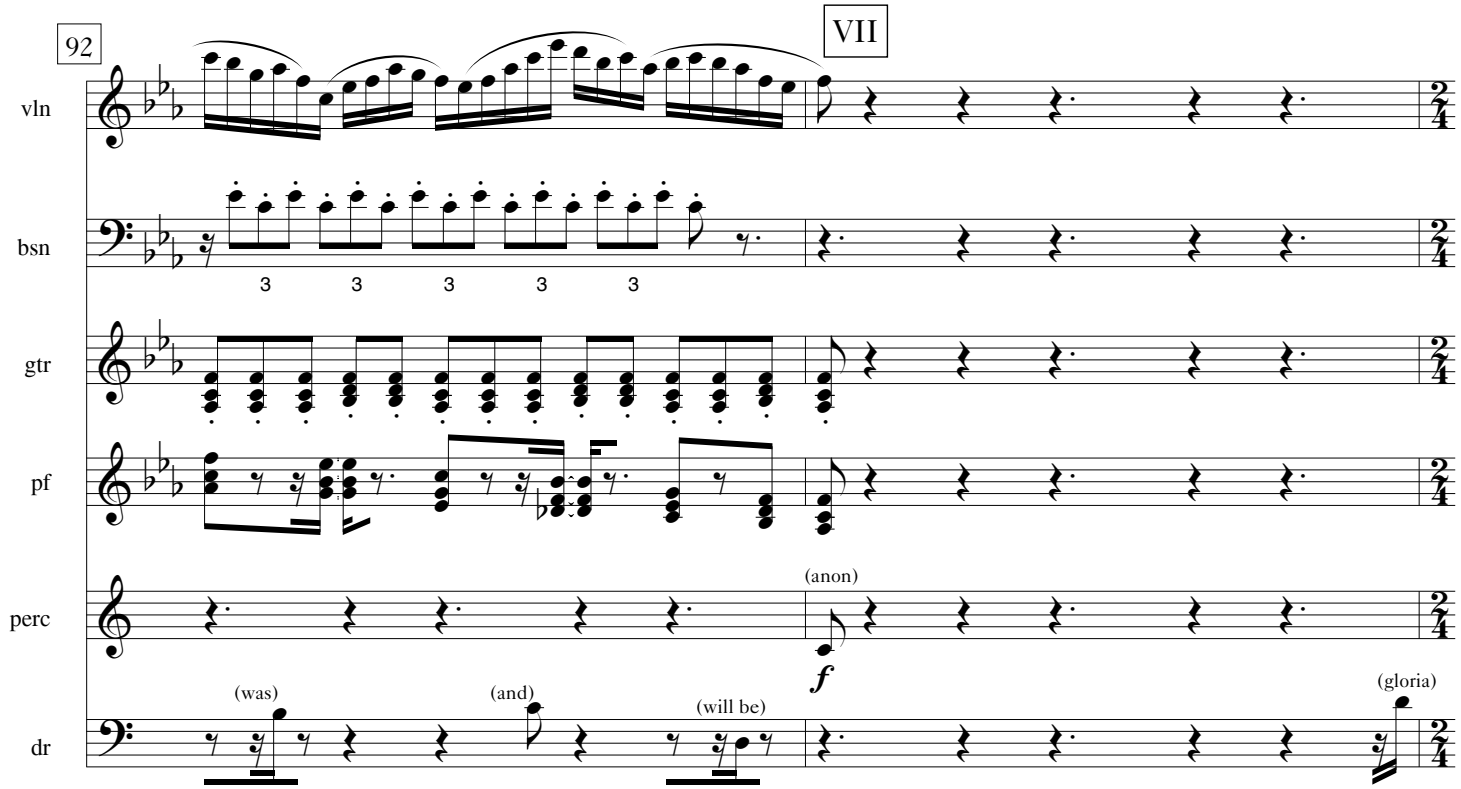

72
V
vln
gtr
perc
dr
(freeway)
(goal!)
(towns)
80
VI
= 149-03
vln
bsn
FX 2
mf
3
3
3
3
3
FX 3
chucks: re-voice for coolness
gtr
mf
pf
perc
dr

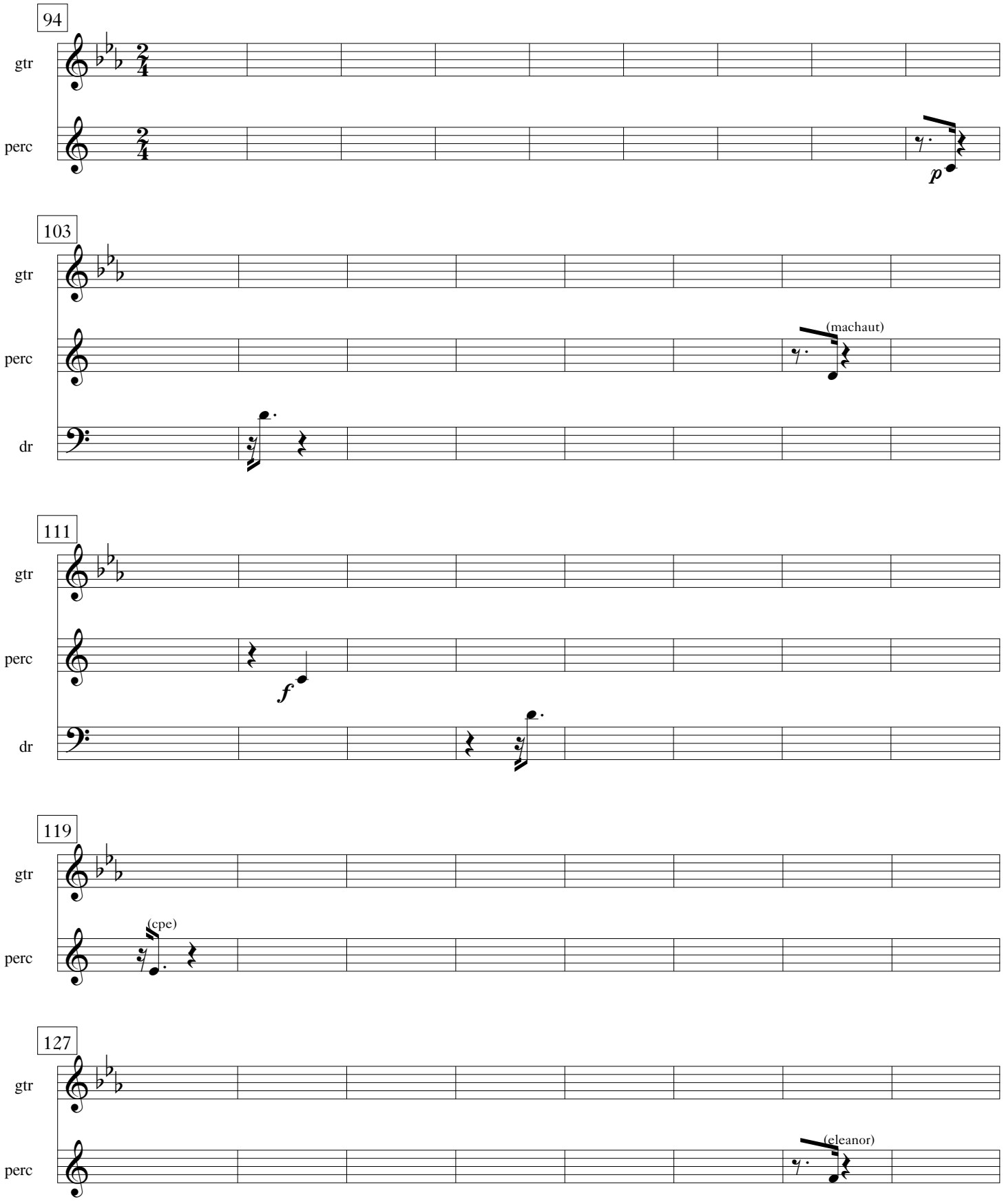

82
vln
bsn
gtr
pf
perc
dr
PG 2
mf

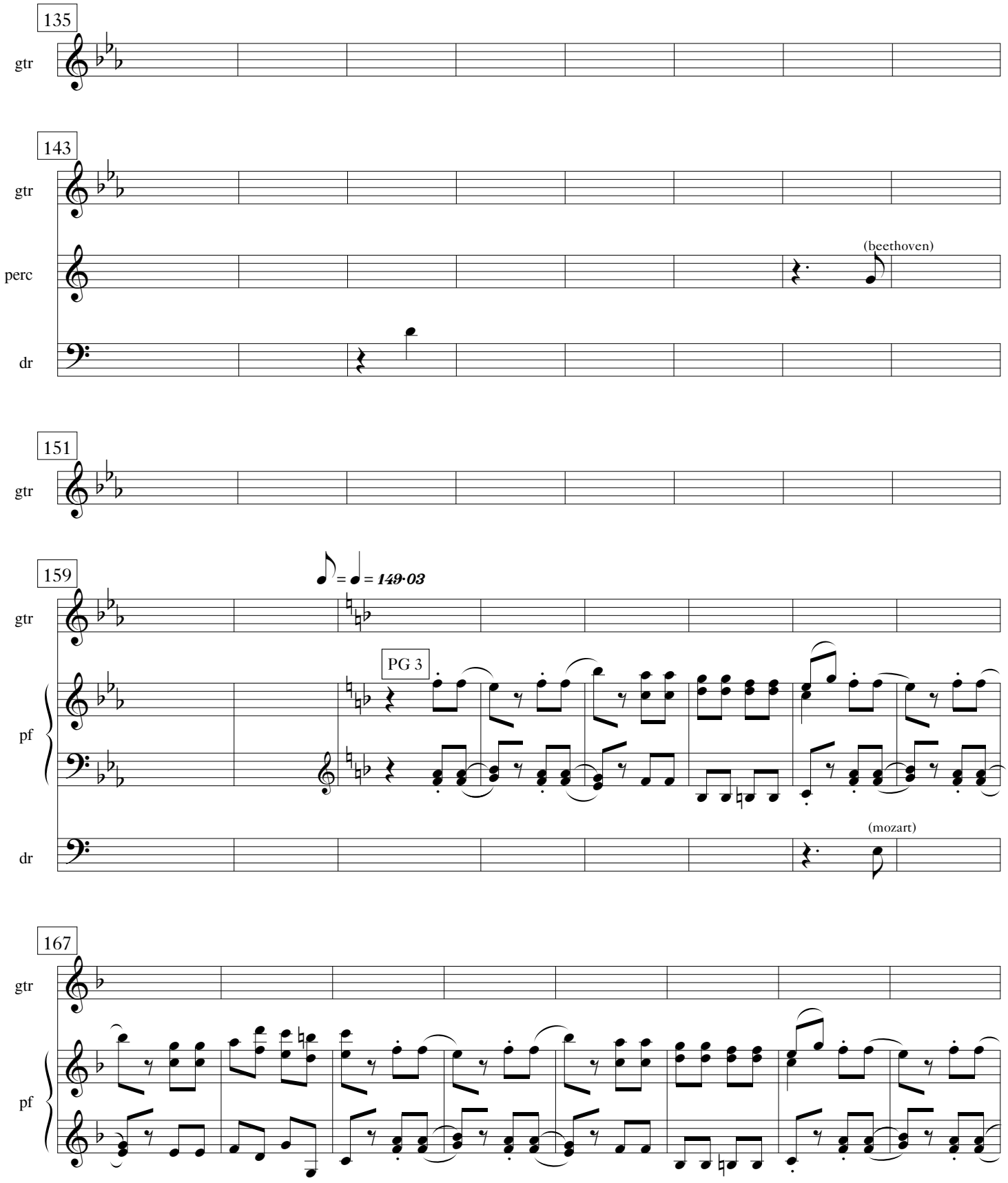

84
vln
bsn
gtr
pf
perc
dr
PG 2
PG 2
(to invent...)

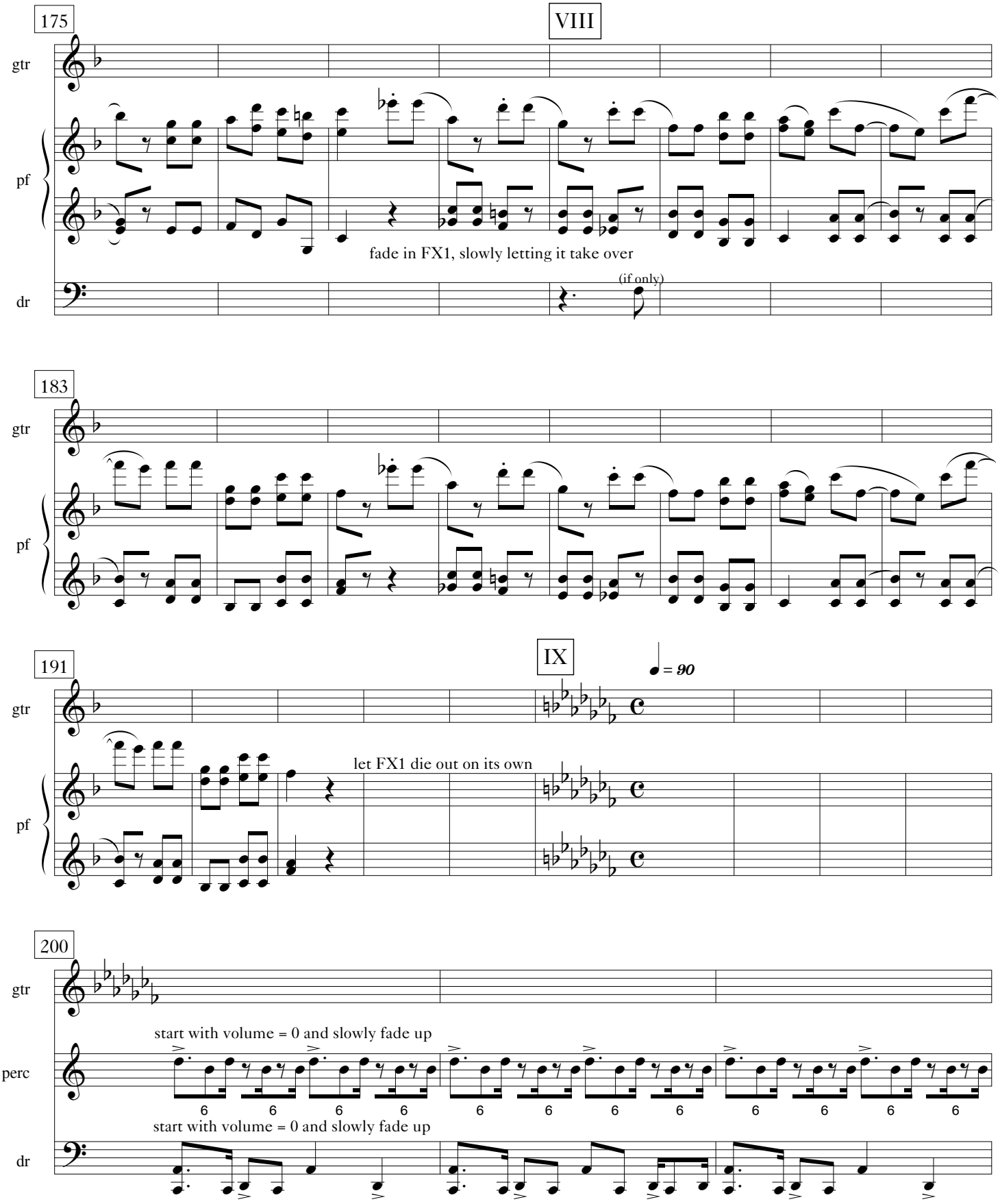

86
FX 4
vln
bsn
gtr
pf
perc
dr
mf
(hippos)
f
p
f
p
f
88
vln
bsn
gtr
pf
perc
dr
(toucans)
f
p
p
f
p
(chastity)

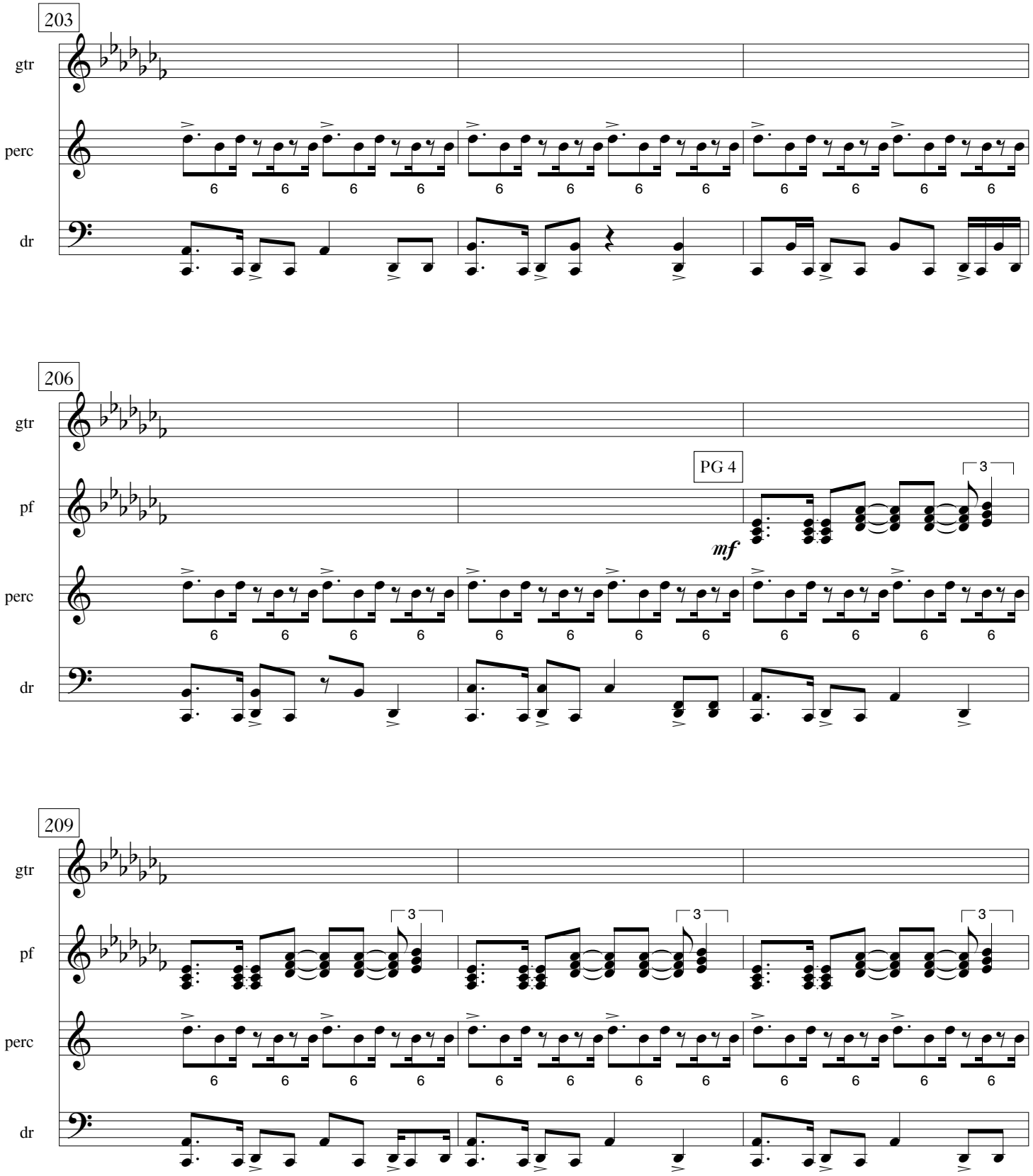

90
vln
bsn
gtr
pf
perc
dr
PG 3
PG 3

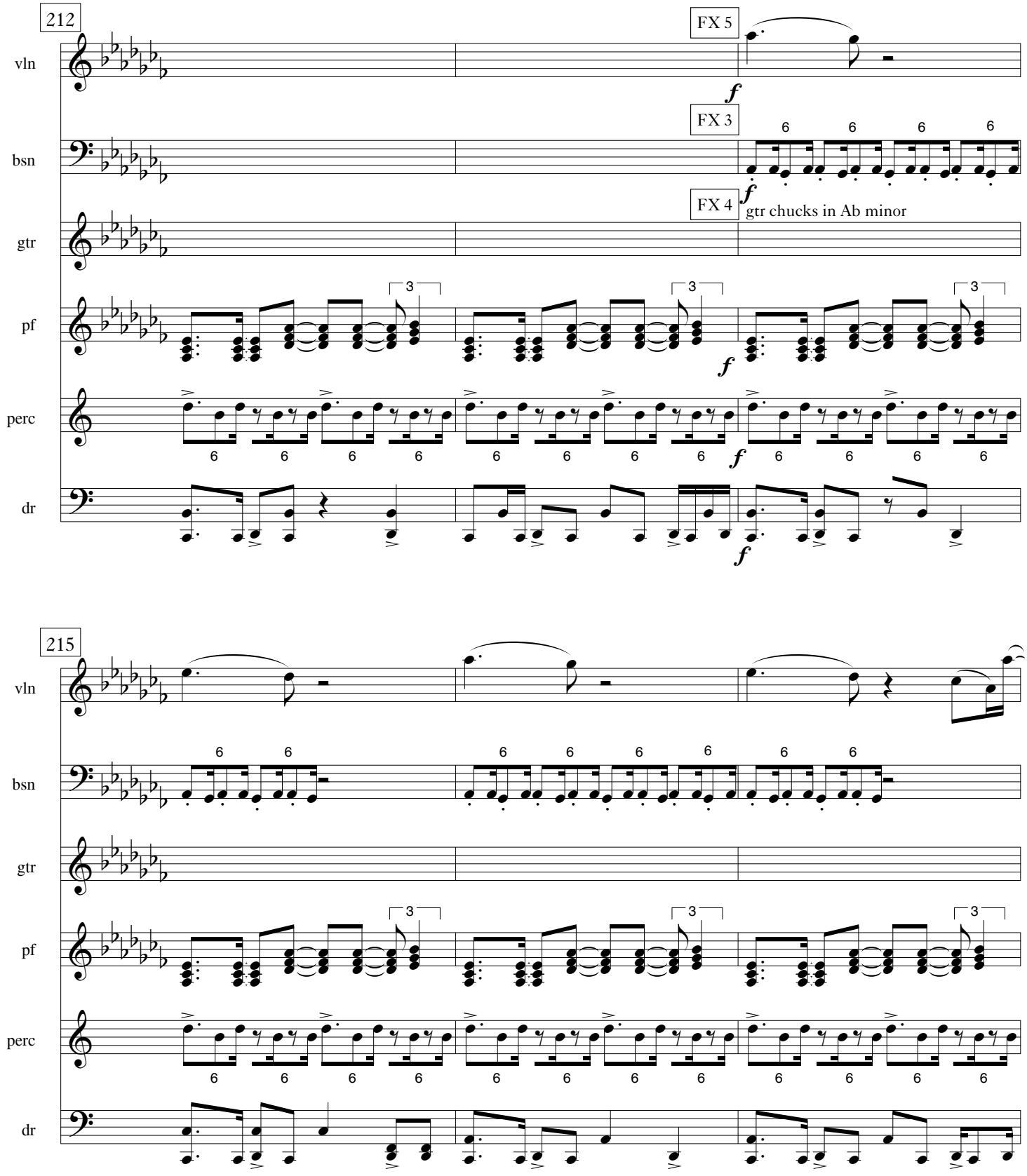

92
VII
vln
bsn
gtr
pf
perc
dr
(anon)
f
(was)
(and)
(will be)
(gloria)

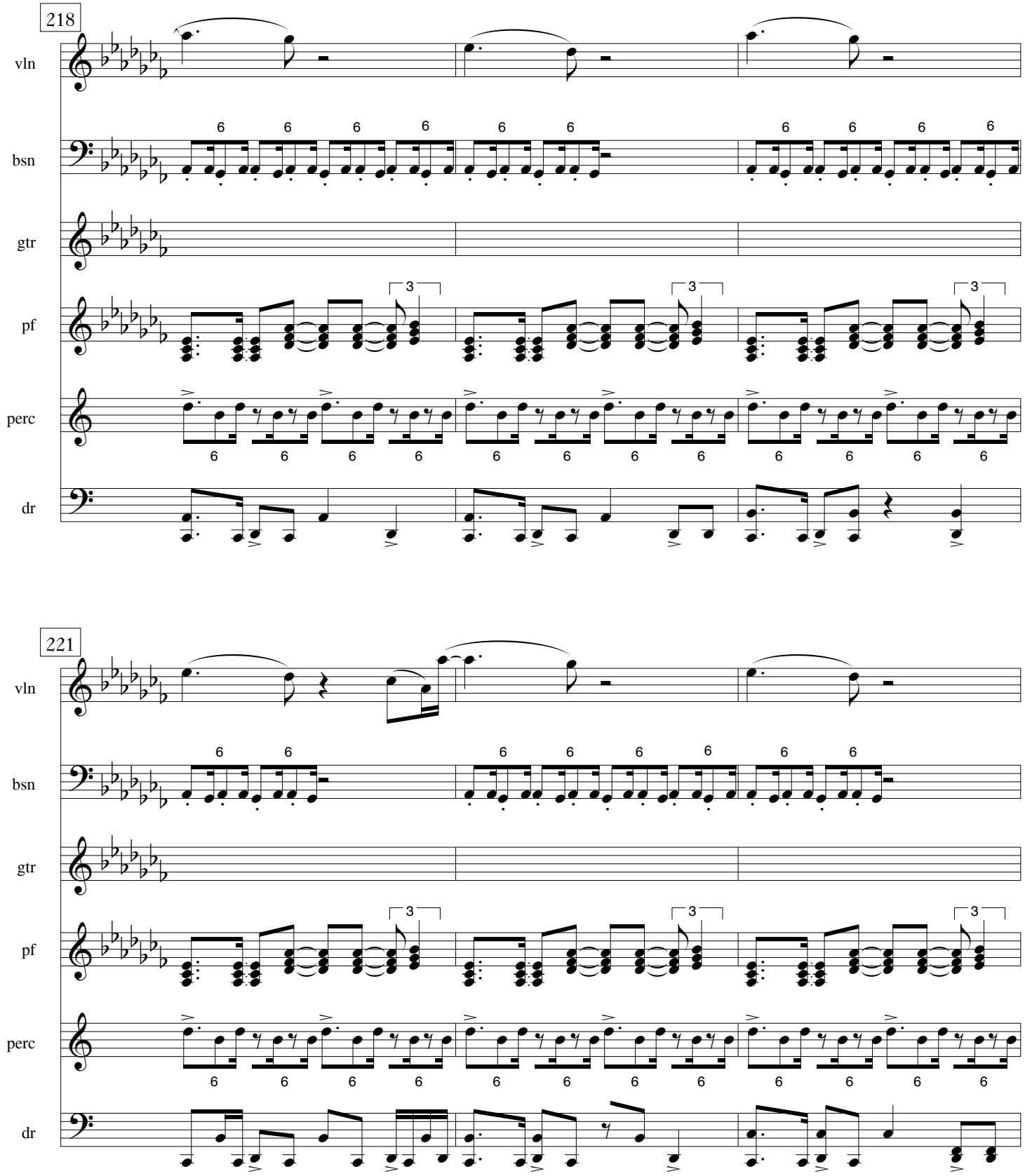

94
gtr
perc
p
103
gtr
perc
(machaut)
dr
111
gtr
perc
f
dr
119
gtr
perc
(cpe)
127
gtr
perc
(eleanor)

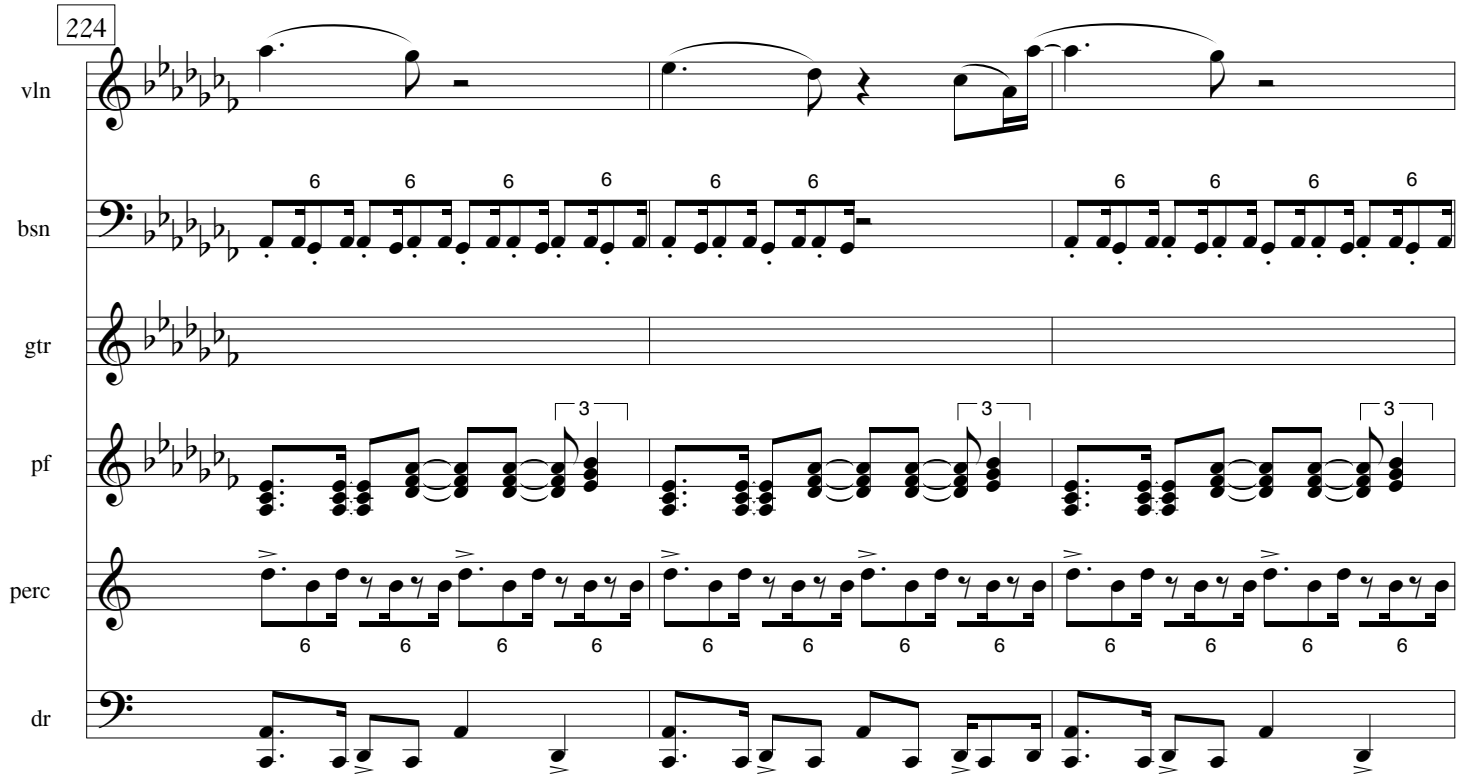

135
gtr
143
gtr
perc
(beethoven)
dr
151
gtr
159
♪ = ♩ = 149·03
gtr
PG 3
pf
dr
(mozart)
167
gtr
pf

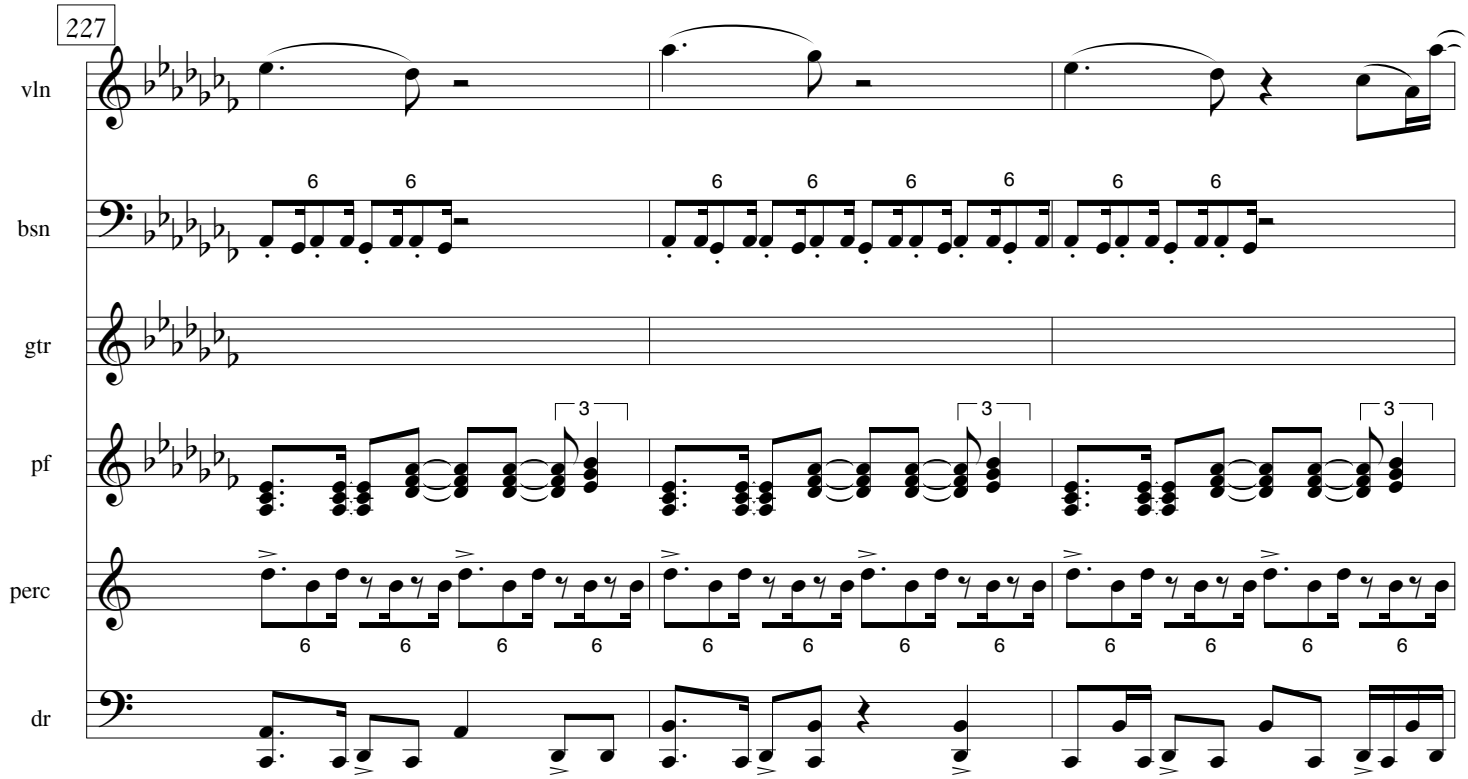

175
VIII
gtr
pf
fade in FX1, slowly letting it take over
dr
(if only)
183
gtr
pf
191
IX
♩ = 90
gtr
let FX1 die out on its own
pf
200
gtr
start with volume = 0 and slowly fade up
perc
6
start with volume = 0 and slowly fade up
dr

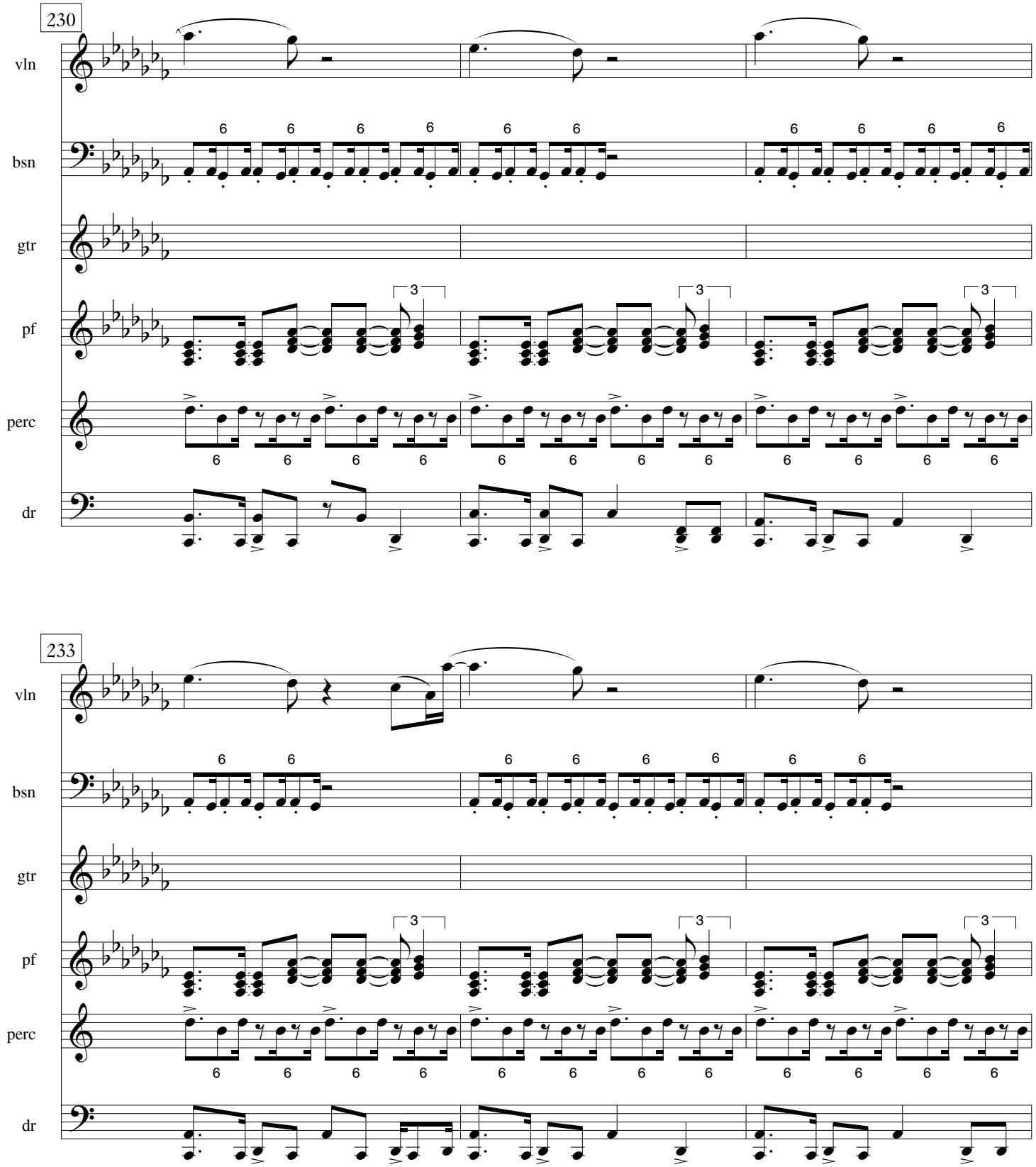

203
gtr
perc
dr
206
gtr
PG 4
pf
mf
3
perc
dr
209
gtr
3
3
3
pf
perc
dr

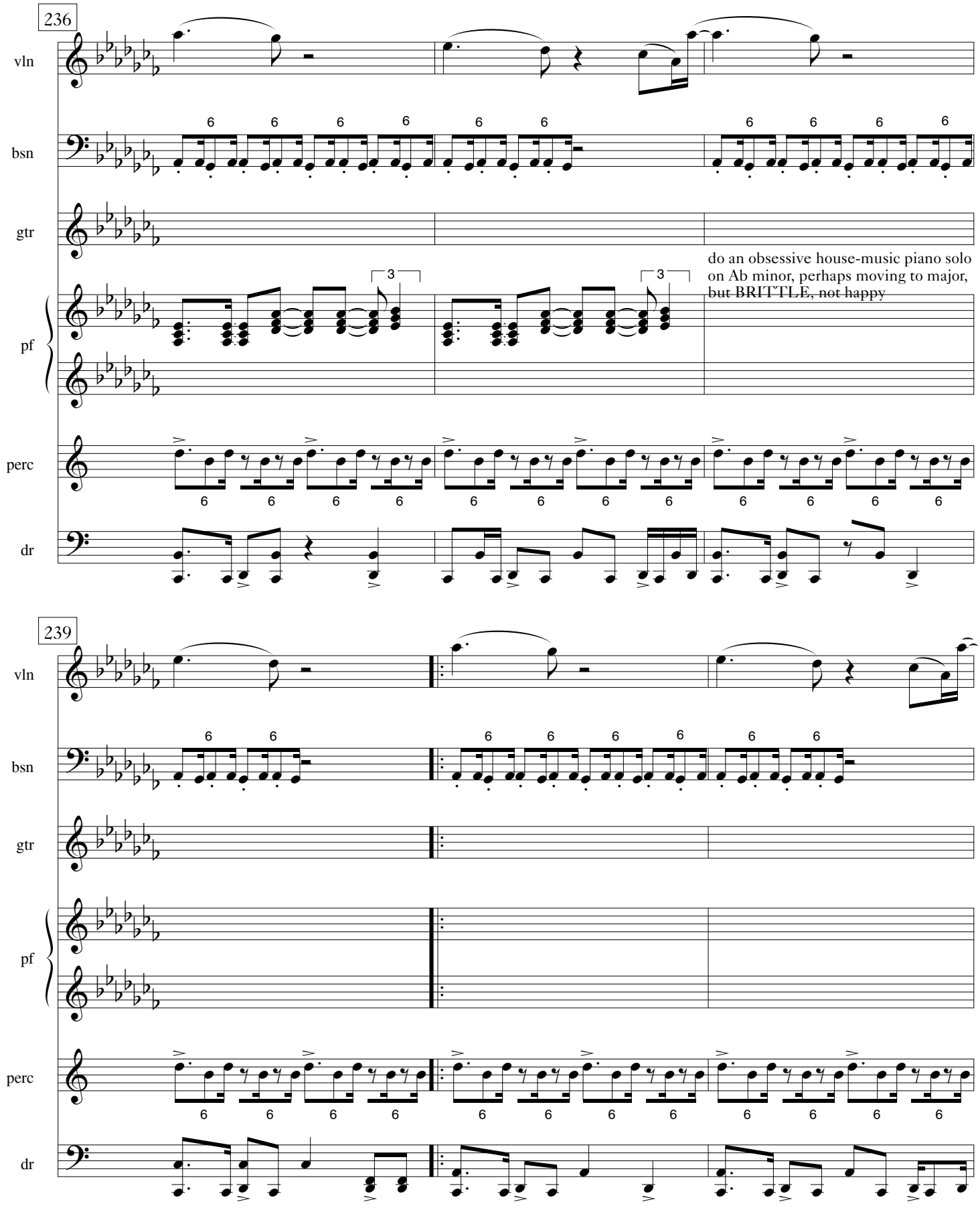

212
FX 5
vln
f
FX 3
bsn
f
FX 4
gtr chucks in Ab minor
gtr
pf
f
perc
f
dr
f
215
vln
bsn
gtr
pf
perc
dr

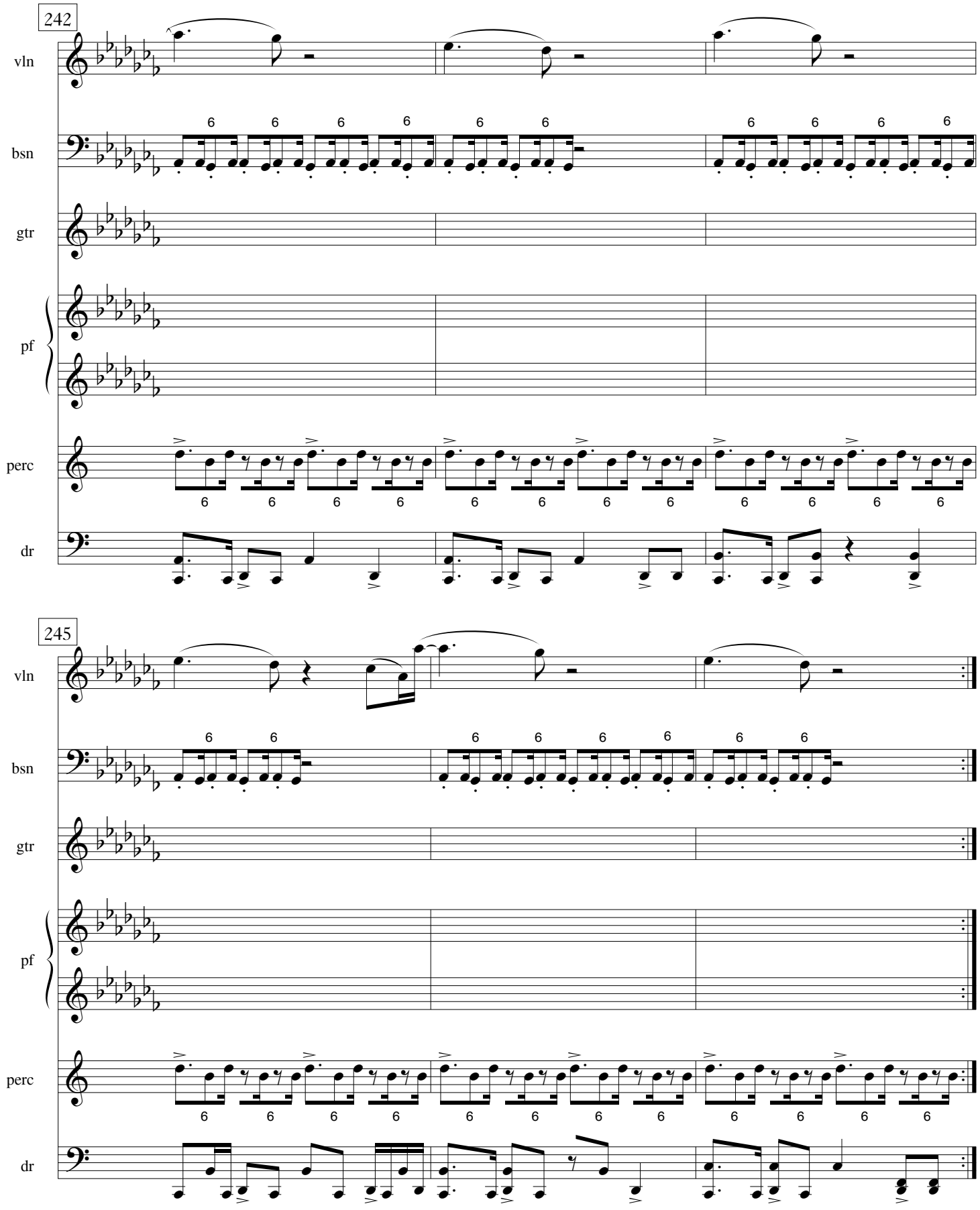

218
vln
bsn
gtr
pf
perc
dr
221
vln
bsn
gtr
pf
perc
dr


224
vln
bsn
gtr
pf
perc
dr


227
vln
bsn
gtr
pf
perc
dr


230
vln
bsn
gtr
pf
perc
dr
233
vln
bsn
gtr
pf
perc
dr


236
vln
bsn
gtr
pf
perc
dr
do an obsessive house-music piano solo
on Ab minor, perhaps moving to major,
but BRITTLE, not happy
239
vln
bsn
gtr
pf
perc
dr



repeat several times, then fade
or
stop extremely abruptly