

N° 1179

Eve Beglarian

She Gets To Decide

for voice, violin, and pre-recorded track

2018



EVBVD MUSIC
468 Sixth Avenue #4
New York, NY 10011
www.ebvvd.com

PROGRAM NOTE:

She Gets to Decide began as a meditation on the Balthus painting ***Thérèse Dreaming***. While the painting seems unquestionably pervy to me, I am also struck by the power and self-sufficiency Thérèse radiates.

As I was working on the piece this spring, the Bradley Garner/Wildacres Flute Camp story was all over my Facebook feed. That's the saga where a well-regarded flute pedagogue was accused of inappropriate sexual behavior with several young women, stripped of all his teaching jobs and product endorsements, except by the head of the Wildacres Flute Camp, Anna Thibeault, who in defense of Garner, characterized young women as "nymphos" and "Lolitas." (She still has her job, by the way, but Garner no longer teaches at Wildacres Flute Camp.)

A collage from the newspaper account of this story, excerpts from the Poulenc Flute Sonata, and the MET audioguide for ***Thérèse Dreaming*** opens the piece. It ends with a setting of Judge Aquilina's words to a young woman who testified during the trial of gymnastics doctor Larry Nasser. The central section uses as its text an excerpt of hebephile pornography (by Alphonse Momas, published in 1900, and recorded by Florent Ghys,) the text of which is treated both as the locus of abuse, and as a possible mechanism for healing from that abuse.

Rainer Maria Rilke wrote in a letter to Balthus' mother, Baladine Klossowska, who was Rilke's lover at the time: "a barely arching bridge connects the terrible to the tender."

Sometimes the way out is through.

• Eve Beglarian

She Gets To Decide

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$\text{♩} = 54$

55

A

almost spoken, very little pitch at first

64

71

frozen in fear

79

vox

man

I

I feel it oh

86

vox

man

oh oh ar-rê' toi

oh oh ar-rê' toi une se-gonde

94

whispered

consider asserting...

vox

man

ar-rê' toi stop.

oh stop a mi-nute

102

vox

man

stop a mi-nute oh ar-rê' toi une se-gonde

oh ar-rê' toi une se-gonde

109

vox

man

ee-la de-vient bien bon oh

ee-la de-vient bien bon oh

117

vox

man

stop a mi-nute this is be-com-ing real - ly won-der-ful

stop a mi-nute this is be-com-ing real-ly won-der-ful oh

B

begin to feel...

vox

man

oh oh oh je le sens

oh oh oh je le sens

RESON MAN (vocode man begins gradual fadeout)

RESON CHORDS

132

vox

man

oh I feel it je le sens oh ar-rê' toi

oh I feel it je le sens oh ar-rê' toi

139

vox
I feel it oh stop ar-rê' toi une se-gonde je le__ sens

man
I feel it oh stop ar-rê' toi une se-gonde je le__ sens

146

vox
oh stop a mi-nute, I feel it je le sens ne pousse pas fort__

man
oh__ stop a mi-nute, I feel it je le sens ne pousse pas fort__

152

vox
oh ar-rê' toi une se - gonde I feel__ it, don't push__ oh,

man
oh ar-rê' toi une se-gonde I feel__ it, don't push too hard, oh,

GRAINY SYN + RESON

C *begin to assert in earnest...*

174

vox It seems to me that ev' ry - thing is be-ing crushed in-side me.

man It seems to me that ev' ry - thing is be-ing crushed in-side me.

179

...ownership and adulthood

vox Feel. Don't push.

man je le sens: ne pousse pas fort. il me sem-ble que tout s'é - crase en moi oh

183

vox Don't crush me. I feel.

man ar-rê' toi une se-gonde ce-la de-vient bien bon

189

vox Oh. Don't push.

man I feel it, don't push too hard, It seems to me that ev'ry - thing is

192

vox Oh, stop!


man be-ing crushed in-side me. Oh, stop! This is be-com-ing real - ly won-der-


196

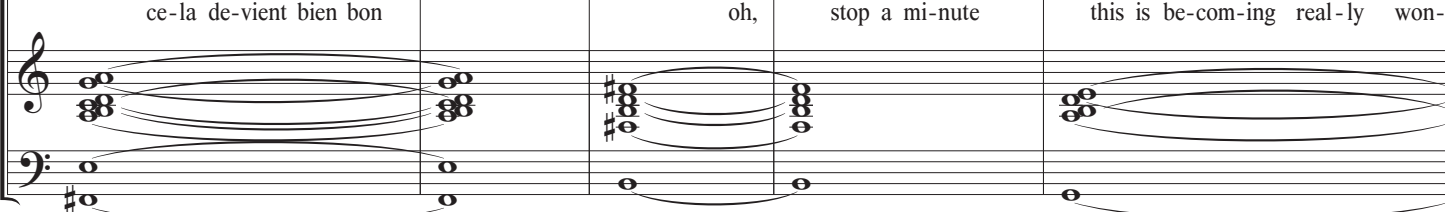
vox This is be-com-ing This is be - com - ing

man ful oh ar-rê' toi une se-gonde

201


vox  real - ly won - der - ful

man  ce-la de-vient bien bon oh, stop a mi-nute this is be-com-ing real-ly won-




206


vox  Oh, stop a mi - nute,

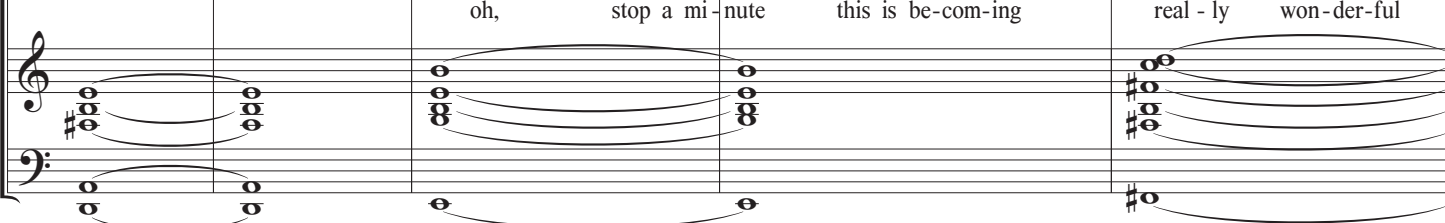
man  - der-ful oh ar-rê' toi une se-gonde ce-la de-vient bien bon



211

vox  this is be-com - ing real - ly won - der -

man  oh, stop a mi-nute this is be-com-ing real - ly won-der-ful



216

vox
ful so won - der - ful

man
oh ar-rê' toi une se-gonde ce-la de-vient bien bon

E

222

vox
Oh, stop. this is be-com -

man
RESON MAN gradually fades into texture

PIANO BEGINS

231

vox
ing real - ly won - der - ful Ev' ry-thing us be - ing

237

vox
crushed in - side I feel it oh oh

245

VOX

I feel it oh — feel

F

253

VOX

oh —

263

very free, you should probably always be far behind the beat

VOX

leave your pain here leave your pain

273

VOX

here and go out and do your mag-ni-fi-cent

283

vox ritando, but not piano

VOX

things and go out and do your mag-ni-fi-cent things

292

G

VOX

leave your pain here

VIOLIN REPLACES PIANO with Arvo-style arpeggiations outlining the piano harmony, ad libitum

302

VOX

leave your pain here and go out

312

VOX

go out and do do your mag -

321

VOX

ni - fi - cent, mag - ni - fi - cent things