

HeavenEverywhere, Santa Barbara  
and Touch Music, London Present  
*Secrets, Dreams, Faith and Wonder*

A Mass for the New Millennium in Five Parts  
78 minutes (21-minute short), realized 2000-2014



Music by Stephen Travis Pope; videos by R. Lane Clark,  
Haru Ji, S. T. Pope, Lance J. Putnam and Graham Wakefield

## The Five Parts

### 1: Jerusalem's Secrets, Lamentatio - 19:50

Music in 5 movements based on samples from Ernst Krenek's *Lamentatio Jeremiae Prophetarum* (text taken from the Apocrypha of the Bible) and Brian Eno and David Byrne's *My Life in the Bush of Ghosts*; video by R. Lane Clark assisted by Tyler Beckert

### 2: Leur Songe de la Paix (Their Dream of Peace) - 10:54

Music in three parts for voices, bells, analog synthesizer, orchestral samples and Morse-code machine; text and voice of Rev. Dr. Martin Luther King, Jr's speech, *A Time to Break Silence*; video by R. Lane Clark

### 3: Evigt Dröm (Eternal Dream): A Ritual - 22:30

Affirmative symphonic pandemonium for voices and drums in 6 chapters; video by Lance J. Putnam using his "Wrapture pattern generator" software

### 4: Credo - 12:24

Music in three parts for whale and human voices; text and voice of Mohandas K. Gandhi, whale songs from various sources; video by S. T. Pope using animated models of the Calabi-Yau manifold

### 5: Ora penso invece che il mondo... (Today, however, I think that the world...) - 10:52

Three quick snapshots of a really beautiful enigma for string quartet and two player pianos, performed by the Echo Quartet; video by S. T. Pope captured from the *Artificial Nature* software developed by Haru Ji and Graham Wakefield



## Technical Notes

This HD-1080 Blu-Ray disc is the first format of release of *Secrets, Dreams, Faith, and Wonder*. Because of the nature of the graphics, we encourage viewers to use the highest-quality 1080p projection equipment possible.

A note on the audio: several of the pieces have quite prominent low-frequency energy (i.e., loud bass notes or drones). On playback systems with smaller speakers and no dedicated sub-woofer, it may prove advantageous to turn down the bass to avoid distortion. The soundtrack is available in stereo and also in two different surround-sound mixes.

Concerning the use of this video as liturgical music, *Secrets, Dreams, Faith, and Wonder* can best be combined with the audience member's personal mode of centering, meditation, contemplative prayer, or gathered meeting. Pauses of between one and several minutes can be placed between the pieces, and other readings can be inserted.

## Composer's Notes

In intact societies, people organize their lives around regular rituals that celebrate all manner of milestones and life-transitions. Many of these rituals have evolved over generations and incorporate our most important teachings about the human character, our families and communities, and the role that spirituality plays in our day-to-day lives. Our rituals also reflect and encode our shared social metaphors and generally reinforce the societal power structures of the group that promotes them.

The music/video pieces collected in *Secrets, Dreams, Faith, and Wonder* form a ritual of thanksgiving in five parts: (1) a lament of surrender, (2) the reading of the lesson, (3) the celebration of the ritual, (4) the recitation of the creed, and (5) a hymn of benediction. When looked at this way, it closely mirrors the structure of the Catholic mass as well as other rituals of gratitude celebrated throughout the ages and across cultures and religions.

Each of the five parts of *Secrets* has its own tonal and timbral language, and yet they fuse into a whole when viewed as a single large-scale work. The two inner parts (*Leur Songe de la Paix* and *Credo*) have text subtitles incorporated into the videos (texts by Martin Luther King, Jr. and Mohandas K. Gandhi, respectively), while the other parts each has a related text of some sort.

The motivation for *Secrets*, for making a new mass for the new millennium, is summed up in the following paraphrased quote from the late Joseph Campbell, "Those who have heard the rhythms and hymns of the angels, who have understood any of the words of the angels, will try to recite those hymns in such a way that the angels will be attracted."

At the start of the year 2000, after the Y2K “new millennium” festivities had died out, I collected the texts that were to become *Jerusalem's Secrets*, *Leur Songe de la Paix* and *Credo* (from the Bible, rock song lyrics, Martin Luther King, Jr., and Mohandas Gandhi, respectively), and with them, I laid out the form of a new liturgy and dramaturgy of the traditional mass. The five parts were to correspond as metaphorical settings of the main stages of the common mass: 1) kyrie/lament, 2) reading/teaching, 3) sacrament/ritual/mystery, 4) sharing of the creed, and 5) benediction.

The Joseph Campbell quote cited above about making “hymns in such a way that the angels will be attracted,” served as the guiding mantra for all stages of the music composition and video creation. Each of the five parts of *Secrets* would be a setting of the chosen text together with instrumental, environmental, and (just a few) electronic sounds to create a series of “rooms” or “places” in which strong forces from the texts are active (i.e., “the angels will be attracted”). The benediction was to be a simple piece of instrumental chamber music without words. In contrast to much of my earlier work, these pieces would be “sound collages” in multiple short movements, and would establish, from the first moments of *Jerusalem's Secrets*, a very slow tempo (to set the text as deliberately as possible), and an emphasis on the bass registers and spatial reverberation.

I started working with the voices (esp. of Gandhi, King, and the Latin chanting of Krenek's *Lamentatio*), and collected the unprocessed whale song sources, but hadn't planned what form the actual ritual would take, the replacement for the sacrament of communion. During 2000-01, *Leur Songe de la Paix* took shape, incorporating some voice sources from my earlier works *SensingSpeakingSpace* and *4 Magic Sentences* (which were released by Absinthe Records and Electronic Music Foundation, NY, respectively) to set alongside Martin Luther King, Jr's voice.

In 2001, I received a commission for a large-scale electronic piece for the tenth anniversary of the Swedish “KREV” artists movement ([www.elgaland-vargaland.org](http://www.elgaland-vargaland.org)); the piece was supposed to revisit materials from my earlier KREV-related processed-voice piece *All Gates are Open* (1991-92, released by the Electronic Music Foundation, NY). The piece that resulted from this was *Gates-StillOpen* (released on Touch/Ash CDs, London in 2002) which had a series of performances in 2002-06 and gradually took on the ritual aspects and live video remixes (of preludes and postludes) as it evolved into the music/video piece *Evigt Dröm* (completed in 2006). This was obvious as the choice for the central part of the new mass (which still had no title); it was to serve as the sacrament, rite of celebration, communion or mystery.

After the early performances of *Leur Songe de la Paix* in 2002/3 (which took place in the context of the build-up to America's latest round of mid-east wars, making the text all the more poignant) my friend, fellow Quaker and co-conscientious-objection-counsellor Lane Clark offered to make a video for the piece, which we premiered in 2004.

In 2005, the German radio authority (through my old friend Clarence Barlow) commissioned a short piece for string quartet (with or without electronics) for a festival marking the 50th anniversary of the first computer-aided instrumental music (the *Illiac Suite for String Quartet* [1957] by Lejaren Hiller and Leonard Isaacson). As unwise as it seemed to write something very simple, tonal and pretty for premiere and broadcast by the leading German quartet known for avant garde music (the Minguet Quartet), that's what I decided to do in *Ora penso invece che il mondo...*, which was premiered in Cologne in November, 2006 and was recorded and broadcast.

Also in 2005, Brian Eno and David Byrne made available the source audio tracks of two songs from their ground-breaking 1980-81 collaboration *My Life in the Bush of Ghosts*. They made a web site with the original multi-track recordings as high-quality sound files, and invited DJs and laptop composers alike to remix these and share the results. Thus, my vague plan of mixing the sounds (and voices) on these two songs (*Help Me Somebody* and *A Secret Life*) with the Latin chanting of Krenek's *Lamentatio* to create the "new kyrie" of *Jerusalem's Secrets* became possible.

With the central pieces complete, the concept of a new "periodic table of the elements of the spirit" appeared and the interim title of the mass was born. It took from 2006 until mid-2010, however, to develop the proper treatment for Gandhi's voice and mix and layer the whale songs for *Credo*, and then to produce the videos for *Credo* and *Ora penso...*

The videos for these five pieces evolved according to their own paths, with the first two parts to appear (*Leur Songe de la Paix* and *Evigt Dröm*) being contributed by my long-time friends Lane Clark and Erik Pauser after they had heard the music in concerts in 2002/3. These two videos are included in the Electronic Music Foundation's 2007 triple-disc release of my music *Ritual and Memory*.

I formulated the basic ideas for the videos for *Credo* and *Ora penso...* early in the process, but both of these had to wait several years for the technology required for their realization to become available. In the first case (*Credo*), the missing technology pieces were executable algorithmic models of the Calabi-Yau shapes that are known in string theory, and multi-core server farms fast enough (and cheap enough) to perform the complex ray-tracing seen in the video. The video for *Ora penso...* required a system for the simulation of "artifi-

cial life” that was powerful and flexible enough to scale from cosmic-scale to cellular-scale, and efficient enough to support real-time navigation and response to music played into the virtual world. Luckily the "Artificial Nature" software was developed just in time by Haru Ji and Graham Wakefield, graduate students in the MAT graduate program at UCSB. By late 2009, all the music for *Secrets* was done except for getting a useable recording of *Ora Penso...* and I could focus on the HD rendering of the videos and BluRay mastering.

As to the title, the periodic table of the chemical elements tells us what the fundamental components of matter are, and how they relate to one-another. The form of the modern periodic table of matter was developed in the 1860s by Dmitri Mendeleev and Lothar Meyer, but before that, chemists over the ages had identified and analyzed many of the elements in it. The periodic table organized the known elements and identified the periodicities and interrelationships in their properties. It also enabled us to understand the responses of the chemical elements to the fundamental forces of nature such as electromagnetism. The test of the power of the periodic table came after Mendeleev had predicted the existence of several new elements, which were later discovered to have the properties he had predicted for them from the periodic table.

The title of [*Periodic Table of the Elements of the Spirit:*] *Secrets, Dreams, Faith, and Wonder* invites the listener/viewer to think about what the other elements of spirit might be, and about how these elements are related to one another, to the fundamental forces of spirit, to our emotions and thoughts, and to whatever other manner of spirit-beings might be in this space together with us.

It is an ironic accident (*O felix culpa*) that the titles of the five pieces are in five different languages (English, French, Swedish, Latin, and Italian, respectively). It is an even stranger coincidence that the first and last movements each lean heavily on music composed at the height of World War II by two composers (Ernst Krenek and Olivier Messiaen) whose countries were at war with one another, and who had both suffered greatly due to the war (Krenek as an outcast and exile, and Messiaen as a prisoner). Lastly, it should be noted that the videos for the two central movements (*Evigt Dröm* and *Credo*) are each based on scientific visualizations of equations that play important roles in modern physics. Lance Putnam’s video for *Evigt Dröm* is based on an iterated function system derived from particle physics, and *Credo* uses a visualization of the evolving shape of the Calabi-Yau manifold that is central to string theory.

The structure of *Secrets* is a metaphor for the world (geographically) and for the 20th century (historically). *Secrets* opens with *Jerusalem's Secrets*, which has prominent sonic references (esp. the long drones, and severe bass notes) to Asian noise music; these are intended to be reminiscent of the works of Masami Akita “Merzbow” and my late dear friend Zbigniew Karkowski. This brings

with it references to the futurism of the early 20th century, and to fluxus and noise/drone music. The first element is water and secrets.

The transition in the 2nd part of *Leur Songe*—with the quoted orchestral note from Mahler followed by the entrance in the 3rd part with the morse code—moves to European mid-century music, especially French “musique concrete” and German “elektronische Musik.” This is strongest in *Evigt Dröm* with the “text-sound” usage of the human and synthetic voices, and with the mix of strict structure and wild improvisation. The second element is air and dreams.

Lastly, the transition in the 2nd part of *Credo* (voice of Mohandas Gandhi) moves to American minimalism and “international romanticism” leaning especially on the string music of Lou Harrison and John Luther Adams, which is clearly audible in *Ora penso*, and brings with it the use of “melodicles” and polyrhythms (4/5/6/7). The third element is fire and wonder.

## Notes on the Pieces

### 1. Jerusalem's Secrets, Lamentatio

Music in five movements based on voice and instrument samples from Ernst Krenek's *Lamentatio Jeremiae Prophetae* and the songs *Help Me Somebody* and *A Secret Life* from Brian Eno and David Byrne's *My Life in the Bush of Ghosts*. Realized 2002-06 in Santa Barbara. Video by R. Lane Clark assisted by Tyler Beckert, 2006-10.

Movements:

Introduction	0:58
Jerusalem	4:04
Recordare	5:18
Plorans	4:20
Convertere	4:42

For many years I have wanted to make a sound collage composition using Latin chant from Ernst Krenek's extraordinary 1941/2 choral piece *Lamentatio Jeremiae Prophetae* (*The Lamentations of the Prophet Jeremiah*, based on a text from the Apocrypha of the Bible) together with source samples from the 1981 album *My Life in the Bush of Ghosts* by Brian Eno and David Byrne. This became possible with the 2005 release under a liberal copyright of the original source tracks of the songs *Help Me Somebody* and *A Secret Life* from *My Life in the Bush of Ghosts*.

Each of the five movements of *Jerusalem's Secrets* presents a short phrase from *Lamentatio* over a backdrop of percussion textures, synthesizer drones and pedal tones, along with selected English and Arabic texts from *My Life in the Bush of Ghosts*. All of the sounds in *Jerusalem's Secrets* come from these two sources,

which I have processed in the simplest ways (splicing, pitch shifting, time stretching, looping, etc.).

The Latin voices use the same few notes throughout the movements, taking on the voices of the people (*Recordare*), the neutral observer (*Plorans*), and the then the Angels (*Convertere*). The English and Arabic voices provide a commentary on the development of the movements.

## Texts

### Introduction

*“De Lamentatione Jeremiae Prophetae”*

*(This is from the lamentations of the prophet Jeremiah.)*

### Part 1

*Help me somebody*

*Jerusalem*

*It's not the big things; it's the small things.*

سرناعلى درب الهوى

نللم جروح

*“serna a'la darb elhawwa, nlamlem ejroub”*

*(We traveled on the road of passion, collecting our wounds.)*

*There's no escape from it.*

### Part 2

*“Recordare, Domine”*

*(Watch what is happening to us, oh Lord.)*

*(voice of God) I know*

### Part 3

*“Plorans ploravit in nocte, et lacrimae ejus in maxillis ejus”*

*(Weeping, she wept in the night, and her tears ran down her cheeks.)*

نوقف على باب الحب

وقفات الغفير

*“noo'af ala bab elhub, wa`fat el ghafeer”*

*(standing at the door of love, the watchman's stand...)*

### Part 4

*“Jerusalem, convertere ad Dominum, Deum tuum.”*

*(Jerusalem, turn back to the Lord your God.)*

نوقف على باب الحب

وقفات الغفير

عين عين عين عين عين

*“noo'af ala bab elhub, wa`fat el ghafeer, ein ein ein ein ini ini .....”*

*(standing at the door of love, the watchman's stand, eyes, eyes, eyes, ...)*

*You need to take a good look at yourself and see if you're the kind of person that God wants you to be.*

## 2. Leur Songe de la Paix (Their Dream of Peace)

Music in three parts for voices, bells, analog synthesizer, orchestral samples, and Morse-code program; text and voice of Rev. Dr. Martin Luther King, Jr. Realized in Santa Barbara, Berlin and Havana, 2000-02. Video by R. Lane Clark, 2002-04.

Movements:

Part 1	3:42
Part 2	2:46
Part 3	4:08

The motivation for "Leur Songe de la Paix" was to provide the simplest possible setting for several excerpts from Martin Luther King's famous "A Time to Break Silence" speech, delivered in New York exactly one year before his assassination. The title reflects the discouraged hopes of many in the peace movement over recent events that make Reverend King's words from 1967 even more poignant.

In addition to his voice, the material comes from the melody of the Gregorian chant "Ubi caritas" and the "Farewell" movement of Gustav Mahler's "Song of the Earth." The texts of these two sources (in Latin and Chinese) are only heard as Morse Code (thanks to a program by Nitin Solanki). The fragments used here are,

*Where there is charity, and selfless love,  
God is certainly there.*

*[...]*

*The sun is disappearing behind the mountains.  
In all the valleys, the night is taking over,  
with its shadows and its chill.*

Formally, the piece is a traditional Concerto Grosso in three movements (fast-slow-fast).

## Text

Excerpts from a speech by Rev. Dr. Martin Luther King, Jr. delivered at the Riverside Church in New York on April 4, 1967. The complete text is available from many sources.

*Oh, our government, and the press generally, won't tell us these things, but God told me to tell you this morning: the truth must be told. Oh my friends, if there is any one thing that we must see today, it is that these are revolutionary times. A nation that continues year after year to spend more money on military defense than on programs of social uplift is approaching spiritual death.*

*I am convinced, that if we are to get on the right side of the world revolution, then we as a nation must undergo a radical revolution of values. A true revolution of values will soon look uneasily on the glaring contrast of poverty and wealth with righteous indignation. A true revolution of values will soon cause us to question the fairness and justice of many of our past and present policies.*

*It will look across the seas and see individual capitalists of the West investing huge sums of money in Asia, Africa, and South America, only to take the profits out with no concern for the social betterment of the countries and say, "this is not just." A true revolution of values will lay hands on the world order, and say of war, "this way of settling differences is not just." Our only hope today lives in our ability to recapture the revolutionary spirit.*

*I have not lost faith; I'm not in despair, because I know that there is a moral order. And don't let anybody make you think that God chose America as his divine messianic force to be, a sort of policeman of the whole world. God has a way of standing before the nations with judgement, and it seems that I can hear God saying to America, "You are too arrogant; and if you don't change your ways, I will rise up and break the backbone of your power." No lie can live forever.*

*We must rapidly begin to shift from a thing-oriented society to a person-oriented society. When machines and computers, profit motives and property rights are considered more important than people, the giant triplets of racism, militarism, and economic exploitation are incapable of being conquered.*

*Let me say finally that I oppose the war because I love America. I speak out against this war not in anger, but with anxiety and sorrow in my heart, and above all with a passionate desire to see our beloved country stand as the moral example for the world. Men will beat their swords into plowshares, and their spears into pruning hooks, and nations will not rise up against nations, neither shall they study war any more, and I don't know about you, but I'm not going to study war any more.*

*I call on Washington today; I call on every man and woman of good will all over America today, I call on the young men of America who must make a choice today. Take a stand on this issue; tomorrow may be too late. The book may close.*

### **3. Evigt Dröm (Eternal Dream): A Ritual**

Affirmative symphonic pandemonium for voices and drums, using computer-processed voices, percussion samples, and “circuit-bent” Speak'n'Spell speech synthesizer. Realized in Santa Barbara, Berlin, and Havana, 2000-04. Video by Lance J. Putnam using his “Wrapture pattern generator” software

Movements:

Introduction	1:58
Prelude 1	3:14
Prelude 2	1:44
Exposition	1:44
Development 1	4:02
Development 2	4:48
Coda	1:56
Postlude	1:50

The music for *Evigt Dröm* is a revisitation of materials from my earlier pieces *All Gates are Open* (1991-2) and *GatesStillOpen*, (2001-02). For the tenth anniversary of the Swedish “KREV” artists movement in 2002, the composers who had participated in the movement over the decade were invited to produce new pieces based on the materials from their original works. This led to my piece *GatesStillOpen*, which was released on Touch/Ash records.

Over the next couple of years, I took to performing *GatesStillOpen* as a live piece, improvising preludes and postludes to the 4-movement symphonic piece, and performing it together with a remix of video from various sources. The other lines of text (in addition to the title) repeated in the piece are the title of an exhibition by Johanna Ekström, “Du wet, Ingen har dott av Kärlek” (loosely: “You know, no one has died of love; no one has ever died of love”), and “vergiss nicht” (“don’t forget”) from my piece *Kombination XI*.

The subject of *Evigt Dröm* is the human condition—life, spirit, the universe, our angel-guides, and everything else. The piece has the form and semantics of a dream (as does life). In counterpoint to the human voices, the second theme is sung by a “circuit-bent” Speak’n’Spell toy speech synthesizer (courtesy of Brent Lehman). As with most of my music, *Evigt Dröm* has a strict classical form (introductory video essay, prelude, introduction, exposition, development 1, development 2, recapitulation, coda, postlude lullaby) so that it could be called *Sonata Allegro in A for Voices and Percussion, opus 18*.

Lance Putnam developed his interactive video software “Wrapture” as part of his doctoral studies in Media Arts and Technology at the University of California, Santa Barbara. As soon as I saw his first performance using this software, I begged him to collaborate on a video for this music. He created an interactive front-end scene editor with which he could choreograph an exploration of the dynamic higher-dimensional space of the “Wrapture” software to the music of *Evigt Dröm*, and prepared the final video, which was recorded live at UCSB in Summer 2011 in one take without any edits.

The subtitles I chose are:

*Let your religion be less of a theory and more of a love affair.*

G. K. Chesterton

*We harbor a greater life than we know.*

*We all have the extraordinary coded within us, waiting to be released.*

Jean Houston

*We know that we are made for the transcendent.*

Desmond Tutu

*You are not a human being in search of a spiritual experience.*

*You are a spiritual being immersed in a human experience.*

Pierre Teilhard de Chardin

*In your nature, eternal Godhead,*

*I shall come to know my nature.*

*And what is my nature, boundless love?*

*It is fire.*

Catherine of Siena

*I have had dreams, and I have had nightmares.*

*I overcame the nightmares because of my dreams.*

Jonas Salk

*Just to be is a blessing. Just to live is holy.*

Rabbi Abraham Heschel

*I believe that imagination is stronger than knowledge;*

*myth is more potent than history;*

*dreams are more powerful than facts;*

*hope always triumphs over experience.*

Robert Fulghum

*Life is a purposeful experience!*

*All you may know of heaven or hell is within your own self.*

*All you may know of God is within your own self.*

Edgar Cayce

*"I" am not here.*

*Sacred life and universal love are manifesting here as me.*

Anonymous

## 4. Credo

Music in three parts for whale and human voices; text and voice of Mohandas K. ("Mahatma") Gandhi and whale songs from various sources. Realized 2002-10 in Santa Barbara and Salzburg. Video by S. T. Pope.

Movements:

Part 1

3:44

Part 2	5:04
Part 3	6:02

In 1931 the BBC invited Mohandas Gandhi to record a radio message based on his statement of faith, his creed. Thanks to the generosity of his grandson Arun Gandhi and granddaughter Ela Gandhi, I was able to use excerpts of this historical text to create a music/video piece. For *Credo*, I have chosen to set Gandhi's voice together with a variety of whale songs. The first of the three movements is a simple song for whale sounds; the second presents Gandhi's text; and the third movement revisits and develops themes from the first.

The video that accompanies *Credo* was very long in the making; it is intended to portray visually the nature of reality and what Gandhi identifies as "God." While there is clearly something happening, it is obscured by a set of dark lenses right in front of our eyes, making the scene look mostly black for most of the piece. Everything clears up for the central movement (with the text of the creed), and we see a calm ocean back-light by the stars over which a pair of strange shapes is rotating and evolving. This shape is known as a Calabi-Yau manifold; it is a four-dimensional projection (i.e., an evolving three-dimensional shape) of a higher-dimensional form that is posited by string theory to be the shape into which the extra dimensions of string theory are folded, i.e., at each point of our every-day four-dimensional space-time, the other nine or more dimensions are collapsed into a tiny Calabi-Yau manifold.

## Text

Excerpts from M K Gandhi's *Statement of Faith* (1931)

*There is an indefinable mysterious power that pervades everything; I feel it, though I do not see it. There is an unalterable law governing everything and every being that exists or lives. It is this unseen power which makes itself felt; it is so unlike all that I perceive through my senses. It transcends the senses. That law then, which governs all life, is God.*

*I do dimly perceive that whilst everything around me is ever-changing, ever-dying, there is underlying all that change a living power that is changeless, that holds all together, that creates, dissolves, and re-creates. That informing power of spirit is God. He alone is.*

*And is this power benevolent or malevolent? I see it as purely benevolent, for I can see that in the midst of death, life persists; in the midst of untruth, truth persists; in the midst of darkness, light persists.*

*Hence I gather that God is life, truth, light; He is love; He is the supreme good. It is proved not by extraneous evidence, but in the transformed conduct and character of those who have felt the real presence of God within.*

*Such testimony is to be found in the experiences of an unbroken line of prophets and sages in all countries and times. He, who would, in his own person, test the fact of God's presence, can do so by a living faith, and since faith itself cannot be proved by extraneous evidence, the safest course is to believe in the moral government of the world, and therefore in the supremacy of the moral law, the law of truth and love.*

*I confess that I have no argument to convince through reason; faith transcends reason.*

## 5. Ora penso invece che il mondo...

Full title: "*Ora penso invece che il mondo sia un enigma benigno, che la nostra follia rende terribile perchè pretende di interpretarlo secondo la propria verità.*"

"Today, though, I have come to think that the world is an enigma, a benign enigma, however, which is only rendered terrible by our folly of trying to interpret it according to some personal truth." Umberto Eco, *Il pendolo di Foucault* (*Foucault's Pendulum*)

Subtitle: *Three Quick Snapshots of a Really Beautiful Enigma for String Quartet and Two Player Pianos.* Composed 2005/6 in Santa Barbara and Cologne.

Movements:

Andante con brio	4:44
Larghetto, cantabile	2:42
Andante molto	2:22

Recorded by Barbara Hirsch in Gieringer Hall in the Dept. of Music, UCSB, February, 2010. Video by S. T. Pope captured from the "Artificial Nature" simulation system developed at UCSB by Haru Ji and Graham Wakefield.

Performers: The Echo Quartet

Elizabeth Hedman, Violin

Rachel Englander, Violin

Michael Lieberman, Viola

Paula Fehrenbach, Cello

When I was invited to write a piece for string quartet and electronics for a festival in Cologne marking the 50th anniversary of the first computer-composed music (a string quartet), the title of this piece, and its basic form, sprang immediately to mind. During the composition, I used the title to steer my decisions, and, as a result, what started out to be a complex and dynamic piece became ever simpler and more directly lovely. As I repeated *Ora penso invece che il mondo...* it came strongly into focus that the world-enigma in which we live is quite beautiful and accessible, even if we rarely understand its underlying mechanisms. (This is also the meaning of the HeavenEverywhere logo of the "man in the

maze,” which is found in several indigenous American cultures.) The subtitle *Three Quick Snapshots of a Really Beautiful Enigma* evolved from this as well; the piece's three movements are separate scenes or venues taking place at the same time all the time.

*Ora penso invece che il mondo...* is dedicated to my parents, Phil and Polly Pope (who taught me to see the world in many different ways), and to my dear wife, Barbara Fields. The piece opens with three episodes of minimalist rhythmic patterns that are deconstructed in different manners, leading to a bridge to the slow movement, a simple and beautiful song. The final movement opens with a contrapuntal development, but the players quickly decide to forego this and return to playing a variation of the slow pretty song.

While working on *Ora penso invece che il mondo...* (since this piece serves as the benediction of the Mass), I returned many times to Olivier Messaien’s monumental work for two pianos *Visions of the Amen* (composed in 1943). Schematically, the sections of the three-movement string quartet map onto the seven parts of Messaien’s as follows:

Amen of creation (opening piano solo)

Amen of the stars and ringed planets (first episode of "things falling apart")

Amen of the agony of Jesus (second episode of "things falling apart")

Amen of desire (third episode of "things falling apart" leading to the bridge)

Amen of the angels, of the saints, of bird song (larghetto song)

Amen of the judgement (contrapuntal interlude after the song)

Amen of the consummation, or perfection (final return to the song)

The video for *Ora penso invece che il mondo...* was produced using the "Artificial Nature" simulation software developed at UCSB by Media Arts and Technology graduate students Haru Ji and Graham Wakefield. This system allows one to construct and then “fly through” a simulated world, and to play music to the life forms that inhabit it. The rules of the world simulations allow one to evoke behaviors ranging from those of star clusters to ones more typical of microorganisms.

## Credits & Permissions

### 1: Jerusalem's Secrets, Lamentatio

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Many thanks to Hussam Mousa for transcription and translation of the Arabic texts.

### 2: Leur Songe de la Paix

Text and voice of Rev. Dr. Martin Luther King, Jr., copyright © 1967 Martin Luther King, Jr. License granted by Intellectual Properties Management, Atlanta, Georgia, as manager of the King estate. Morse code program thanks to Nitin Solanki.

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### 3: Eternal Dream (Evigt Dröm): A Ritual

Voices: Ingeborg Eva Fontana, Manfred Bansleben, Ernest Chin, Justin Bennett, Michael von Hausswolff, Leif Elggren and Susanne Engberg.

Circuit-bent Speak'n'Spell sounds by Brent Lehman.

Text quotes from G. K. Chesterton, Jean Houston, Desmond Tutu, Pierre Teilhard de Chardin, Catherine of Siena, Jonas Salk, Rabbi Abraham Heschel, Robert Fulghum and Edgar Cayce.

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### 4: Credo

Whale song sources: Cornell University Archive of Marine Mammal Sounds, US NOAA Pacific Marine Environmental Laboratory, and US National Parks Service Acoustics Project. Voice of M. K. Gandhi recorded by the BBC, 1931. Obtained thanks to Dr. Arun Gandhi and Mrs. Ela Gandhi.

Images rendered with the Povray open-source ray-tracing package.

Calabi-Yau manifold model by Paul Nylander (<http://www.bugman123.com/Physics>).

Render Farms: University of California, Santa Barbara (UCSB) Graduate Program in Media Arts and Technology (MAT) and California NanoSystems Institute (CNSI) at UCSB.

### 5: Ora penso invece che il mondo...

Performed by the Echo Quartet: Elizabeth Hedman, Rachel Englander, Michael Lieberman, and Paula Fehrenbach; recorded by Barbara Hirsch, OpusOne Recordings, assisted by Ryan McGee.

Video captured from the "Artificial Nature" simulation system developed at UCSB MAT by Haru Ji and Graham Wakefield, performed by Stephen Pope.



## ***Secrets, Dreams, Faith and Wonder***

A film by Stephen Travis Pope and friends.

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Contact:

Stephen Travis Pope

Email: [Stephen@HeavenEverywhere.com](mailto:Stephen@HeavenEverywhere.com)



<http://HeavenEverywhere.com/Secrets>

