Medusa for three sopranos and chamber orchestra.

Joshua Baerwald
University of Louisville

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MEDUSA
for three sopranos and chamber orchestra

music by
Joshua Baerwald

B.M. Florida State University, 2018
M.M. University of Louisville, 2020

A Thesis
Submitted to the Faculty of the
School of Music of the University of Louisville
in Partial Fulfillment of the Requirements
for the Degree of

Master of Music
in Music Composition

School of Music
University of Louisville
Louisville, KY

May 2020
MEDUSA
for three sopranos and chamber orchestra

music by
JOSHUA BAERWALD

libretto by
ZOEY MORRIS

B.M. Florida State University, 2018
M.M. University of Louisville, 2020

A Thesis
approved on

April 21, 2020

by the following Thesis Committee

Thesis Chair (Steve Rouse)

Committee Member (Allison Ogden)

Committee Member (Kimcherie Lloyd)
ACKNOWLEDGEMENTS

To Dr. Steve Rouse - for your patience, guidance, support, and overwhelming investment in ensuring my success.

To Zoey Morris - this piece would not exist without your amazing talents, collaborative effort, and hard work. I am fortunate to have had someone so talented as my first librettist, and your vulnerability and dedication to this work played a large role in getting it to where it is.

To Professor Kimcherie Lloyd and Dr. Allison Ogden - for your work ensuring the success of this piece, and for playing a significant role in my growth as an artist while at Louisville.

To my other professors and mentors - Krzysztof Wołek, Michael Ramach, Christopher Brody, Ansyn Banks, and Matt Ertz, as well as myriad other instructors inside and outside of my time at Louisville.

To my friends and colleagues - particularly Elena Abascal, Derek Carter, and Rachael Smith, who sat through long conversations and reflections as I continued to understand my relationship to this piece and my identity as composer.

To my parents and brother - for their constant unquestioning support and excitement. To those of you who take the time to listen to this piece, to look at the score - for investing a portion of your life to hear part of me.

- thank you all, for everything
Joshua Baerwald is a composer whose music revolves around themes of the relationship between speech and music, the priority of spectrum over binary, and the power of dedicated imagination. He creates music with the hopes of inspiring social change through these themes, particularly by challenging audiences to envision a future more just, inclusive, and community-centric. His first opera based on Kafka’s novella, The Trial, was premiered in May 2017 in conjunction with the Florida State University Opera Department. He is currently finishing up his second large-scale dramatic vocal work as his Master’s Thesis, which uses the Medusa myth to analyze self-identity after trauma.

Josh was selected as a composer for Cincinnati Symphony Orchestra's Young Composer Workshop, and was finalist in the 2018 ASCAP Foundation Morton Gould Young Composer Awards. He has participated in the Mostly Modern Festival and the Wintergreen Music Festival, and was a resident at the Virginia Center for the Creative Arts. In addition to his roles as an artist and musician, Joshua has been active as a member of his community. For two years he taught an after-school class focused on composition at Louisville's Youth Performing Arts School, helping arrange and provide guidance in the premiere of over 25 works by young composers. Joshua received his B.M. in Music Composition at Florida State University, and is currently pursuing his M.M. in Music Composition at the University of Louisville as a Bomhard Fellow. His teachers include James Crowley, Clifton Callender, Daron Hagen, Krzysztof Wolek, and Steve Rouse.
INSTRUMENTATION

1 Flute
1 Oboe (doubling English Horn)
2 Clarinets in B♭ (both doubling Bass Clarinet in B♭, 2nd with low C)
1 Bassoon

1 Horn in F
1 Trumpet in C (+ harmon mute, straight mute, cup mute, pixie mute)

Percussion 1 (Marimba, Bass Drum, Tam-Tam, Suspended Cymbal, Triangle)
Percussion 2 (Vibraphone, Timpani, Snare Drum, 3 Toms, Woodblock)

Piano

Stheno (Coloratura Soprano)
Medusa (Lyric Soprano)
Eurydice (Lyric Soprano)

Strings (Preferably 3-3-3-2-1, but one to a part is also allowed)

*duration*: c. 42 minutes
PROGRAM NOTE

Note: This piece deals with sexual assault and the trauma that comes after.

Many people know the story of Medusa as she relates to Hercules' adventures. Most think of her as the monster who turns anyone who looks into her eyes into stone. Few people know, however, why Medusa was that way. One of the first written versions of Medusa's story comes from Ovid's *Metamorphoses*, written in 8 AD. Ovid says that Medusa's beauty invited jealous aspirations from many suitors. One of those suitors was Poseidon, God of the Sea. As was often the case in Greek myth, Poseidon did whatever it would take to have Medusa, and raped her in Athena's Temple. Athena, the wife of Poseidon, punished Medusa by turning her notoriously beautiful hair into snakes, and making her so hideous that anyone looking at her would turn to stone. There are other versions of the story that suggest Athena did it to protect Medusa, but the fact remains that in the end, Medusa was punished to isolation as a monster who would kill anyone who looked at her, while Poseidon remained unscathed.

My librettist (Zoey Morris) and I wanted to focus on Medusa's identity after the trauma. We decided to incorporate the two sisters of the myth - Stheno and Euryale - as internal monologues, voices that represented shame, anger, fear, and myriad other emotions we experience after trauma. This piece moves quickly past the traumatic experience itself, bypassing the far too common glorification of sexual assault and trauma in opera, and focuses on Medusa's aftermath and her movement through the world and within herself, as she comes to terms with what has happened to her.
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PERFORMANCE NOTES

General

This is a transposing score

colla voce

Colla voce measures are unmeasured, with motion from bar to bar depending on motion of voices. Each new bar will receive a new downbeat from the conductor.

Measures with a bracket and a second mark above them indicate the duration of the bar in seconds instead of beats, and the performers should use this framing to inform the provided rhythm

Rests with a fermata and a second mark above them (found only in senza misurae sections) indicate waiting the given amount of time before playing whatever comes next.

Bar rests with a triangle fermata above indicate a bar of "stasis," which either is filled with silence, or indicates there is no motion of the sounds being played in those bars.

Music embedded by repeat signs on each side indicate that the performer play the material repeatedly at the designated tempo.

In non-vocal instruments, arrows with texts indicate vocal cues during senza misurae/colla voce sections. In this instance, for example, the note should be played after the text "stone" is spoken.

Boxed music material with an arrow following it indicates a quasi-improvisatory section based on the material provided in the box - below is an example of one way the following bar might be played.

Boxed text with the following line indicates spoken text played via tape/recording, with the line indicating the approximate duration of the text.

Part 2 is performed ad libitum, at the discretion of the singers.

Winds

X noteheads should be performed by blowing air through the instrument - no pitch should sound, only noise.

Brass

Arrows with an open/closed symbol on each side indicate a gradual shift from one to the other. When horn moves from open to closed, the natural gliss that follows should be allowed instead of trying to maintain the written pitch.

The following symbol indicates a "harmon trill," in which the player uses their hand rapidly to trill between open and closed while using a harmon mute (stem out).
PERFORMANCE NOTES CONTINUED

Percussion

Percussion 1

Notes with the circular arrow above when performing Tam-Tam indicate scraping the triangle beater in a circular motion across the face of the Tam-Tam for the given duration. When above the Bass Drum, a piece of paper should be dragged across the face of the drum for the duration of the note.

Dashed arrows indicate scraping across the face of the instrument in a linear motion with a triangle beater for the written duration.

Dashed slurs indicate scraping across the rim of the instrument with a triangle beater instead of the face.

Percussion 2

Snare rim shots should always be performed as "hoop cracks" - where the player uses one stick to hit both the head and the rim of the drum simultaneously.

All sustained Vibraphone notes should use pedal to facilitate sustain.

Bend notation in Vibraphone is achieved by pressing one mallet to the edge of a note while striking the center of it with the other, and dragging the mallet pressed onto the note toward the center of the mallet.

Piano

Given noteheads designate slamming sustain pedal on piano and letting the following resonance occur for length of pedal marking.

The following symbol indicates damping the note inside the piano with the palm while striking the key to create a muffled sound of the given pitch.

Voice

Tenuto slurs over a single syllable should be lightly rearticulated with the given rhythm, also known as stile concitato.

This symbol is used over rests during colla voce measures to indicate that the vocalist should wait until the orchestra sound gets quiet enough for the vocalist to be heard.

Spoken text with the arrow-bracket combination indicates approximately where the text should begin and end.

Spoken text with an arrow and no bracket indicates text that should begin at the given moment with no specific ending point.

Parentheses on the left of a spoken text indicates another singer's text cueing the given text - in this case, the singer would speak "a word used" after hearing the text "beings." Further, in measures without rests (senza misura sections), arrows indicate the timing of entrances spatially.

X noteheads with the given rhythm indicate approximate spoken rhythm.
Voice continued

X noteheads with a line after them occur when a vocalist is shifting from singing to spoken, with the given notation indicating that the rest of the text be spoken in the given amount of time.

Dotted lines reaffirm that two voices should line up, starting at the same time and attempting to speak the given text at the same speed.

Strings

- S.P. - sul pont.
- M.S.P. - molto sul pont.
- S.T. - sul tasto
- M.S.T. - molto sul tasto
- N. - normale

An arrow from one bow location to another (sul pont to sul tasto, sul tasto to normale, etc.) indicates a gradual shift from one to the other.

Wedges indicate a shift between arco normale and "scratch tone," where the bow pressure increases to create a scratching sound in addition to pitch, with the wider end indicating more pressure, and the thinner end indicating normal pressure.

The three dot-tie symbol indicates a "thrown bow." The player should essentially toss their bow onto the string to create an unmeasured jeté effect, letting it die away until the bow stops bouncing.

X noteheads are to be played by damping the strings with multiple fingers so that little to no pitch sounds when the string is bowed or plucked.

The down bow-arrow symbol indicates pushing the string vertically downward, with little to no horizontal motion. There should be very little pitch present.

The circle-arrow symbol indicates circular bowing, in which the player moves horizontally and vertically across the string in a circular motion. Dynamics correspond more to the speed of the bow than pressure in this instance. Contact should never be lost, and a quasi-pulsing tone with airy bow noise should sound.

Headless notes at the end of glissandi indicate an approximation of the notes to which the player should glissando.

Trills with two parenthetical notes are to be executed as trills between the three total notes in any order.

The given notation should be performed by playing tremolo and trilling simultaneously - the ending result mainly creates noise over the initial pitch, which should be the focus.

Segmented music materials within a box with an arrow following the box indicate options for the performer to play through the duration of the arrow. The order and number of repetitions is not set, and should be ad libitum.
LIBRETTO
MEDUSA - a song cycle

Zoey Morris
Characters

MEDUSA—responsible for speaking each narrated section
EURYALE and Stheno—names given to the REFLECTIONS—MEDUSA’S fragmented selves

Setting

present day. a small sparsely decorated bedroom belonging to MEDUSA. There should be two mirrors.
INTRO:

scrub. deeper. keep scrubbing.

NARRATION 1:

this is more than a performance. this is a digestion.

Digestion — to endure, with patience

This is a performance of a snake’s digestive process
I have been turned into a snake.
This is a performance of my digestive process.
This is a performance of our digestive process.

Snakes don’t have the right sort of teeth to chew their food, so we must eat pained things whole. My jaw must open wider than my entire body in order to swallow anything at all (and fuck, it hurts). Once swallowed, the muscles of my body and my hook shaped teeth push the memories down toward my stomach. Then:

dissolve  dissolve  dissolve

I try to eat: words, images, sounds, memories— (poseidon's body against mine)
I open wide wide wide
but I cannot fit everything into my mouth at once.

Digestion — to endure, with patience.

I unhinge and my body splits
into three
One body holds his voice. One body holds his hands. One body held his bed.

my jaw shatters.
**PART ONE:**

*an incomprehensive list of things i forgot after poseidon split me in thirds*

[MEDUSA returns home in the early morning after a late night out. She begins to undress and wash herself. As she undresses, her two REFLECTIONS sit and stand behind her—one in a vanity mirror, one in a body sized mirror. She seems detached and conflicted—unsure of what to make of anything. She runs through words and her REFLECTIONS suggest and argue over meanings]*

<table>
<thead>
<tr>
<th>Character Key:</th>
<th>MEDUSA</th>
<th>STENO</th>
</tr>
</thead>
<tbody>
<tr>
<td>EURYALE</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**REPTILE**

| a class of vertebrae animal that includes lizards, crocodiles, snakes, turtles and tortoises. | a person regarded with both loathing and contempt. A cold creature. |

**COLD BLOODED**

| a body temperature that varies with that of the environment | without emotion or pity. Deliberately cruel or callous. |

**GORGON**

| according to classical mythology, it is three sister monsters with snakes for hair and eyes that turned anyone looking into them to stone. Medusa, the only mortal Gorgon, was beheaded by Perseus. | a mean, ugly, or repulsive woman whose appearance and behavior causes fear |

**MYTH**

| a traditional story concerning the early history of human beings. also used to explain some natural or social phenomenon | a word used to diminish and obscure the horrors of victims |

**SNAKE**

| distinguished by dry, scaly skin and typically laying soft shelled eggs on land. However, some breeds of snakes develop eggs inside their bodies and give birth to live young. | Athena found Medusa in bed with her husband, Poseidon. Poseidon walked with the morning glow of after-sex. As punishment, Athena turned Medusa's golden locks into a collection of snakes. |

**SEX**

| The King Cobra is monogamous. During sex, the male inserts his two organs, the hemipenes, which then extend and release sperm. this takes about an hour, but can last up to an entire day. It is said that female cobras choose whether or not they become pregnant. | Athena does not distinguish between sex and rape. the King Cobra will eat their counterpart alive if they catch them in bed with another male cobra. |

**RAPE**

| Unlawful sexual activity and/or sexual intercourse carried out forcibly or under threat of injury against a person’s will or with a person who is beneath a certain age or incapable of valid consent because of mental illness, mental deficiency, intoxication, unconsciousness, or deception. | Medusa was caught with the King Cobra, and so she was eaten alive. |

**REDACTED**

| Something that has been censored or obscured for security or legal purposes | the word we use for parts of us that have been violated |
**MYTH**

| A traditional story, especially one concerning the early history of people or explaining some natural or social phenomenon. |
| A parallel reality. A figurative place. A magical sounding word used to diminish and obscure the horrors of personhood. Something that has happened over and over and over. A name we give to things we don’t want to hear. A story retold and lived again and again until Poseidon and Medusa’s names become interchangeable with our own, until we choose decapitation over reincarnation. |

**MEDUSA**

<table>
<thead>
<tr>
<th>My name</th>
<th>My name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Her name</td>
<td>Her name</td>
</tr>
<tr>
<td>His name</td>
<td>His name</td>
</tr>
<tr>
<td>Our name</td>
<td>Our name</td>
</tr>
<tr>
<td>Your name</td>
<td>Your name</td>
</tr>
</tbody>
</table>
PART TWO:  
in which i become the man wearing a necklace of my own teeth

[STHENO and EURYALE rewrite MEDUSA. MEDUSA frantically attempts to recount her assault. REFLECTIONS in vanity cycle through stages of grief, unable to help MEDUSA process. MEDUSA does not feel golden]

Key:
Small font in parentheses is not to be read aloud, and is used as a placeholder to show when concurrent speech is suggested to occur.

STHENO

(Oh, I love this song. Oh right, piece. I love this piece.)
I went walking through the park, drinking (I just-I just-just had a few) cocktails (as he pinched my nose)

my sing song voice leaked from behind his (locked) bathroom door (where I sicked) 
(I should head home soon) 
(I’m just going to go to the bathroom really quickly)

(no, scrub. maybe if we scrub hard enough. I’m sure if we just shed the top layer of skin… scrub) scrub. harder.
he harmonized with me:
(my drowning, drowning)

he harmonized with my… 

scream under the faucet, king cobra. Scream. 
twisting (away)

begging 
(I’m going to leave, I’m going to— )

body (in the sink)

I wrapped circles of (golden) locks 

(about each tooth like golden snaked floss)

drawing him in, performing as a 
(golden snake) Seductress (swallowing)

(his eyes, golden snakes)

what color were his eyes?

We’re going to leave

MEDUSA

Oh, I love this song. Oh right, piece. I love this piece.
I went walking through the park, drinking I just-I just-just had a few cocktails (as he pinched my nose)

(my sing song voice leaked)
from behind his locked 
bathroom door (where I sicked)
I should head home soon 
(under the faucets humming)
I’m just going to go to the bathroom really quickly

yes, scrub. (maybe if we scrub hard enough.) I’m sure if we just shed the top layer of skin… scrub. scrub. harder.
he harmonized with me:

(drowning, drowning)

(drowning, drowning)

(begging)
I’m going to leave, I’m going to—

(body) in the sink

(I wrapped circles of golden locks)

(about each tooth like) golden snaked (floss)

(drawing him in, performing as) golden snake (seductress swallowing)

(his eyes) golden snakes

(what color were his eyes)
Golden. Gold. shining. gold.

We’re going to leave

EURYALE

(Oh, I love this song. Oh right, piece. I love this piece.)
I went walking through the park, drinking (I just-I just-just had a few) cocktails as he pinched my nose

(my sing song voice leaked)
from behind his locked 
bathroom door where I sicked 
(I should head home soon)
under the faucets hum 
(I’m just going to go to the bathroom really quickly)

(no, scrub. maybe if we scrub hard enough. I’m sure if we just shed the top layer of skin… scrub. scrub. harder.)

he harmonized with me:

(scream under the faucet, king cobra. Scream.)
twisting (away)

begging 
(I’m going to leave, I’m going to— )

body (in the sink)

(I wrapped circles of golden locks)

about each tooth like (golden) floss

(drawing him in, performing as) 
(golden snake) seductress swallowing

(his eyes) golden snakes

(what color were his eyes)
Golden. Gold. shining. gold.

We’re going to leave
NARRATION 2:

digesting the skin that has been shed or sheared from my body

after he climbs into my mouth,
my muscles should push the food
down my esophagus
to keep me from spitting it back up, but I’m not sure

where my body parts fit

an y

more
THIRD NARRATION:  

wherein drops of water fall into an overflowing glass

(s)he did it because I’m golden, (s)he did it because (s)he’s golden— golden, golden, golden.

According to *Metamorphoses* as written by Ovid:

- he did it because—
  - I once had charms
- a rival crowd of envious lovers strove to gain my love
  - they, who have seen me, never did trace more moving features in a sweeter face
  - my length of hair, in golden ringlets waved and graceful shone
  - He did it because he saw me,
  - and with such beauties, fired—
  - resolved to compass what his soul desired

(s)he did it because I’m golden, (s)he did it because (s)he’s golden— golden, golden, golden.

According to *Medusa’s Head* as written by Freud:

- they did it because—
  - the sight of me turns spectators stiff with terror, turning men to stone, becoming an erection.
  - I am a woman who is unapproachable and repels all sexual desires.
  - I display the terrifying genitals of mother.
  - He wanted to intimidate my evil spirit.
- He displayed his REDACTED to say: “I am not afraid of you. I defy you. I have a REDACTED”.
- He did it because even the devil took flight when I showed him my REDACTED.

(s)he did it because I’m golden, (s)he did it because (s)he’s golden— golden, golden, golden.

I know:

(s)he did it because—

- I forgot to leave when (s)he placed his hand on my shoulder,
  - I shaved my legs smooth, and my REDACTED clean
  - I accidentally wore the blue underwear that reminded h(er)im of the:
  - ocean below mount olympus
  - where we first met.
- I forgot to ask h(er)im to stop when he handed me another:
  - goblet of ambrosia
    - (BOTTLE OF SMIRNOFF ICE)
  - Poseidon
    - (REDACTED)
  - waves
    - to drown
different parts of me were severed and buried in the valley, the river, and the gorge.

[Medusa tries to cover the mirrors where the reflections are with papers, or shirts, blankets, various objects. She asks what is buried within her, as she buries her inner selves deeper and deeper. They protest, trying to answer Medusa’s somewhat rhetorical questions, but their voices are covered, and Medusa carries on as if she is willingly ignoring the voices of her reflections.]

<table>
<thead>
<tr>
<th>MEDUSA</th>
<th>STENEO</th>
<th>EURYALE</th>
</tr>
</thead>
<tbody>
<tr>
<td>What sleeps within me?</td>
<td>a King Cobra</td>
<td>me. just me. still whole</td>
</tr>
<tr>
<td>the echo of a buried thing sinking her toes deeper</td>
<td>reptilian. cold blooded. ready to swallow (wo)men whole</td>
<td>me. just me. still whole.</td>
</tr>
<tr>
<td>what within me is worth retrieving?</td>
<td>a predators instinct ready to tear through Poseidon's stomach and find the bones he’s yet to digest</td>
<td>the Gods don’t condone anger. golden, golden, golden, something is sitting: quiet, flickering, illumine thumping back against my fingertips</td>
</tr>
<tr>
<td>If I try and catch it, will I return empty handed?</td>
<td>Scream until you sick under the faucet, King Cobra</td>
<td>NO. keep it inside, repeat, repeat, repeat, whisper into your pillow: he raped me he raped me he raped me green green green slither slither slither</td>
</tr>
<tr>
<td>If I encircle my pearl, could I carry its weight?</td>
<td></td>
<td>Golden, golden, golden</td>
</tr>
<tr>
<td>will I find my remains?</td>
<td>Will I find my remains? Reptilian. Cold Blooded. hidden in the wild stomach of my predator</td>
<td>Me. just me. Still whole.</td>
</tr>
<tr>
<td>hidden in the wild stomach of my predator</td>
<td></td>
<td>What within me is worth retrieving, Will it wait to be retrieved?</td>
</tr>
<tr>
<td>What within me is worth retrieving, will it wait to be retrieved?</td>
<td></td>
<td>I shed my skin in cycles, endangered</td>
</tr>
<tr>
<td>I shed my skin in cycles, Endangered</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Will it expire, leaving me to feed like a lost predator
Leaving me to feed on a half dead thing
Lost, lost, lost

What within me is lost at sea?
Do I deep dive, Try to harpoon my pulse?
Lost, lost, lost

What within me is worth retrieving?
My innermost sex— Does she still sing,
Is she still begging For resurrection?
FOURTH NARRATION:

keep scrubbing.

No. I still... I still feel the dirt on my skin. I still... I just need to scrub it off. just scrub. No matter how hard I scrub...

This body is man-made this body is made of man this body is man-made body horror this horror body is man-made this whole body this whore body is man-made man made me horror and horror and horror This body is (wo)man-made this body is made of (wo)man this body is (wo)man-made into horror this (wo)man-made body horror this horror body is (wo)man-made this whole body this whore body is (wo)man-made (wo)man made me horror and horror and horror and horror and horror and horror and horror and horror and horror

_______________________________________________________________________________________
[ a collection. Medusa rotates between monotonous motions. She is alone in her room, with only her reflections and a cell phone. The voices from the cell phones shift dramatically in tone each box, and consist of relatives and friends of Medusa. Her reflections sit with their backs facing Medusa, who can’t leave her bed. The reflections quietly recite the growth of each snake between phone calls]

<table>
<thead>
<tr>
<th>SISTERS</th>
<th>MEDUSA</th>
<th>CELL PHONE</th>
</tr>
</thead>
<tbody>
<tr>
<td>YOU HAVE 22 UNHEARD MESSAGES - TO BEGIN LISTENING, DIAL NUMBER ONE ON THE KEYPAD.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>I’m so sorry I missed your call, please leave a message and I’ll get back to you as soon as I can</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**SNAKE ONE**

Antiope and Zeus

Hey baby, just wanted to give you a holler. (pause) I heard about what happened (pause) Oh honey, it happens, I know, I’ve gotten a little too tipsy before, too. You really can’t trust boys, they really love sex, just don’t— get yourself in that situation

| something happened and I feel heavy | I feel unclean from sleeping pills | hard to hold my tongue slipping |

**SNAKE TWO**

Cassandra; and Ajax the lesser, and Laius, Callisto and Zeus

I think you feel gross and confused just like I did. **He manipulated you like he manipulated me** and every other girl he’s been with because that’s the only move he has. **Thank god my new boyfriend doesn’t force me to have sex with him**, and god things have been so great, you just have to keep looking

| I didn’t understand | I saw you buried in his mattress beside me | I’m swaddled |
| I’m sorry | I’m a dirty empath |

**SNAKE THREE**

Europa and Zeus in the form of a bull

So I was in rehearsal just now working with REDACTED and REDACTED and Athena was telling us about how you and Poseidon were fucking all summer long behind her back. I just thought I should let you know and ask... **is this him? Is this the man who... you know.. to you? Just give me a call back**. I’ve been there, I really do understand.

| stand over me and watch me | scrub his name | scoop this cat piss before it ruins the wood paneling |
| I need | I need | please make me do this |
| I need | make me scrub | and scrub | and scrub |
SNAKE FOUR

Ganymede, son of Tros of Dardania; and Zeus in the form of an Eagle

I’ve been pressured before too, you can’t blame just him. One smirnoff over the course of a single night doesn’t get you drunk. He’s not a bad guy, he just really cares about the ocean. It’s funny to me that you use the word powerless, because that’s exactly how he felt. I know what those thoughts are like, how you can’t stop having them. Like watching a car crash. You want to look away because you know inside people are dying, but you just can’t.

<table>
<thead>
<tr>
<th>Athena is a tender drunk</th>
<th>holding her liquor while I lose it behind my eyelids: her stomached loss</th>
</tr>
</thead>
<tbody>
<tr>
<td>a warm moving heap</td>
<td>I brush my teeth I have to tell you before I scrub my tongue to shreds</td>
</tr>
</tbody>
</table>

SNAKE FIVE

Leda and Zeus in the form of a Swan

I know why you keep cancelling. You need a therapist. Tell her you’ve been assaulted, that needs to be the first thing out of your mouth, I’ll schedule an appointment with you. I’ll tell you about my missing grandmother. They thought she stole their bank cards, so nobody went looking. She appeared three months later: dirty and pregnant. She woke up screaming from nightmares while I was growing up. So when I think about what womanhood means... that’s all I’ve got. My mother entering her own screaming mom’s arms as if birth were a violent act.

I wish you could hear me. how dirty everything sounds here. If I could reach my phone...

SNAKE SIX

The daughters of Leucippus: Phoebe and Hilaeira, and Castor and Pollux

Mine lives across the street but I can’t afford to move. I desensitized myself by whispering her name over & over & over. Now it feels just like saying lamppost, or bagel with cheese, or sometimes even please... It works well enough. I didn’t have much of a choice. Doesn’t sound like you do, either.

let my teeth rot the pain will drive me to the dentist have a mouth he never tongued I’ll get a new set of pearly whites
SNAKE SEVEN

Demeter and Poseidon as a Horse

Look, if you tell anyone, you’ll ruin his life. This is a pretty serious type of accusation. He never tried to get you drunk and take advantage of you. You were a really good friend of his. If he weren’t married, he would’ve wanted to date you. I’m shocked, really. I hope you figure out whatever is going on in your life.

<table>
<thead>
<tr>
<th>forget Smirnoff</th>
<th>tell me about peroxide</th>
<th>what to do with that turtleneck</th>
<th>rubbing alcohol</th>
</tr>
</thead>
<tbody>
<tr>
<td>heavy cycles, hand scrubbed--</td>
<td>still stained. I just want to be cleaned up</td>
<td>I’m sorry</td>
<td></td>
</tr>
</tbody>
</table>

SNAKE EIGHT

We are thirteen times more likely to abuse alcohol and ourselves.

She doesn’t know she is too late.

SNAKE NINE

We are twenty six times more likely to abuse drugs.

She’s shed her old skin. She still wears it underneath the new skin. She only grows layers.

SNAKE TEN

Thirteen times more likely to abuse alcohol

She thinks she’s sexually liberated. She’s obsessed with self-asphyxiation and booze.

SNAKE ELEVEN

Six times more likely to suffer from post traumatic stress disorder.

She has milky thighs like my mawmaw and a taste for ativan.

SNAKE TWELVE

Three times more likely to suffer from depression.

She thinks herself small. She holds tequila better than we ever could. She drunkenly strokes our hair.

SNAKE THIRTEEN

We are four times more likely to contemplate—

She wants to tattoo a solid line across her wrist. She’s had this plan for seven years. I think she’s scared of penetration. We can’t blame her.

SNAKE FOURTEEN

We are four times more likely to contemplate—

He has dark curls that fall just above his baby collarbones. He won’t stop setting himself on fire.

HEAD FULL OF SNAKES

We are four times more likely to contemplate suicide

We’ve known her for years. We know she’s right. We don’t want to ruin more lives.

Medusa and Poseidon in Athena’s temple

I want to make it clear and have on record that I always felt like I had your sober consent
FIFTH NARRATION:

after something is digested, the body has completed the process of pulling and storing nutrients to use as energy. These reserves are used as life-force. The cells that touch this life-force that once belonged to Poseidon may not dissipate until seven years have passed and each cell in my body has been replaced. I cannot wait to grow a new body. I do not know if growing a new body will make me something untouched. I wonder if my new body will still have snakes instead of hair. I wonder if my new body will turn into a monster when it feels a man. Listen. This is how my new body will sound when you touch me.
still hard, you must whisper: It’s okay, it’s okay, it’s okay.
feet to forehead, I am bending
like all women of this house

my stomach song: further, further, further
an ancestral ache,
practice passed from grandsnake to gradsnake
sounding until I serpent my spine away.

undulating, my legs ask: crush me, crush me, crush me softly
each vertebrae bending until it pops and snaps
until you wrap my centi-pedding feet and wear me
as the sixth ring across your elbow.


this is what it means to touch— (to be forgotten?)
my mouth (forget. forgotten. forgot.)
my body is rounding.
my head (forget. forgotten. forgot.)

I mutter: I am, you are, we are, we are, we are
under my breath through each thrust
I hold your age like Oak counting blackworked lines

the outermost edges of my skin are forgotten and shed as I writhe into you.
I forget what it means to be bodied and writhe into you.

I curl my lips around you
-r stomach sprouting
matted Poseidon hair.
my severed ears, his keepsakes,
emerge from your belly button.
I am cocooned by a memory
sometimes I wish
I didn’t have (a) head
left to give: I slither, I slither, I slither away.

you hold my shedding, give me your name: say it, say it, say it to me
please, gods, help me, please, tell me who you are, who are you? who are you? where am—
say it, say it, say it to me

I touch myself under the blankets
climaxing to the percussive sound
of reclamation.
**MEDUSA**

**NARRATION 1: Digestion**

"this is more than a performance. this is a digestion."

TEXT BY ZOEY MORRIS

JOSHUA BAEBWALD

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Percussion
(T.T.) scrape face of Tam-Tam
with triangle beater for duration of note value

This is a performance of a snake's digestion process. I have been turned into a snake.
My jaw must open wider than my entire body.

In order to swallow anything at all...

...in order to swallow things whole.

...so we must eat passed
rit. \( \rightarrow \) 112  Meno Mosso \( (\dot{r} = 63 / \dot{r} = 126) \)

and fuck... it hurts.

Once swallowed the muscles of my body and my hook shaped teeth push the memories

Vln. I  M.S.T.

Vln. II  M.S.T.

Vla.  M.S.T.

Vc.  M.S.T.

Cb.  M.S.T.
words...

I try to eat...

memories.

im-ages...

sounds...
Digestion - to endure, with patience. I unhinge and my body splits into three

* Conductors note: all triangle fermati indicate empty/silent bars, with the length of each bar provided above system.
One body holds his hands

One body held his bed.

my jaw shatters.
PART 1: Definitions

an incomprehensive list of things I forgot after poseidon split me in thirds

* trill between the given notes as quickly as possible while preserving pitch content
player accents at their discretion, spaced out over the senza misura sections

fit texts within the given time above the brackets, approximating entrances and ends based on
arrows and line ends.

A person regarded with both loathing and contempt.

A cold creature.

mf quasi ad lib.

a class of very true villains that includes li. zangs, croc. o. diles, snakes, tur. tles and tor. tles

A Tempo \( \dot{=} 66 \)

Breathe as needed

A Tempo \( \dot{=} 66 \)

A Tempo \( \dot{=} 66 \)

Cold Blood - ed

(gently dynamic changes to also inform speed of text

A body temperature that varies with that of the environment.
A mean, ugly or repulsive woman...whose appearance and behavior cause fear.

It is... three sisters monsters with snakes for hair and eyes that turned anyone
(Medusa, the) slow, wide vibrato

(only mortal gorgon)

Medusa, the only mortal gorgon was beheaded by Perseus.

looking into them to stone. Medusa, the mortal gorgon was beheaded by Perseus.
continue in a quasi-improvisatory manner based on the material used in the box in the previous bar.
his-tor-y of hu-man be-ings al-so used to ex-plan some nat-ur-al or so-cial phe-no-me-non.

a word used (explain) to dimin-ish and obs-cure the ho-rons of vic-tims
Athena found Medusa in bed with her husband...

Poseidon.

scale-skin and typically laying soft-shelled eggs on land.
dampen strings, strum quickly across.

pizz.
dampen strings, strum quickly across.
eggs inside their bodies and give birth to live young
Athena does not distinguish between sex and rape.

into a collection of snakes
the King Cobra is a monogamous creature,
the male inserts his two organs, the hemipenes, which then extend and release...
parlando, rhythms are approximate

the King Co-bras will eat their counterpart alive if they catch them in bed with another male cobr-asa.

This takes about an hour, but can last up to an entire day

heavy pressure
It is said that female cobras have a lot of choice whether or not they become pregnant.
unlawful sexual activity and/or sexual intercourse carried out forcibly or under threat of injury against a person's will
Medusa was caught with the king cobra, and so she was eaten alive.

or with a person who is beneath a certain age or incapable of valid consent because of mental illness, mental deficiency, intoxication, unconsciousness, or deception.
some thing - that has been cen - sored - or ob -

the word we use for parts of us that have been eaten alive.
The digestive system of a snake starts from the mouth, a part that is highly modified in order for snakes to swallow prey whole.
to bear trauma with patience; to endure.

Chronology is not a privilege we are offered.

It often takes days to complete the digestion process, as snakes often consume prey larger than their own bodies. This takes weeks for some breeds. Digestion is supposed to follow a linear path.
A parallel reality. A figurative place. A magical sounding word used to diminish and obscure the horrors of personhood. Something that has happened over and over. A name we give to things we don’t want to hear. A story retold and lived again and again until Poseidon and Medusa’s names become interchangeable with our own, until we choose decapitation over reincarnation.

Especially one concerning the early history of people or explaining some natural or social phenomenon.
(\(\dot{r} = 56\))

7"

ca. 2" per bar

My name...her name...his name...
(with Euryale)

My name...her name...his name...
(with Stheno)

thrown bow
dampen strings by lightly touching with fingers
ca. 2" per bar

f (with others)

mp (with Stheno)

Our name.

Your name.

mf

I went walking through the park.

ca. 2" per bar
PART 2: The Park

in which I become the man wearing a necklace of my own teeth

Oh, I love this song.

Oh, right - piece. I love this piece.
just had...  
As he pinched my nose
To Perc.

Timpani

To Perc.

pp possible

pp

locked

locked

locked

mf

MF

locked

1 should head home soon.

bath-room door

bath-room door

MF

under the faucets

(glissa)

S.P.

S.P.

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

pp
I'm sure if we just shed the top layer of skin...
He harmonized with my...

I'm going to leave. I'm...

I'm... my drowning twisting

A Tempo (\( \mathcal{\beta} = 84 \))

scrape bow vertically while damping pitch by lightly touching fingers - only noise should be produced.

scrape bow vertically while damping pitch by lightly touching fingers - only noise should be produced.
possible shift from speaking to singing

serpent swallowing his eyes

What color were his eyes?

perforning as a seductress

perforning as a gold snake,

gold-en, gold-en, gold-en...
we're going to leave.

we're going to leave.
NARRATION 2: Push

digesting the skin that has been shed or sheared from my body

Slowly

colla voce

Fl.

\( \text{ca. 44} \)

Hn.

\( \text{ca. 40} \)
blow air while simultaneously pressing valves rapidly (open)

\( \text{pp} \rightarrow \text{ff} \)

Pno.

\( \text{Press piano pedal hard enough to resonate strings} \)

\( \text{p sombre} \)
after he climbs, into my mouth

\( \text{colla voce} \)
voices move ad libitum, using the spatialization as reference. The movement should not last longer than a minute total

Vln.

\( \text{ca. 72} \)
\( \text{col legno} \)
(\( \text{arco} \)) (\( \text{scratch tone} \))

\( \text{pp} \rightarrow \text{mf} \)

Vln. II

\( \text{ca. 68} \)
(\( \text{scratch tone} \))
\( \text{col legno} \)

\( \text{mf} \rightarrow \text{pp} \)

Vla

\( \text{ca. 58} \)
\( \text{pizz.} \) (\( \text{scratch tone} \))

\( \text{mf} \)

Vc

\( \text{ca. 88} \)
(\( \text{scratch tone} \))
move strings in circular motion, little pitch should be present

\( \text{fp} \)

Cb

\( \text{ca. 108} \)
move strings in circular motion with damping strings with fingers. Little pitch should be present

at some point in this movement, replace practice mute with standard mute

248 249 250
down my esophagus to keep me from spitting it back up.
"I'm not where my body part
when my body

but my body parts
fit more

sure

61
NARRATION 3: Because

wherein drops of water fall into an overflowing glass
Take breaths as necessary

Colla voce

A Tempo (q = 56)

Colla voce

Alternating between no vibrato and rapid vibrato.

Because I'm golden.

Because he's golden.
A Tempo (\(\text{\textit{\(L\)}} = 56\))

colla voce

(A Tempo sempre)

S.P. (practice mute)

I once had charms

Colla voce

(A Tempo sempre)
He once had charms

A crowd of envious

He did it because

They, who have seen

more moving features.

I once had charms

A crowd of envious

my love

He did it because
According to Medusa's Head, written by Freud, the sight of me turns spectators stiff with terror.

They did it because, arco, flaut.

According to Medusa's Head, written by Freud.
want-ed to in- limb-i-date my e-vil spi-ri-tu
He dis-played his his his...
(I shaved my legs smooth, and my)
(REDACTED) clean

I accidentally wore the blue underwear

(speak only the text that is not in parentheses, timing it to fit in what MEDUSA says)

I shaved my legs smooth, and my (REDACTED) clean

(col legno)

thrown bow, col legno mute the strings with multiple fingers so no pitch sounds

I accidentally wore the blue underwear

(speak only the text that is not in parentheses, timing it to fit in what MEDUSA says)

REDACTED (clean)
A Tempo (\( \frac{\text{m}}{\text{e}} \) = 115)

Fl. 
Ob. 
Cl. 1 
Bs. Cl. 2 
Bsn. 
Hn. 
C Tpt. 
Perc. 1 
Perc. 2 
Pno. 
Sth. 
Med. 
Eur. 

Vln. I 
Vln. II 
Vla. 
Vc. 
Cb.
that reminded him of the
colla voce

Tennessee Lake

Mount Olympus

Ocean...

where we first met.

bottle of smirnoff ice

practice mute

practice mute

practice mute

practice mute

practice mute
she did it because I forgot how to swim... when I yanked me down

to drown.

repeat slowly until end of arrow

repeat slowly until end of line

gently rub paper across bass drum in circular motion
PART 3 - SLEEP

different parts of me were severed and buried

What sleeps with in me, just me, still

A king cobra.

English Horn

Vibraphone motor slow

bond using second mallet
the whole thing
rep-till-lun cold blood-ed
ready to swallow men whole.
the echo of a buried thing
sinking her toes deep-in.
whole still whole.

pizz.
 senza cord.
con sord.
(II) PP con sord.
tear through Poseidon's stomach and find the bones he's yet to digest.

The gods don't condone anger
Some thing is sitting, quiet, flickering illume.

Thumping back against my
Fl.
Ob.
Cl. 1
Bs. Cl. 2
Bsn.
Hn.
C	Tpt.
Perc.
Vib.
Pno.
Sth.
Med.
Eur.
Vln. I
Vln. II
Vla.
Vc.
Cb.

strike near center of cymbal

he... he... he... he... he... he...
Will I find my re-mains? rep-sil-ian. cold blood-ed hid-den in the wild anom-a-lies of my pre-das-tor.

hid-den hid-den

me, just me, still
What within me is worth retrieving?

What within me is worth retrieving?

leaving me to feed like a lost predator

what with in me is lost at sea?

leaving me to feed on a half dead thing

what with in me is lost at sea?

(leave me to feed) on a half dead thing

what is lost

leaving me to feed like a lost predator

what with in me is lost at sea?

leaving me to feed on a half dead thing

what with in me is lost at sea?

(leave me to feed) on a half dead thing

what is lost
Do I deep dive, try to harpoon my pulse?
spoken rhythms approximate - should still sound like speech.

1 just need to scrub it off.
no matter how hard I scrub...

this body is man made

this body is made of man.
this...this body is man-made.

this man made body

I feel dirty

bo-dy, this...this bo-dy is man made.

man made body

feel dirty

bo-dy, this...this bo-dy is man made.

this man made body

I feel dirty

bo-dy, this...this bo-dy is man made.

this man made body

I feel dirty

bo-dy, this...this bo-dy is man made.
This body is made of man.
PART 4: We Know

Each snake feeds me memories of womanhood

Some thing happened, and I feel... heavy.

You have 22 unheard messages. To begin listening, press number one on the keypad.

You.

Vln. I

Vln. II

Vla.

Vc.

Cbs.
Hey baby, just wanted to give you a holler...
I feel unclean, hard to hold my tongue slipping from sleeping pills.

like a slow, wide vibrato
I didn't understand. I saw you buried in his mattress beside me. I'm swaddled. I'm a dirty empath. I'm sorry.
To Perc.

slam pedal down to create resonance of strings

SNAKE THREE

So I was in rehearsal just now working with

Snare Three

spread bow
I've been pressured before too, you can't just blame him.
Her stomach ached—embarrassing while I lose it behind my eyelids—
A warm, moving heap
I brush my teeth
I have to tell you before I scrub my tongue to shreds

measured thirty-seconds repeated until caesura
but I am too exhausted to even pick up the phone right now.

but I am too exhausted to even pick up the phone right now.

but I am too exhausted to even pick up the phone right now.

but I am too exhausted to even pick up the phone right now.

but I am too exhausted to even pick up the phone right now.

how dirty everything sounds here...
If I could reach my phone...
poco rit. . . . . . . (ω = 78)  \( \frac{q}{4} = 112 \) subito

The pain will drive us to the dentist

Let my teeth rot,
Look, if you tell anyone, you'll ruin his life.

SNAKE SEVEN

mouth be ne vor tongued.
Tell me about peroxide
What to do with that turdeneck...

Forget Smirnoff
We are thirteen times more likely to abuse alcohol and ourselves

* tremolo and trill through the notes randomly as quickly as possible, resulting in a largely distorted sound
for the duration of the line, choose randomly from the given gestures, moving from one to the next continuously

repeat, slowly phasing out of tempo

Forget Smirnoff
She doesn’t know she’s too late.
Rubbing alcohol
too late.

Heavy cycles, hand scrubbed.
Still stained.
She’s shed her old skin, she still wears it underneath the new skin.
Hand scrubbed

Snake Nine

151
We are twenty six times more likely to abuse drugs, she thinks she's sexually liberated. I just want to be...

thirteen times... I'm sorry.

She only grows layers, forget Smirnoff, rubbing alcohol, thirteen times more likely to abuse alcohol.
she's obsessed with self asphyxiation and booze
six times more likely to suffer from post traumatic stress disorder

she has milky thighs like my mawmaw and a taste for ativan.
I'm sorry

she thinks herself small. she holds tequila better than we ever could.
she drunkenly strokes our hair

We are four times more likely to contemplate

three times more likely to suffer from depression

Snake Thirteen

repeat out of temps - should be out of sync with other players

colla voce
I think she's scared of penetration.
We can't blame her.

We are four times more likely to contemplate
We've known her for years.

We know she's right.

He won't stop setting himself on fire.

He has dark curls that fall just above his baby collarbones.

like-ly to con-tem-plate
We don't want to ruin more lives. We are four times more likely to contemplate suicide.
I want to make it clear and have on record that I always felt like I had your sober consent.

Medusa and Poseidon in Athena's Temple
just

end with Stheno + Euryale

just want to be cleaned

as soon as voices finish

158
NARRATION 5: Listen

fat cells do not disappear - they only get smaller. help me shrink them.

colla voce

Everyone repeat at own tempo, becoming less frequent as time goes on
colla voce

after something is digested, the body has completed the process of pulling and storing nutrients to use as energy. These reserves are used as life-force. The cells that touch this life-force that once belonged to Poseidon may not dissipate until seven years have passed and each cell in my body has been replaced. I cannot wait to grow a new body. I do not know if growing a new body will make me something untouched. I wonder if my new body will still have snakes instead of hair. I wonder if my new body will turn into a monster when it feels a man. Listen.

This is how my new body will sound when you touch me.

This is how my new body will sound when you touch me.

This is how my new body will sound when you touch me.

This is how my new body will sound when you touch me.

This is how my new body will sound when you touch me.
PART 5: Reclamation

to coalesce

Fl.  

Ob.  

Cl. 1  

Bs. Cl. 2  

Bsn.  

Hn.  

C Tpt.  

Perc. 1  

Timp.  

Pno.  

Sth.  

Med.  

Eur.  

Vln. I  

Vln. II  

Vla.  

Ve.  

Cb.  

pp  

Con sord.  

pp  

pp  

pizz.  

p  

arco  

still hard, you must whisper.

it's o-kay, it's o-kay  

it's o-kay, it's o-kay  

feet to fore-head I am bending

716  

717  

718  

719  

720  

p  

721
Più mosso ($\frac{3}{2}$ = 56)

it's o-kay, it's o-kay

like all wo-men of this house

My stom-ach

flautando

flautando

flautando

725 Più mosso ($\frac{3}{2}$ = 56)
rit. \( \rightarrow \) \( \frac{\hat{=} 48}{\hat{=} 48} \)

\begin{align*}
\text{Fl} & \quad \text{Eng. Hn.} \\
\text{Cl. 1} & \quad \text{Bs. Cl. 2} \\
\text{Bsn.} & \quad \text{Hn.} \\
\text{C Tpt.} & \quad \text{Perc. 1} \\
\text{Vib.} & \quad \text{Pno.} \\
\text{Sib.} & \quad \text{Med.} \\
\text{Eur.} & \quad \text{Vln. 1} \\
\text{Vln. II} & \quad \text{Vla} \\
\text{Vc.} & \quad \text{Cb.}
\end{align*}
Eng. Hn. | To Ob.
Cl. 1
Bs. Cl. 2
Bsn.
Hn.
C'Tpt.
Perc. 1
Vib.
Pno.
Sth.
Med.
Eur.
Vln. I
Vln. II
Vla.
Vc.
Cb.

pp

for

mp

p
dolce

for
got

my body is
rounding.
my head

for
got ten.

arco senza sord.
dolce

for

758
759
760
761
762
763
poco rit. \( \rightarrow \) A tempo \( \left( \begin{array}{c} \downarrow \frac{1}{4} \end{array} \right) = 48 \)
My outermost edges are forgotten, and I write into you.
My outermost edges of my skin are forgotten, and I write into you.
I forgot what it means.

783 784 785 786 787
merge from your belly button—I am cooed by a memory sometimes I wish I didn't have a head

Please, say it.
CURRICULUM VITAE
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EDUCATION

M.M., University of Louisville, Louisville KY
GPA: 4.00
-Dean’s List (Fa. 18, Sp. 19, Fa. 19, Sp. 20)
-Graduate Dean’s Citation (Sp. 20)
-Moritz von Bomhard Fellow
  *Tuition, stipend, and health care, with a focus on writing for dramatic vocal composition*
B.M., Florida State University, Tallahassee FL (Summa Cum Laude)
-Dean’s List (Fa. 14, Sp. 15, Sp. 16, Sp. 17)
-Graduate Dean’s Citation (Sp. 20)
-Honors in the major

SELECTED RESIDENCIES, AWARDS, and FESTIVALS

Bomhard Fellowship 2018-2020
Graduate Dean’s Citation 2020
Mostly Modern Festival 2019, 2018
CSO Young Composer’s Workshop Participant 2019
ASCAP Morton Gould Young Composers Awards Finalist 2018
Tallahassee Music Guild Scholarship 2017
Bess H. Ward Scholarship 2017
Virginia Center for the Creative Arts (VCCA), Composer Residency 2017
Wintergreen Music Festival 2015
Eppes’ Quartet Commission Competition 2014

PRINCIPAL TEACHERS

Composition
Steven Rouse, DM, University of Louisville 8/18-05/20
Krzysztof Wolek, PhD, University of Louisville 08/19-12/19
Daron Hagen, MM, Private Studio 8/15-4/18
Clifton Callender, PhD, Florida State University 1/15-5/18
Stephanie Pieczynski, PhD, Florida State University 8/14-12/14
James Crowley, PhD, University of Wisconsin-Parkside 2/12-5/14

Conducting
Kimcherie Lloyd, MM, University of Louisville 8/19-12/19

Cello
Gregory Sauer; MM, Florida State University 8/14-5/18
Adrien Zitoun, MM, Private Studio 7/7-6/14

Piano
Dan Smith; MM, Private Studio 8/17-5/18
Huizi Zhang, Graduate Student, Florida State University 9/16-12/16
Nolan Miller, MM, Florida State University 1/16-5/16
Christina Torkelson; MM, Florida State University 1/15-5/15

1 anticipated
COMPOSITIONS (Past 5 Years)

Gray for Cello and Live Electronics (10’)
  Bird Music Hall; Louisville, KY; Joshua Baerwald, Violoncello
  01/15/2019

Palimpsest (8’)
  Zankel Music Hall; Saratoga Springs, NY; Atlantic Brass Quintet
  06/19/2019

Two Miniatures for Orchestra (7’)
  (Reading) Zankel Music Hall, Saratoga Springs, NY
  06/11/19

“Snapshot” for Flute, Clarinet, Violin, Violoncello, Percussion, and Piano (5’)
  Wilks Studio in Cincinnati Music Hall; Cincinnati, OH; Young Composers’ Workshop Ensemble
  03/28/19

“Death by Water” for Pierrot Ensemble, Percussion, and Baritone (7’)
  Comstock Music Hall; Louisville, KY; A/Tonal Ensemble
  03/25/19

“…mostly,” for String Quartet (7’)
  Zankel Music Hall; Saratoga Springs, NY; Euclid Quartet
  06/09/18

Cello Concerto for Solo Violoncello and Orchestra (or wind orchestra) (30’)
  (Orchestra Reading) Philadelphia, PA; Orchestra Society of Philadelphia
  11/17/17
  (Wind orchestra version) Lindsay Music Hall; Tallahassee, FL; Senior Wind Ensemble
  10/03/17

“The Painter,” Trio for Piano, Violin, and Violoncello (15’)
  Lindsay Music Hall; Tallahassee, FL; Trio Romero
  10/16/17

“The Process,” One-Act Opera for Chamber Orchestra and Eight Singers (55’)
  Opperman Music Hall; Tallahassee, FL; FSU Opera; Conducted by Douglas Fischer; Directed by Matthew Lata
  5/27/17

“two roads diverged…” for String Quartet (10’)
  Longmire Music Hall; Tallahassee, FL; Eppes Quartet
  11/28/15

“Bob Ross” for String Quartet (5’)
  Wintergreen Music Festival; Wintergreen, VA; Trivium Quartet
  6/28/15

Awaiting premiere

Medusa, for Three Voices and Chamber Orchestra (40’)

Son of Ahab, for Tuba and Piano (10’)

“The Thorn,” song cycle for Low Voice and Piano (25’)

PERFORMANCE EXPERIENCE

Cello (Orchestra)

American Modern Orchestra
  Repertoire included: Adam’s Harmonielehre, Stravinsky’s Symphony in 3 Movements, Baker’s Tres
  Canzones, Beaser’s Ground O, Takemitsu’s Twill By Twilight, Bartok’s Music For Strings, Percussion, and
  Celeste
  06/2018, 06/2019

Florida State University Symphonic Orchestra
  08/2016-12/2017

Florida State University Philharmonic Orchestra
  08/2014-05/2016

Cello (Chamber)

University of Louisville New Music Ensemble
  Repertoire included: Saariaho’s Serenatas, Higdon’s Love Sweet, Shaw’s Valencia, and various premieres of
  student composer’s works
  08/2018-present

Conducting (performed in concert)

Pictures at an Exhibition, VI: Catacombs; Mussorgsky, Modest (Orch. Tushmalov); University of Louisville
  Orchestra
  10/31/2019

A:Bilateralism, for Chamber Orchestra; Holden, Simon; University of Louisville Musicians
  04/02/2019

Snapshot, for Chamber Ensemble; Baerwald, Joshua; Cincinnati Symphony Workshop Ensemble
  03/29/2019

Death by Water, for Baritone and Chamber Ensemble; Baerwald, Joshua; A/Tonal Ensemble
  03/25/2019

2 Also performed on 5/28/17
**[Errno 61]** for Chamber Ensemble; Lamkin, William; University of Louisville Musicians 11/14/2018

**Voice**
Florida State University Opera Chorus
Operas Included: Rossini’s *La Cenerentola*, Verdi’s *La Traviata* 09/2015-11/2015, 09/16-11/16
Florida State University Men’s Glee Club 01/2016-05/2016

**WORK EXPERIENCE**

<table>
<thead>
<tr>
<th>Position</th>
<th>Period</th>
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</thead>
<tbody>
<tr>
<td>Kentucky Opera, Captions Producer</td>
<td>08/2019-present</td>
</tr>
<tr>
<td>University Symphonic Orchestra Equipment Manager</td>
<td>08/2017-05/2018</td>
</tr>
<tr>
<td>University Philharmonic Orchestra Equipment Manager</td>
<td>08/2016-05/2017</td>
</tr>
</tbody>
</table>

**COMMUNITY ENGAGEMENT**

<table>
<thead>
<tr>
<th>Position</th>
<th>Period</th>
</tr>
</thead>
<tbody>
<tr>
<td>Youth Performing Art’s School Composition Teacher</td>
<td>09/2018-present</td>
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</tbody>
</table>
*Teach weekly composition classes to up to eighteen high school students, culminating in a recital of students’ pieces at the end of each semester*
| Dean’s Student Advisory Council, Undergrad. Music Composition Representative | 08/2017-05/2018 |
*Serve as a liaison between the undergraduate composition department and the dean*
| FSU Leadership LOGIC Student Coordinator      | 05/2017-05/2018 |
*Create curriculum to introduce students to ideas about service and leadership through weekend retreats*