Cephalophore: a chamber opera.

Chris Kincaid
University of Louisville

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CEPHALOPHORE

A Chamber Opera

By

Chris Kincaid
B.M. University of Louisville 2013

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, Kentucky

May 2015
CEPHALOPOD

A Chamber Opera

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Chris Kincaid
B.M. University of Louisville 2013

A Thesis Approved on

April 24, 2015

by the following Thesis Committee

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Thesis Director – Marc Satterwhite

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Krzysztof Wolek

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Kimcherie Lloyd
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I would like to express my appreciation to my mentor, Dr. Marc Satterwhite. His insight and aesthetic has shaped my own, not through persuasion but by example. His enthusiasm about music new and old inspires me to understand, learn from, and be moved by all great music. Dr. Satterwhite’s commitment to my growth as a composer, artist, and human being has been an integral part of my experience at the University of Louisville. His unwavering reassurance in my ability gave me the confidence to take on the challenge of not only writing my first chamber opera, but other works as well, including a string quartet, solo repertoire, chamber pieces, and concert band music. I am most grateful for this confidence that has prepared me for the road ahead.

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To my family, friends, and colleagues I would like to say that your kindness, hard work, and intelligence has served as an example and continues to inspire me every day.

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INSTRUMENTATION

Cast
(in order of appearance)

Executioner.............................................Mezzo-Soprano
Denis..........................................................Tenor
Laertia......................................................Soprano
Lubrius...................................................Baritone

Chorus (1-3 per part)
Soprano
Alto
Tenor
Baritone

Ensemble

Flute 1, 2 (1st flute doubling piccolo)
Oboe
Clarinet in Bb
Bassoon

Horn in F
Trumpet
Trombone

Percussion
1. Bass Drum, Snare, Crotales (Two octaves), Suspended Cymbal
   (Large), Woodblock (High and Low)

Electronics (two channels, fixed media, cues in the score)

Piano

Violin (1-3 per part)
Cello (1-3 per part)

Duration: approx. 21’
Cephalophore is a one-act opera Commissioned and premiered by the Thompson Street Opera Company. The libretto is inspired by the story of St. Denis, who was martyred around 250 AD in what is modern-day Paris. Denis was sent to re-Christianize the city of Lutetia, Gaul by Pope Fabian, after a wave of persecutions by the hand of the Roman Emperor Decius had all but dissolved the once vibrant Christian community. His growing number of conversions alarmed the nobility, particularly Laertia, wife of Lubrius. Laertia’s tragic past makes her husband’s conversion unbearable, and the story centers on her manic attempt to protect her family at all costs.
PERFORMANCE NOTES

All accidentals carry to the end of the bar.

General:

- Glissandi last the entire duration of the first note and should change smoothly.
- Play Highest Pitch Possible.
- Play these notes within the prescribed rhythm, in any order changing for variety.

Winds and Brass:

- Timbral Trill, shift between two fingerings of the same pitch.
- Air Sounds, as little pitch material as possible.
- Key clicks.
- Nonpitched “Tah” sound.

Strings:

- Non-measured. As fast as possible.
- Bow the tailpiece.

Percussion:

- Swirling with stick never leaving the surface.
- Irregular and fast scratching with stick never leaving surface.

Percussion Chart:

```
  Bass Drum   Snare Drum   Low W.B.   High W.B.   Sus. Cymbal
```
DRAMA INSTRUCTIONS

Lighting: The overall lighting should be low except for moments of intense conflict. Follow lighting cues found in the score.

Soloists: Denis should remain behind Laertia and Lubrius for the majority of the opera. Preferably Denis can stand behind some kind of sheer fabric or be shadowed with lighting. Denis steps forward only after the murder of Lubrius.
SCENE 1 – PUBLIC EXECUTION

(City of Lutetia, now modern-day Paris, at the foot of Montmartre)

Lights up. A man (St. Denis) is kneeling over a wooden chopping block, and his executioner is standing behind him.

EXECUTIONER: Denis, you who call yourself bishop of the Parisii, you shall be executed for the crime of treason, evidenced by your failure to produce your libellus proving your sacrifice to the true gods. For the edict of Emperor Trajan Decius declares, "All citizens of Rome shall pour libations and taste the offerings of sacrifice for the safety of the empire, or face the punishment of death."

The executioner slowly raises his sword high above his head and swings the sword down through the air. Lights out just before the blade hits Denis’s neck. Silence.

CHORUS: After years of persecution by the hand of the Roman Emperor Decius, a once vibrant Christian community in the city of Lutetia in Gaul had all but dissolved. Entire families were brutally executed by Roman soldiers, their punishment for refusing to offer sacrifices to the Emperor as a sign of their loyalty. Pope Fabian responded by sending Denis to re-Christianize the Gauls. His growing number of conversions among the villagers alarmed the nobility and led to Denis’s execution for the crimes of treason and blasphemy. (35 seconds)

SCENE 2 – THE RESURRECTION

Lights slowly rise over the stage.


Denis slowly rises up from the chopping block.


Denis begins to preach and walk up Montmartre. He is preaching with little emotion; not directed at anyone else on the stage. He is preaching nonstop throughout the following dialogue, but sometimes his words ring out over the rest of the dialogue.

DENIS: Jesus said to him, “I am the way, the truth, and the life. No one comes to the father except through me.”

A woman (Laertia) lunges forward towards him, but is pulled back by a man, her husband (Lubrius).

LAERTIA: No! No, you’re dead! Get away from us!

LUBRIUS: How could you? Don’t you see his miracles? He was trying to show us the way.
LAERTIA: What good is your savior if you sacrifice your own family? Doesn’t your own scripture say “But if any provide not for his own, and especially for those of his own house, he has denied the faith, and is worse than an unbeliever.”

LUBRIUS: See! Your own father taught you those words. Even he preached compassion and righteousness!

DENIS: Let each of you look out not only for his own interests, but also for the interests of others.

LAERTIA: His preaching was shit! He was a hypocrite - he would have let us all be killed.

LUBRIUS: How do you not see this is all a sign from God? That to find eternal happiness we have to change? This anger and jealousy and greed – it’s not going to bring them back. It’s only brought you more darkness, your whole life darkness.

DENIS: How has the faithful city become a harlot! It was full of justice; righteousness lodged in it; but now murderers. Your silver has become dross, your wine mixed with water. Your princes are rebellious, and companions of thieves. Everyone loves bribes and follows after rewards; Therefore says the Lord, I will rid myself of my adversaries, and avenge myself of my enemies. And I will restore your judges as at the first, and your counselors as at the beginning; afterward you shall be called, The city of righteousness, the faithful city. For you shall be ashamed of the sacred oaks which you have desired, and you shall be embarrassed for the gardens that you have chosen.

LAERTIA: No! Shut up! You’re wrong! You’re both wrong!

LUBRIUS: No, you’ve got to see. We have to change. Your father was right!

LAERTIA: You’re no better than he. Selfish! He should have just made the sacrifice to Decius. My mother begged him to!

LUBRIUS: Your mother was a fool. She couldn’t see what your father could see. You can’t see it either – The Lord is the key to compassion and love and justice. “For God so loved the world, that he gave his only begotten Son, that whosoever believeth in him should not perish, but have everlasting life.”

At this Laertia screams in rage and pushes him violently.

LAERTIA: Everlasting life? What are you talking about? He’s the reason she died! She wasn’t ignorant – He was ignorant and so are you. Naïve hypocrites! You have so much pride for your Jesus - neither of you can see you’re sacrificing your own family. That’s what he did! He sacrificed his own wife to his God instead of sacrificing to Decius. That’s greed.

LUBRIUS: I’m not sacrificing my family! I’m saving my family. Jesus said, that “a rich man shall hardly enter into the kingdom of heaven, and again I say unto you, it is easier for a camel to go through the eye of a needle than for a rich man to enter into the kingdom of God.” I’m trying to save us from our greed!

DENIS: Jesus said, that “a rich man shall hardly enter into the kingdom of heaven, and again I say unto you, it is easier for a camel to go through the eye of a needle than for a rich man to enter into the kingdom of God.”

Laertia again pushes him violently.

LAERTIA: Now who’s ignorant! You think this has anything to do with money? You have no idea what you’re talking about. I’m trying to save you, save us, like you and my father never did.

At this Laertia screams in rage and picks up a large rock and bashes it in Lubrius’s head.
Laertia, stop!

Why can’t you see that? I had him killed for you!

Laertia! What are you doing? To us! To our family!

Scene 3 – Laertia’s Conversion

Laertia has stopped screaming and beating Lubrius’s now still body. She is sobbing over him. Denis stops walking for the first time since beginning up the hill. He turns around slowly and looks directly at Laertia for the first time.

Denis: Your hands are full of blood. I am full of the burnt offerings of rams, and the fat of fed beasts; and I delight not in the blood of bullocks, or of lambs, or of male goats. When you come to appear before me, who has required this at your hand, to trample my courts? Your hands are full of blood. Bring no more vain offerings; I am weary of them. And when you spread forth your hands, I will hide my eyes from you: yea when you make many prayers, I will not hear: your hands are full of blood.

Laertia stops sobbing and looks up again at Denis.

Laertia: What? What have I done? I killed him. Oh my god I killed him. Why? Righteousness? Pride? What have I done? Like Judas, “I have sinned; I have betrayed the innocent blood”. I’m no better than my father. What have I done?

Denis: Wash you, make yourself clean; put away the evil of your doings from before my eyes; cease to do evil; Learn to do good; seek justice, relieve the oppressed, judge the fatherless, plead for the widow.

Laertia: My God, I’m sorry!

Laertia bends over, clutching her stomach, gagging, rocking herself. Laertia starts to hear the Chorus (angelic chorus). A huge creepy smile comes over her face and she starts singing along (in English) (in Latin and in English)

Chorus: Credo in unum Deum; Patrem omnipotentem, factorem coeli et terrae, visibilium omnium et invisibilium.

Executioner: Shut up, woman! You’ll get yourself killed for those treasonous words.

Chorus: Credo in unum Dominum Jesum Christum, Filium Dei unigenitum, Et ex Patre natum ante omnia sæcula. Deum de Deo, lumen de lumine, Deum verum de Deo vero, Genitum non factum, consubstantialem Patri: per quem omnia facta sunt.

Executioner: Are you mad? I said shut up. I won’t warn you again.

Chorus: Qui propter nos homines, et propter nostram salute descendit de coelis. Et incarnatus est de Spiritu Sancto ex Maria Virgine: et homo factus est. Crucifixus etiam pro nobis sub Pontio Pilato, passus et sepultus est. Et resurrexit tertia die secundum Scripturas.

Executioner: You clearly won’t listen.

The executioner shoves her across the stage towards the chopping block.

Chorus: Et ascendit in coelum: sedet ad dexteram Patris. Et iterum venturus est cum gloria, judicare vivos et mortuos: cuius regni non erit finis.

The Executioner shoves Laertia to her knees and she leans over the chopping block.

EXECUTIONER: "All citizens of Rome shall pour libations and taste the offerings of sacrifice for the safety of the empire, or face the punishment of death."

Laertia screaming while bent over the chopping block:


Executioner raises their sword right as she is screaming hosanna in the highest. Lights go out.

DENIS: Lamb of God, you take away the sins of the world, have mercy on us. Lamb of God, you take away the sins of the world, have mercy on us. Lamb of God, you take away the sins of the world, grant us peace.
EXECUTIONER: Denis, you who call yourself bishop of the Parisii, you shall be executed for the crime of treason, evidenced by your failure to produce your libellus proving your sacrifice to the true gods. For the edict of Emperor Trajan Decius declares,

Scene 1: Public Execution (City of Lutetia, now modern-day Paris, at the foot of Montmartre)

Lights up. A man (St. Denis) is kneeling over a wooden chopping block, and his executioner is standing behind him.
The executioner slowly raises his sword high above his head and swings the sword down through the air. Lights out just before the blade hits Denis’s neck.

CHORUS MEMBER: After years of persecution by the

em - pire, or face the pun - ish - ment of death.

hhhaaaahhh!

hhhaaaahh!

hhhaaaahh!

hhhaaaahh!
Pedal tones: 
Variate order of these pitches.
Do not worry about centering pitch.

rub superball against bass drum
skin in a wide circular motion

hand of the Roman Emperor Decius, a once vibrant Christian community in the city of Lutetia
in Gaul had all but dissolved. Entire families were brutally executed by Roman soldiers, their punishment for refusing to offer...
sacrifices to the Emperor as a sign of their loyalty. Pope Fabian responded by sending Denis to re-Christianize the Gauls.
His growing number of conversions among the villagers alarmed the nobility and led to Denis’s execution for the crimes of
Scene 2: The resurrection
Lights slowly rise over the stage.

Denis slowly rises from the chopping block.
wood handle of plastic mallets
Et in terra pax, et in loco pace; a - do- ra - mus te; bе - ne- di- ci - mus-

Lau - da - mus te; bе - ne- di - ci - mus te; glo - ri - fi - ca - mus te.
Fl. 1 / Picc.

Fl. 2

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Unp.

Perc.

Crot.

S.

A.

T.

Bar.

Sor.

Vln. 1

Vc.

Pno.

Vln. 2

Vc.

Pno.

Vln.

Vc.

Pno.

Perc.

(non-pitched "tah" sound)

Do mi ne De-us, Rex coe-les 4is

mag sam glo ri-am tu - am. De-us Pa-ter om ni-po-tem.

Gra ti-as a gi-mus ti-bis prop-ter mag sam glo ri-am tu - am. Do-mi-ne Fi-li un i-gen - i-te Je su

72

72

72

Chri ste. A-gnus Dei, Pa-tris mi-ser-e-re so-bis.

Chri ste. A-gnus Dei, Pa-tris su-ci-pe de-pre-
Denis begins to preach and walk up Montmartre. He is preaching with little emotion; not directed at anyone else on the stage. He is preaching nonstop throughout the following dialogue, but sometimes his words ring out over the rest of the dialogue.
Jesus said to him, "I am the way, the truth, and the life. No one comes to the Father except through me."
No! No, you're dead! Get away from us!

How could you? Don't you see his miracles? He
What good is your savior
if you sac ri-fice
your own fam-i-ly?
was try ing to show us
the way.
Doesn't your own scripture say, "But if any provide not for his own,"

But if any provide not for his own,
"But if any provide not for his own,

if any provide not for his own,

for those of his own house,

if any provide not for his own,

if any provide not for his own,

if any provide not for his own,

if any provide not for his own,

if any provide not for his own,

if any provide not for his own,
But if any has denied the faith, and is worse than an unbeliever. But if any has denied the faith, and is worse than an unbeliever. But if any has denied the faith, and is worse than an unbeliever.
he has de-nied the faith, and is worse than an un-believer: he has de-nied the faith, and is worse than an un-believer.
Do not hallucinate.
Laertia tries to push Lubrius, ends up falling down herself.  
He was a fool!
He was a hypocrate, he would have let us all...
be killed.

How do you not see this is all a sign from God? That to find
e-ter-nal hap-pi-ness we have to change? This anger and jeal-ous-y and greed it's not going to bring them back. It's only brought you
more darkness—
your whole life darkness—
darkness—
more darkness—
your whole life darkness—
How has the faith ful-ty be-come a har-lot. It was full of jus-tice; right-eous-ness lodged in it.

your whole life
but now murderers. Your silver has become dross, your wine mixed with water. Your whole life darkness.
princes are rebellious and companions of thieves. Everyone loves bribes your whole life darkness.

Luhris-

killed.
and follows after; Therefore says the Lord, I will rid myself of my adversaries and avenge my darkness.

killed. Lúbricus Killed
225

killed.

self of my enemies. And I will re-store your judg-es as at the first, and your coun-sel-ors as at the be-gin-ning af-ter-ward

your whole life

225
you shall be called, The city of righteousness, the faith-ful city. For you shall be ashamed of the sacred
your whole life darkness.
No!

Lu- bri - us  Killed

your whole life darkness.

oaks which you have de- si- red, and you shall be embar- rassed for the gar- dens that you have cho- sen.
Shut up! You're wrong! You're both wrong!

No,
you've got to see. We have to change. Your father
You're no better than, he... Selfish! He should have just made the was right!
Your Mother was a fool. She couldn't

Sacri-fice to De-ci-us. My moth-er begged him to!
She couldn't see what your father.
You can't see it either. The lord is the key to compassion and love.
Fl. 1 / Picc.
Fl. 2
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Unp.
Perc.
Crot.
S.
A.
T.
Bar.
Elec.
Pno.
Vln. 1
Vlc.

and justice. For God so loved the world, that he gave his only-begotten Son,
that who so ever believe in him should not perish, but have ever lasting

At this Laertia screams in rage and pushes him violently.
"Ever-lasting life? What are you talking about? He's the reason she died!"
She wasn't ignorant

He was ignorant

and so are life!

She wasn't ignorant

He was ignorant

and so are life!

Fl. 1 / Picc.

Fl. 2

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Unp.

Perc.

Crot.

S.

A.

T.

Bar.

Elec.

Pno.

Vln. 1

Vln. 2

Vc.
you. Na-ive hyp-o-crites! You have so much pride for your Je-sus. Nei-ther of you

can see you're sacrificing your own family. That's what he did! He sacrificed his own wife.
Fl. 1 / Picc
Fl. 2
Ob
Cl
Bsn
Hn
C Tpt
Tbn
Unp
Perc
Crot
S
A
T
Bar
Elec
Pno
Vln. 1
Vc

308

I'm not

to his God in stead of sacrificing to Decius. That's greed.
fl. 1 / picc.
fl. 2
ob.
cl.
bass.
hn.
c tpt.
tbn.
unp.
perc.
crot.

315

sacri-fic-ing my fam-i-ly!
no i'm sav-ing my fam-i-ly! jesus said that "a rich man shall hard-ly en-ter
in to the king dom of heav en and a-gain I say _ un-to you _ it is eas i-er for a cam-el to go through _ the eye of
a needle than for a rich man to enter into the kingdom of God. I'm trying to save us from our greed.
You have no idea what you're talking about. I'm trying to save you.
At this Laertia screams in rage and picks up a large rock and bushes it in Lubrius’s head.
Why can’t you see that? I had him killed for... 

Laertia continues to bash it into Lathrus’s head.

Laertia, stop! stop! Laertia, stop!
you!

La-ter-ia! what are you doing? To us! To our fam-i-ly! La-ter-ia,-

And again...

Pno.

Vln. 1

Vc.

Elec.

Unp.

Perc.

Crot.

Tbn.

CTpt.

Hn.

Bsn.

Cl.

Ob.

a.

S.

T. Bar.

Pno.

Vln. 1
Scene 3: Laertia’s Conversion

Laertia has stopped screaming and beating Lubrius’s now still body. She is sobbing over him. Denis stops walking for the first time since beginning up the hill. He turns around slowly and looks directly at Laertia for the first time.

And again... One final time.
Your hands are full of blood.
I am full of the burnt offerings of rams, and the fat of fed
beasts; and I delight not in the blood of bull - ock, or of lambs, or of male goats. When you come to appear.
before me, who has required this at your hand, to trample my crown? Your hands are full of blood. Bring no
more vain of-fer-ings; I am wea-ry of them. And when you spread forth your hands, I will hide my eyes from you:
yea when you make ma ny- pray- ers, - I will not hear: your hands are full of blood. Wash you, make your-sell

Laertia stops sobbing and looks up again at Denis.

What? What have I done? I killed him.
clean; put away the evil of your doings—cease to do evil—Oh my god I killed him.

Why? Righteousness?—Pride? What have I
Piano: Learn to do good; seek justice, relieve the oppressed.

Voice: Like Judas, “I have sinned; I have betrayed the innocent blood.” I’m no better.
LAERTIA starts to hear the 
CHORUS (true, angelic chorus) 
A huge creepy smile comes over 
her face and she starts singing 
along
man! You’ll get yourself killed for those treason-ous words.
Filium Dei Unigenitum, Et ex Patre natus ante

Filium Dei Unigenitum, Et ex Patre natus ante

Filium Dei Unigenitum, Et ex Patre natus ante

Filium Dei Unigenitum, Et ex Patre natus ante

Filium Dei Unigenitum, Et ex Patre natus ante

Filium Dei Unigenitum, Et ex Patre natus ante
Fl.
Fl. 2
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Unp.
Perc.
Perc.
Crot.
S.
A.
T.
Bar.
Elec.
Pno.
Vln. 1
Vc.

mi-ne, De- um ver- um de De- o ve- ro, Gen- i-tum non fac- tum, con- sub- stan- ti- a- lem

mi-ne, De- um ver- um de De- o ve- ro, Gen- i- tum non fac- tum, con- sub- stan- ti- a- lem

mi-ne, De- um ver- um de De- o ve- ro, Gen- i- tum non fac- tum, con- sub- stan- ti- a- lem

mi-ne, De- um ver- um de De- o ve- ro, Gen- i- tum non fac- tum, con- sub- stan- ti- a- lem

463

82
mad? I said shut up. I won't warn you again.
Qui propter nos homines, et prop-ter no-strum sal-
utem de-sic-dit de coel-is. Et in-car-nus-tus est de Spiri-
tu Sanc-to ex
 Qui propter nos homines, et prop-ter no-strum sal-
utem de-sic-dit de coel-is. Et in-car-nus-tus est de Spiri-
tu Sanc-to ex
 Qui propter nos homines, et prop-ter no-strum sal-
utem de-sic-dit de coel-is. Et in-car-nus-tus est de Spiri-
tu Sanc-to ex
Mariæ Virginiæ et homō faciūs est

Cru ci fi xus et ti am pro no bis sub

as fast as possible
Pon ti-o Pi-la-so, pas-sus et se-pul-tus est. Et res ur-rex-it ter-tia die
The executioner shoves her across the stage towards the chopping block.

You clearly won’t listen.

Et as cecidit in coel...

The executioner shoves her across the stage towards the chopping block.
The Executioner shoves Laertia to her knees and she leans over the chopping block.
500

Fili- oque pro-ce-dit. Qui cum Pa-tre et Fi-li-o si-mul

as fast as possible

500

Fili- oque pro-ce-dit. Qui cum Pa-tre et Fi-li-o si-mul

500

Fili- oque pro-ce-dit. Qui cum Pa-tre et Fi-li-o si-mul

500

Fili- oque pro-ce-dit. Qui cum Pa-tre et Fi-li-o si-mul

500

Fili- oque pro-ce-dit. Qui cum Pa-tre et Fi-li-o si-mul

500

Fili- oque pro-ce-dit. Qui cum Pa-tre et Fi-li-o si-mul

500

Fili- oque pro-ce-dit. Qui cum Pa-tre et Fi-li-o si-mul
a do- ra- tur et con-glo- ri- fi-ca- tur: qui lo-cu-tus est per Pro- phe- tas. Cre- do...
Fl.°
Fl. 2°
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Unp.
Perc.
Perc.
Crot.
S.
A.
T.
Bar.
Elec.
Pno.
Vln. 1
Vc.

509

am. Con fit - e - or u - num bap - tis - ma, in re - mis - si - on - em pec - ca - to - rum.

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509
Et ex pec-to re-sur-rec-tio-nem mor-tuor-um et vi-tam ven-tur-i

Et ex pec-to re-sur-rec-tio-nem mor-tuor-um et vi-tam ven-tur-i

Et ex pec-to re-sur-rec-tio-nem mor-tuor-um et vi-tam ven-tur-i

Et ex pec-to re-sur-rec-tio-nem mor-tuor-um et vi-tam ven-tur-i

(Executioner) ff

sae cu-li- A - men. All cit-i-zms of Rome shall pour


sanc-tus, sanc-tus, sanc-tus, Do-li ba-tions and taste the of fer-ings of sac ri-fice for the safe-ty of the em-pire, or face the pun-ish-ment of death.

LAERTIA (screaming) while bent over the chopping block:

Elec.
Executioner raises her sword right as Laertia is screaming Hosanna in the highest. Lights go out.

Lamb of God, you take away the sins of the world,
have mercy on us. Lamb of God, you take away the sins of the world, Grant us peace.
CURRICULUM VITAE

CHRISTOPHER KINCAID
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EDUCATION
University of Louisville, Louisville, KY
Master of Music - Concentration in Music Composition 2015
Moritz von Bomhard Fellow

University of Louisville, Louisville, KY
Bachelor of Music in Music Composition 2013

PRINCIPAL TEACHERS
Marc Satterwhite 2013 - 2015
Professor & Division Head, University of Louisville, Louisville, KY

Krzysztof Wolek 2011 - 2015
Assistant Professor, University of Louisville, Louisville, KY

Steve Rouse 2008 - 2013
Professor, University of Louisville, Louisville, KY

LESSONS & MASTERCLASSES
Bent Sorensen, Djuro Zivkovic, Brett Dean, Michel van der Aa, Essa-Pekka Salonen, Sydney Hodkinson, Louis Andriessen, Simon Bainbridge, Chen Yi, York Hoeller

AWARDS

Graduate Dean’s Citation 2015
Moritz von Bomhard Fellowship 2013 - 2015
Warren Babb Award, University of Louisville School of Music 2010 – 2013

COMPOSITIONS

Cephalophore (Chamber opera) 2015
Overshot (String quartet) 2015
Two Preludes for Organ (Organ) 2014
California Zephyr (Cello) 2014
Contents (Mezzo soprano and electric guitar) 2014
Sequential Motion (Bassoon, live electronics, and electric guitar) 2014
Atlas Telamon (Concert Band) 2013
La! (Guitar quartet) 2013
Full Sunlight (Bass flute, viola, cello, and live electronics) 2013
Panic (Solo violin and foot percussion) 2013
Snow Crash (Steel pans, vibraphone, and live electronics) 2012
This Cannot be Stolen (Soprano and chamber ensemble) 2012
Lunar Year: Twelve Asterisms of the Moon (Baritone and piano) 2012
Exponential Wedge (Percussion duo) 2012
The Importance of a Glass (Solo guitar) 2011
No Time for Silence (Orchestra) 2011
The Space (Tape) 2011

Seven Shorts for Oboe and Clarinet (Oboe and clarinet) 2011
Not Enough Partners (Solo bass) 2011
Sipag Na Buhay (Wind quintet) 2010
A Rock and a Hard Place (Solo harp) 2010
Insert Sax Pun Here (Saxophone quartet) 2009
Seven in Three (Two guitars and alto flute) 2008

PERFORMANCES
Talea Ensemble, Thompson Street Opera Company, Mothership Ensemble, Jakob Kullberg, Joey Molinaro, and Jari Piper