Cephalophore : a chamber opera.

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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

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School of Music
University of Louisville
Louisville, Kentucky

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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.

I am also grateful to Dr. Krzysztof Wolek for always demanding that there be a purpose in the creation of art, constantly challenging me when he thought I could do more or better, giving me invaluable experience through opportunities of responsibility, and for his expertise in the realm of both acoustic and electronic composition.

I would also like to acknowledge Ms. Kimcherie Lloyd and Mr. Michael Ramach for their expertise and support during this process of composing a chamber opera. Their guidance and contributions throughout the process of writing the piece were integral to the success of this thesis. Although he was not directly part of my thesis, I would also like to thank Dr. Steve Rouse for his guidance throughout my undergraduate career in preparing for the work at present.

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.

Finally, I am most grateful to my amazing wife, Leslie Clements, who not only wrote the libretto for this thesis, but is also the most kind, intelligent, and hilarious person I know. Without her contributions none of this would have been possible. Leslie was there when I first was introduced to opera, when I left my job to study music full time, when I first experienced the story of St. Denis, and throughout the entire process of writing this thesis. She has been mentally, artistically, and financially supportive of me throughout my education. I dedicate this work to her.
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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:

<table>
<thead>
<tr>
<th>Bass Drum</th>
<th>Snare Drum</th>
<th>Low W.B.</th>
<th>High W.B.</th>
<th>Sus. Cymbal</th>
</tr>
</thead>
</table>

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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.
LUBRIUS: Laertia, stop!

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

LUBRIUS: 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: cujus 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, for the safety of the

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.
Fl. 1 / Picc.

Fl. 2

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Unp.

Perc.

Perc.

Crot.

S.

A.

T.

Bar.

Elec.

Pno.

Vln. 1

Vc.

Hhhaaaahh!

hhhaaaahh!

hhhaaaaahh!

hhhaaaahh!

hhhaaaahh!

hhhaaaahh!

hhhaaaahh!

hhhaaaahh!

hhhaaaahh!

hhhaaaahh!

hhhaaaahh!

hhhaaaahh!

hhhaaaahh!

hhhaaaahh!

hhhaaaahh!

hhhaaaahh!

hhhaaaahh!

 hhhaaaahh!

hhhaaaahh!

hhhaaaahh!

hhhaaaahh!

hhhaaaahh!

hhhaaaahh!

hhhaaaahh!

hhhaaaahh!

hhhaaaahh!

hhhaaaahh!

hhhaaaahh!

hhhaaaahh!

hhhaaaahh!

hhhaaaahh!

hhhaaaahh!

hhhaaaahh!

hhhaaaahh!
Pedal tones: Varitate 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
treason and blasphemy.
Scene 2: The resurrection
Lights slowly rise over the stage.

Denis slowly rises up from the chopping block.
Fl. 1 / Picc.

Fl. 2

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Unp.

Perc.

Crot.

S.

A.

T.

Bar.

Elec.

Pno.

Vln. 1

Vc.

Vln. 2

Vc.

Crot.

S.

A.

T.

Bar.

Elec.

Pno.

Vln. 1

Vc.

Vln. 2

Vc.

Vln. 3

Vl.

Va.

Vn.

Bsn.

Hn.

C Tpt.

Tbn.

Unp.

Perc.

Crot.

S.

A.

T.

Bar.

Elec.

Pno.

Vln. 1

Vc.

Vln. 2

Vc.
Gloria in excelsis Deo

[Stage cue] BODY STANDS UP
Et in terra pax

ho-mi-ni-bus bo-nae vo-lun-tas
te; be-ne-di-ci-mus

Lauda-mus te; be-ne-di-ci mus te; glo-si-fi-ca-mus te
Fl. 1 / Picc.

Fl. 2

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Unp.

Perc.

Crot.

S.

A.

T.

Bar.

Elec.

Vln. 1

Vc.

Pno.


(none-pitched "tah" sound)

Do mi-ne De-us, Rex coe-les 4is mag sum glo-ri-am tu - am. De-us Pa-ter om-ni-po-tem.

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

72

72

72
**Fl. 1 / Picc.**

**Fl. 2**

**Ob.**

**Cl.**

**Bsn.**

**Hn.**

**C Tpt.**

**Tbn.**

**Unp.**

**Perc.**

**Crot.**

**S.**

**A.**

**T.**

**Bar.**

**Elec.**

**Pno.**

**Vln. 1**

**Vc.**

76


Chri ste. A - gnu s Dei. Pa - tri s mi-ser-er- e so - bis.

Chri ste. A - gnu s Dei. Pa - tri s su-ci-pe de - pre-

76

wb

84

Fl. 1 / Picc.

Fl. 2

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Unp.

Perc.

Crot.

S.

A.

T.

Bar.

Elec.

Pno.

Vln. 1

Vc.
Fl. 1 / Picc.

Fl. 2

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Unp.

Perc.

Crot.

S.

A.

T.

Bar.

Elec.

Pno.

Vln. 1

Vc.

mf

ppp

mp

f

81


cati-o-nem no-stram. ad des-train Pa-tris,

cati-o-nem no-stram. tram Pa-tris O mis-ser-cer-e no-bis
cati-o-nem no-stram Qui se-des ad des-train Pa-tris

Quo - ni-am tu so-
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 sacrifice your own family?

was trying 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
if any provide not for his own. "But if any provide not for his own and especially for those of his own house,
But if any one has denied the faith, and is worse than an unbeliever.

He has denied the faith and is worse than an unbeliever.
he has de nied the faith, and is worse than an un be lie ver: he has de nied the faith, and is worse than an
house,

See! Your own fa-ther taught you those words. E-ven he preached com-pas-sion and righ-teous
\[163\]

Fl. 1 / Picc.

Fl. 2

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Unp.

Perc.

\[163\]

Unp.

Perc.

Crot.

S.

A.

T.

Bar.

Elec.

Pno.

Vln. 1

Vc.

\[163\]

Vln. 2

Ve.

\[163\]
Laetitia tries to push Lubrius, ends up falling down herself.

He was a fool!
He was a hyp-o-crite,
he would have let us all
How do you not see this is all a sign from God? That to find
190

... a question we have to answer. This anger and jealousy and greed it's not going to bring them back. It's only brought you...
Fl. 1 / Picc
Fl. 2
Ob.
Cl.
Bsn.
Hn.
Tbn.
Unp.
Perc.
Crot.
S.
A.
T.
Bar.
Elec.
Pno.
Vln. 1
Vc.

more darkness, your whole life darkness, your whole life darkness, darkness, darkness,
Lu-bri-us killed. Lu-bri-us killed.

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.

Fl. 1 / Picc.
Fl. 2
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Unp.
Perc.
Crot.
S.
A.
T.
Bar.
Elec.
Pno.
Vln. 1
Vc.

pp
mp
p
mp
f
pp
mp
p
p
pp
mp
p
mp
p
p
pp
mp
p
mp
f
pp
mp
p
mp
p
p
pp
mp

slide vib. narrow, fast
Every- one- loves bribes your whole life darkness.

prince- es are re- bel- lious and com- pan- ions of thieves. Ev- ery- one loves bribes
and follows afterwards; Therefore says the Lord, I will rid myself of my adversaries and avenge my darkness.

Fl. 1 / Picc.
Fl. 2
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Unp.
Perc.
Perc.
Crot.
S.
A.
T.
Bar.
Elec.
Pno.
Vln. 1
Vc.
220
pp
mp
p
220
kkilled.
Lu bri- us- Killed
and fol- lows- af- ter- re- wards; There- fore says the Lord, I will rid my - self of my ad- ver- saries and a- venge my -
dark - ness.

220

Elec.
Pno.
Vln. 1
Vc.
I will restore your judges as at the first, and your counselors as at the beginning. Afterward your whole life I will make you a widow.

And I will restore your judges as at the first, and your counselors as at the beginning.
killed.
Killed
Lu bri - us
Killed
No!
oaks which you have de si - red, and you shall be em bar - rassed for the gar - dens that you have cho - sen.
your whole life dark - ness
Elec.
Bar.
Vln. 1
Ve.
Tbn.
Crot.
Unp.
Perc.
Perc.
Pno.
Elec.
Vln. 1
Vc.
C Tpt.
Bsn.
Cl.
Ob.
Fl. 2
Fl. 1 / Picc.
Shut up! You're wrong! You're both wrong!

No,
you've got to see. We have to change. Your father...
You're no bet-ter than, he_ Sel - fish! 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!
Fl. 1 / Picc.
Fl. 2
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Unp.
Perc.
Perc.
Crot.
S.
A.
T.
Bar.
Elec.
Pno.
Vln. 1
Vc.

She couldn't see what your father

260

ff

50
could see. You can't see it either. The lord is the key to compassion and love.
For God so loved the world, that he gave his only-begotten Son,
that who so ev er be liev eth in him should not per ish, but have ev er last ing

At this Laertia screams in rage and pushes him violently.
Life. What are you talking about? He's the reason she died!
She wasn't ignorant.
He was ignorant.
And so are you!
y. Na-ive hy-p-o-crites! You have so much pride for your Je-sus. Nei ther of you

44

298

rub superball

bowed

bow tailpiece

bow tailpiece
can see you're sacrificing your family. That's what he did! He sacrificed his own wife.
to his God instead of sacrificing to De·cius. That's greed. I'm not
Je-sus said that "a rich man shall hard-ly en-ter
sac-rific-ing my fam-i-ly!—No I'm sav-ing my fam-i-ly!—
in 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 the kingdom of heaven.
"a needle than for a rich man to enter into the kingdom of God."

Im trying to save us from our greed!"
Laertia again pushes him violently.
You have no idea what you're talking about. I'm trying to save you.
At this Laetitia 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

Laertes continues to bash it into L. Bruni’s head.

Laertes, stop! stop! Laertes, stop!

Elec.

Pno.

Vln.

Ve.
"you!" And again...

La-cri-ta! what are you doing? To us! To our family! La-cri-ta,-

Air sound, no pitch
Scene 3: Laertia’s conversion

Laertia has stopped screaming and beating Lubris’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 de-light 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 courts? Your hands are full of blood. Bring me.
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 ma-ny pray-ers, I will not hear: your hands are full of blood. Wash you, make your-self.

What? What have I done? I killed him.

Laertia stops sobbing and looks up again at Denis.
Oh my god, I killed him. Why? Righteousness? Pride? What have I
Learn to do good; seek justice; relieve the oppressed.

I'm no better.

Vocals:

Like Judas, "I have sinned; I have betrayed the innocent blood." I'm no better.
judge the father less, plead for the widow. plead for the widow. plead for the widow.

than my father. What have I done? What have I done? What have I done?
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 treasonous words.
Filium Dei Unigenitum, Et ex Patre natum ante
Deum verum de Deo vero, Genitum non factum, con substantiam
mad? I said shut up. I won't warn you again.
Ma ria Vir gin e: et ho mo fac tus est.
Cruci fis et ti am pro no bis sub
Ma ria Vir gin e: et ho mo fac tus est.
Cruci fis et ti am pro no bis sub
Ma ria Vir gin e: et ho mo fac tus est.
Cruci fis et ti am pro no bis sub

as fast as possible

Elec
Fl.
Fl. 2
Ob.
Cl.
Bsn.
Bsn.
Hn.
C Tpt.
Tbn.
Unp.
Perc.
Perc.
Crot.
S.
A.
T.
Bar.
Elec.
Pno.
Vln. 1
Vc.

Pon ti-o Pi-la-jo, pas-sus et se-pul-tus est. Et res ur-rex-it ter-tia die

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Pon ti-o Pi-la-jo, 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.
The Executioner shoves Laertia to her knees and she leans over the chopping block.
Filii oque procedit. Qui cum Patre et Filio simul
adoratur et conglobatur: qui loquost est per Prophetas. Cre-do.
Confitestate orum baptismá, in remissiónem pecatórum.
Et ex pectore surrectio nem mor tur ium et vi tam ven tur i


All cit-i-zens of Rome shall pour
fl.

Fl.

fl. 2

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Unp.

Perc.

Perc.

Crot.

S.

A.

T.

Bar.

Elec.

Pno.

Vln. 1

Vc.

520

Fl.

(fl. 2)

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Unp.

Perc.

Perc.

Crot.

S.

A.

T.

Bar.

Elec.

Pno.

Vln. 1

Vc.

520

(Sanc-

(Laertia) (fff)

(fff)

(fff)

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(fff)
Lamb of God, you take away the sins of the world.

Executioner raises her sword right as Laertia is screaming hosanna in the highest.

Lights go out.
have mercy on us. Lamb of God, you take away the sins of the world, Grant us peace.
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 Reuse 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 Hoelder

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
Lat (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