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

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A Thesis Approved on

April 24, 2015

by the following Thesis Committee

Thesis Director – Marc Satterwhite

Krzysztof Wolek

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.

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:

| 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.
LIBRETTO

Libretto by Leslie Clements

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 saecula. Deum de Deo, lumen de lumine, Deum vero Deo vero, Genitum non factum, consubstantiale 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, All citizens of Rome shall pour libations and taste the offerings of sacrifice for the safety of the city.

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.
After years of persecution by the

CHORUS MEMBER:

(gasp)  

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
Pedal tones: Varies 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.
Et in terra pax; adora te; benedicimus te; glorificamus te.

Chri ste. A-gnus Dei, Pa-tris mi-ser-er-e no-bis.

Chri ste. A-gnus Dei, Pa-tris su-ci-pe de pre-
Fl. 1 / Picc.

Fl. 2

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Unp.

Perc.

Crot.

Vln. 1

Vc.

Elec.

Pno.

Bsn.

Hn.

C Tpt.

Tbn.

Unp.

Perc.

Crot.

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Elec.

Pno.

Bsn.

Hn.

C Tpt.

Tbn.

Unp.

Perc.

Crot.
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

(Leertia)
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, not for his own,"

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

if any provide not for his own

own and especially for those of his own house,
he has de-nied the faith and is worse than an un-believer."

But if any-one has de-nied his own, and es-pe-cially for those of his own
"See! Your own father taught you those words. Even he preached compassion and righteousness."

"house,"

Hn

C Tpt

Tbn

Unp

Perc

Crot

S

A

T

Bar

Elec

Pno

Vln. 1

Ve

Bsn.

Hn.

Cl.

Ob.

Fl. 2

Fl. 1 / Picc.
Laertia tries to push Lubrius, ends up falling down herself.

He was a fool!
He was a hypo-crite,- he would have let us all...
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...
198

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

Elec.
Pno.
Vln. 1
Vc.

more darkness, your whole life darkness, your whole life darkness.

198

killed, Lubritus killed, Lubritus killed

38
Lu-br-i-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.

ness your whole life

Elec.

Pno.

Vln. 1

Ve.
but now murderers. Your sil-ver has be- come dross, your wine mixed with wa-ter. Your
whole life dark- ness.
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.

216

杀了。

Lu bri us - Killed
princ es - are re bel lious - and com pan i ons of thieves. Ev ery one loves bribes
your whole life darkness.

216
and follows afterwards; Therefore says the Lord, I will rid my self of my adversaries and avenge my darkness.

S

220

T

Bar

220

Elec

Pno

Vln. 1

Vc
Lucrezia killed her husband, and I will restore your judges as at the first, and your counselors as at the beginning after ward your whole life.
you shall be called, The ci-ty of right-eous-ness, the faith-full ci-ty. For you shall be a-shamed of the sa-cred

your whole life dark-ness
killed.

Lu bri us

f

No!

oaks which you have de si red, and you shall be em bar rassed for the gar dens that you have cho sen.

eyour whole life dark ness

236

236
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.

Your Mother begged him to!

My mother 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.
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 li - ife!
you. Na-ive hy-p-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.

"That's what he did!
He saw it in his own soul.

I'm sure you see it, too."
to his God instead of sacrificing to De- ci-us. That’s greed. I’m not
sac-rific-ing my fam-i-ly! No I'm sav-ing my fam-i-ly! Je-sus said that "a rich man shall hard-ly en-ter
unto you, it is eas- i- er for a cam- el to go through the eye of

unto the king dom of heav-en and a-gain I say un-to you.
a needle than for a rich man to enter into the kingdom of God. I'm trying to save us from our greed!
Now who's ignorant? You think this has anything to do with money?

Laertia again pushes him violently
You have no idea what you're talking about. I'm trying to save you.
At this Laertes screams in rage and picks up a large rock and bushes it in Lysistrata’s head.
Why can’t you see that? I had him killed for

Laertia continues to bash it into Lubrius’s head.

Laertia, stop! stop! Laertia, stop!
you!  La-ter-tia,- what are you doing? To us! To our family! La-ter-tia,-

And again...
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 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.
S

Laertia stops sobbing and looks up again at Denis.

T

Elec.

Pno.

Vln. 1

Vc.
Oh my god, I killed him. Why? Righteousness? Pride? What have I done?

clean; put away the evil of your doings from before my eyes; cease to do evil;

410
Learn to do good; seek justice, relieve the oppressed,-

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

than my father. What have I done? What have I done? What have I
LAERTIA starts to hear the CHORUS (true, angelic chorus)

A huge creepy smile comes over her face and she starts singing along

rake with fanned handful of small sticks

God, I'm sorry!
man! You'll get your self killed for those treasonous words.
Fl.

Fl. 2

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Unp.

Perc.

Perc.

Crot.

S.

A.

T.

Bar.

Elec.

Pno.

Vln. 1

Vc.

timbral trill

Cre-
-
-
-
-
doi

u

num

Do-

mi-

um

Je-

sum

Chris-

tum,

Cre-
-
-
-
-
doi

u

num

Do-

mi-

um

Je-

sum

Chris-

tum,

Cre-
-
-
-
-
doi

u

num

Do-

mi-

um

Je-

sum

Chris-

tum,

Cre-
-
-
-
-
doi

u

num

Do-

mi-

um

Je-

sum

Chris-

tum,

Cre-
-
-
-
-
doi

u

num

Do-

mi-

um

Je-

sum

Chris-

tum,

as fast as possible

Cre-
-
-
-
-
doi

u

num

Do-

mi-

um

Je-

sum

Chris-

tum,
Filium Dei Unigenitum, Et ex Patre natum ante

Filium Dei Unigenitum, Et ex Patre natum ante

Filium Dei Unigenitum, Et ex Patre natum ante

Filium Dei Unigenitum, Et ex Patre natum ante

Filium Dei Unigenitum, Et ex Patre natum ante

Filium Dei Unigenitum, Et ex Patre natum ante

Filium Dei Unigenitum, Et ex Patre natum ante

Filium Dei Unigenitum, Et ex Patre natum ante
mi ne, De um ver um de De o ve ro, Gen i tum non fac tum, con sub stan ti a lem
mad? I said shut up. I won't warn you again.
Fl.
Fl. 2
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.

Unp.
Perc.
Crot.

S
A
T
Bar.

Elec.
Pno.
Vln. 1
Ve.

rub bass drum head

 Qui prop- ter nos hom-i-nes, et prop- ter no-strum sa- l-u-tem de-scen-dit de coel-is. Et in-car-na-tus est de Spi- ri-tu Sancto ex

 Qui prop- ter nos hom-i-nes, et prop- ter no-strum sa- l-u-tem de-scen-dit de coel-is. Et in-car-na-tus est de Spi- ri-tu Sancto ex

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 Qui prop- ter nos hom-i-nes, et prop- ter no-strum sa- l-u-tem de-scen-dit de coel-is. Et in-car-na-tus est de Spi- ri-tu Sancto ex

 Qui prop- ter nos hom-i-nes, et prop- ter no-strum sa- l-u-tem de-scen-dit de coel-is. Et in-car-na-tus est de Spi- ri-tu Sancto ex
Ma·ria-Vir·gin·e·et ho·mo fac·tus est.
Crue·ci·fi·xus et ti·am pro·no·bis sub
Ma·ria-Vir·gin·e·et ho·mo fac·tus est.
Crue·ci·fi·xus et ti·am pro·no·bis sub
Ma·ria-Vir·gin·e·et ho·mo fac·tus est.
Crue·ci·fi·xus et ti·am pro·no·bis sub
Ma·ria-Vir·gin·e·et ho·mo fac·tus est.
Crue·ci·fi·xus et ti·am pro·no·bis sub

as fast as possible
Pon ti-o Pi-la- so, pas-su-s et se-pul-tus est. Et res ur - rex - it ter - tia die.

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

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

Pon ti-o Pi-la- so, pas-su-s et se-pul-tus est. Et res ur - rex - it ter - tia die.
The executioner shoves her across the stage towards the chopping block.
se det ad dexterum Paris.
Et i-te-n ven-tu-us est cum glo-
ri-a, ju-di-ca-re vi-
vos et mor-tu-os: cu-jus reg-ni non er-i-

se det ad dexterum Paris.
Et i-te-n ven-tu-us est cum glo-
ri-a, ju-di-ca-re vi-
vos et mor-tu-os: cu-jus reg-ni non er-i-

se det ad dexterum Paris.
Et i-te-n ven-tu-us est cum glo-
ri-a, ju-di-ca-re vi-
vos et mor-tu-os: cu-jus reg-ni non er-i-

se det ad dexterum Paris.
Et i-te-n ven-tu-us est cum glo-
ri-a, ju-di-ca-re vi-
vos et mor-tu-os: cu-jus reg-ni non er-i-
The Executioner shoves Laertia to her knees and she leans over the chopping block.
500

Fl.

Fl. 2

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Unp.

Perc.

Crot.

Vln. 1

Vc.

Pno.

as fast as possible

500

S

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

A

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

T

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

Bar

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

500

Elec.

Pno.

Vln. 1

Ve.
a do - ra - tur et con - glo - ri - fi - ca - tur: qui lo - cu - tus est per Pro - phe - tus. Cre - do
am. Con fite or unum baptisma, in remissionem pecatorum.
Et expectionem resurrectionem mortuorum et vitam venturum.
All citizens of Rome shall pour
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 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 Rouse 2008 - 2013
  Professor, University of Louisville, Louisville, KY

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

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
- White Night (Soprano and vibraphone) 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