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Finding Euridice: A Singers Introduction to Jonathan Dove's L'altra Euridice

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FINDING EURIDICE: A SINGER'S INTRODUCTION TO JONATHAN
DOVE'S L'ALTRA EURIDICE

by

Cody Lee Laun

A Dissertation
Submitted to the Graduate School,
the College of Arts and Letters
and the School of Music
at The University of Southern Mississippi
in Partial Fulfillment of the Requirements
for the Degree of Doctor of Musical Arts

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ABSTRACT

Orphean mythology continues to fascinate musical and literary scholars to this day. The thematic elements originally presented in the Greek myth of Orpheus and Euridice continue to be written about and studied, and this interest in antiquity plays a critical role in solidifying the myth's importance and value to today's musical and literary scenes. Dove's *L'altra Euridice* presents the traditional Orphean mythology, but in a radically altered account of the transpiring events, reversing Orpheus' and Plutone's roles as hero and villain. Dove wrote two seemingly divergent *ethea*, which causes elements of the emotional content within the narrative are lost if the vocalist adheres strictly to the written material. This juxtaposition presents a unique opportunity for the vocalist to either remain with the written ethos, or to mimic the gestures and articulations of the orchestra, thereby uniting the two *ethea* and enhancing the communicative content of the piece.

First, I introduced Dove's importance in the current classical music canon, and specifically mentioned his contribution to and reputation within the operatic community. I then followed by establishing the historical importance of the librettist, Italo Calvino, thereby providing a foundation for why *L'altra Euridice* is worth further consideration. I examined each movement in the larger work according to the text, specifically identifying the ethos and apparent emotional elements in both the vocal and orchestral content, and offered subsequent unification options for the vocalist to employ. I used established terminology and techniques to instruct the vocalist as to what interpretive options were available, and defined these terms for those who would not be as familiar with them.

When these techniques and interpretive options are used discerningly, the communicative content of the vocal line within each movement can be altered to be more congruent with the orchestral content, or can be adhered to as it is written, and be justified as important without alteration. These interpretive options provide a way to more fully communicate the mythology in this unique retelling, and offer an important outlet for technical and expressive exploration and discovery for the performer.

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DEDICATION

Thank you to my wife, Katy, for her sweetness and encouragement to me during the pursuit of this degree. Thank you to Maryann Kyle for her unwavering support and inspiration as a singing teacher, and as a constant relevant force in academia and the arts. Finally, thank you to all my professors at the University of Southern Mississippi for providing me with the tools and information to remain current and excellent in academia and the ever-changing world of the arts.

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CHAPTER I – INTRODUCTION

Orphean mythology continues to fascinate musical and literary scholars to this day. The thematic elements originally presented in the Greek myth of Orpheus and Euridice continue to be written about and studied, and this interest in antiquity plays a critical role in solidifying the myth's importance and value to today's musical and literary scenes.¹ Several 21st-century musical adaptations of the Orphean myth now exist, ranging in style and scope from Anaïs Mitchell's *Hadestown* (a "folk opera" set in Depression-era America) to Ricky Ian Gordon's *Orpheus and Euridice* (a song cycle for soprano, E flat clarinet, and piano). One such adaptation is Jonathan Dove's one-act opera *L'altra Euridice*. The objective of this dissertation is to examine the vocal writing in *L'altra Euridice* in light of Dove's goal for the piece, which is "...to tell the story as vividly as possible, using the forces available, and to convey the all-too-human distress of Pluto in search of his lost love."² When asked about *L'altra Euridice*, Jonathan Dove made the following remarks:

"When I read the story, I found the descriptions of the underworld fascinating and inspiring. I imagined a huge orchestra conjuring up the vast subterranean caverns. But Adam Pollock, the translator, envisaged something on a much smaller scale, to be part of an evening of Baroque laments. He offered a small ensemble playing period instruments. Eventually I realized that, if a highly-gifted dramatic baritone were singing the story, the orchestra might simply accompany him: he would carry the weight of the drama."³

¹ Helen Sword. "Orpheus and Eurydice in the Twentieth Century." *Twentieth Century Literature* 35, no. 4 (1989): 407-8. Accessed December 12, 2017. <http://www.jstor.org/stable/441894>.

² Jonathan Dove, emailed to author, Moscow, ID, November 10, 2017.

³ Ibid.

Considering this information from Dove, two interpretative approaches arise for the performer: 1) one that is purely factual and “declamatory,” in which the performer sings only what Dove has written for the voice, and 2) one in which the performer deliberately mimics the orchestra, recreating various aspects such as articulation and timbre. Both options highlight different facets of the story, in turn changing what is communicated to the audience. Identifying these approaches and deciding how the voice might be interpreted to respond to them allows the performer to more readily make appropriate vocal and musical choices to effectively portray the text and communicate the story.

Jonathan Dove is one of Britain’s preeminent composers, having produced numerous works in a variety of genres, including chamber music, film music, orchestral works, and, most notably, opera. The *Gramophone* has this to say of Dove: “Not since Benjamin Britten has a British composer succeeded in writing operas which communicate with such clarity and coherence to their audience as those by Jonathan Dove.”⁴ Among his operatic works are *The Adventures of Pinocchio*, *Mansfield Park*, and, most notably, *Flight*, which was commissioned by the Glyndebourne Festival and has been performed at Pittsburgh Opera, Boston Lyric Opera, and Opera Fayetteville, among others. Dove’s works have also been performed by such organizations as King’s College and the London Symphony.⁵ Dove studied at Cambridge University with Robin Holloway, and through Holloway’s studies with Alexander Goehr, his compositional lineage can be traced back to Olivier Messiaen and Arnold Schoenberg. His operatic compositions are set to several different kinds of literature, including children’s books,

⁴ “Biography,” accessed November 22, 2017, <http://www.jonathandove.com/biography/>.

⁵ Ibid.

classic literature, and mythology, as well as to original continuations of previously written works. His compositions have also been utilized in educational outreach efforts. Jonathan Dove's *L'altra Euridice* is a 21st-century one-act opera written for baritone, string quintet, harpsichord, theorbo, oboe, and soprano saxophone. Completed in 2001, the work was composed for Omar Ebrahim and Musica Nel Chiostro, and it premiered on August 9th, 2001. Whereas the versions by Monteverdi, Gluck, and Offenbach tell the story from the perspective of Orpheus and unanimously portray Pluto as the villain, Dove's version tells the story from Pluto's perspective, as god of the underworld. In this adaptation, Pluto pleads his case that the events which transpired among Euridice, Orpheus, and himself, did not happen as history recounts, saying that the "...people of the outside have altered the contours of history."⁶

Of the roughly seventy-one musical adaptations of the Orpheus mythology recorded to date, Dove's *L'altra Euridice* is the only one that records the events exclusively from Pluto's perspective. Italo Calvino, one of the most important figures of 20th-century Italian literature, wrote this particular version of the myth.⁷ Dove says the following about the concept:

"The inversion of the familiar myth was appealing, presenting Orpheus as a villain and his music as diabolic, particularly as this piece would be performed alongside Monteverdi (although not his *Orfeo*). I adapted the story into a libretto, bringing the element of lament into prominence. I imagined writing something that would sound even older than the Baroque works that were to be included in the program for the premiere. I deliberately restricted the palette to white notes for Pluto's music, and the

⁶ Jonathan Dove, *L'altra Euridice* (London: Edition Peters, 2006), 1.

⁷ Chris Power, "A brief survey of the short story: Italo Calvino," *The Guardian*, August 13, 2014, accessed November 22, 2017, <http://www.theguardian.com/books/booksblog/2014/aug/13/short-story-survey-italo-calvino>.

opening triads suggest to me the ancient past. The major debt here is to Stravinsky's *Orfeo*, with its opening descending Phrygian harp scale.”⁸

Once again, this dissertation will discuss the vocal writing in *L'altra Euridice* in terms of the approaches of pure declamation, and emotional extension via orchestral mimicry. Pluto's vocal line will be examined within the context of Dove's self-stated purpose, which is, "...to tell the story as vividly as possible, using the forces available, and to convey the all-too-human distress of Pluto in search of his lost love.”⁹

The vocal writing will be examined in contrast to the orchestral music, the music that signifies the characters of Euridice and Orpheus, and the two main ways the performer can interpret the vocal writing in order to draw attention to the “reversal” in the mythology. Chapter two will focus, section-by-section, on the musical features in the vocal writing that Dove uses, and how these can be interpreted to contribute to the two different ethea. Chapter three will contain remarks on the importance of this work and why it is worth performing. The dissertation will conclude with an appendix, which will present my transcribed interview with Jonathan Dove.

⁸ Jonathan Dove, emailed to author, Moscow, ID, November 10, 2017.

⁹ Ibid.

CHAPTER II - ANALYSIS

The following body contains observations derived from a musical analysis of Dove's inverted adaptation of the Orphean myth. Specifically, it focuses on how the two distinct interpretations of the vocal line, as implied by Dove, highlight this thematic reversal. These observations occur at three scales: large (the overall structure of the piece), medium (the individual "movements" as Dove has labeled them), and small (the surface level or local musical material). Additionally, it discusses how performers may interpret Plutone's vocal line in order to reflect the themes and trends in these three levels as they relate to the inverted mythology.

At the large scale, Plutone and Euridice journey from the underworld to the surface, where Euridice meets Orpheus. Plutone begins the story with Euridice loving him, but loses her at the end. At the medium scale, Dove has labeled each section with a new name, reflecting an emotional event or change of location. Each movement contains one over-arching theme related to the mythology's reversal. At the small surface scale, Plutone's vocal line reflects one of the following: his individual thoughts, individual occurrences in the narrative related to the journey to the surface, or Euridice and Orpheus' discovery of one another. Each of these levels contains a particular element (or multiple elements) of the story. Thus, interpreting the vocal line "as is" vs. interpreting the vocal line in order to reflect the orchestral material drastically changes which of those elements is communicated most prominently within the context of the performance.

MOVEMENT I, “INTRODUZIONE”

The first labeled movement of *L'altra Euridice* is “Introduzione” (Introduction). This movement introduces Plutone’s plight of losing Euridice, blames the people of the “outside world” for forgetting what really transpired, and ends with a lament over Euridice. The trajectory of this movement follows an emotional increase: the tessitura rises steadily throughout, and the orchestral texture becomes more dense leading up to the ending lament. Movement 1 presents Plutone’s desperation as the most prominent feature of emotional increase, as illustrated by his intent to ask for/about Euridice’s return.

At the very beginning of the piece, Plutone accuses the “people of the outside” of ignoring and/or altering the true story of what happened to him, Euridice, and Orpheus, blaming them for causing his dream to be lost forever. This initial musical communication is marked both *piano* and “parlando,” is restricted to short rhythmic values, and is set in a non-melodic line of whole steps and fourths (see Musical Example 1).¹⁰

¹⁰ Jonathan Dove, *L'altra Euridice* (London: Edition Peters, 2006), 1.

Text by
Italo Calvino
(libretto adapted by the composer
from 'L'altra Euridice')
English translation by Adam Pollock

L'altra Euridice The Other Euridice

I. Introduzione Introduction

Music by
Jonathan Dove

Largo ♩ = 58

Oboe (off-stage)

Soprano Saxophone (off-stage)

PLUTONE

p parlando

Voi a - ve - te vin - to uo - mi - ni del fuo - ri
So you have suc - ceed - ed peo - ple of the out - side

Harpichord

Theorbo

Violin I

p *legato*

Violin II

p *legato*

Violoncello I

p *legato*

Violoncello II

Double bass

Musical Example 1

The performer should not rush through this section, even though the initial rhythms are short. The consonants should be deliberate, and the relative tempo should allow for this deliberate treatment of the text, as these first two lines establish the context for the remainder of the story and its thematic reversal. If the text is not attended to in this way, the emotional foundation for the piece changes dramatically, the context changes for choices the performer may make during the remainder of the work, and the emotional increase in the text has less room to grow through a possible increase in tempo.

When Plutone mentions Euridice and Orpheus, his vocal line takes on a more

lyrical, melodic shape. Leading into rehearsal 3, the tempo is marked as eighth-note = 92, “poco piangevole.” Here, the performer should allow the slow, upward climb in the tessitura to achieve the “plaintive” marking in the music; however, it is acceptable for the performer to add a tasteful amount of pitch bending, in order to enhance the affect (see Musical Example 2).¹¹

3

23 3 *più f*

Se tut-ti di-men-ti-che-ran-no... Se ve-ra-men-te nes-su-no più ri-cor-de-rà che E-u-ri-
 If no-one is going to re-mem-ber if it is true that you're go-ing to for-get the past when E-u-ri-

Hpsd *cresc.*

Th *cresc.*

Vln I *cresc.*

Vln II *cresc.*

Vc I *cresc.*

Vc II *cresc.*

Musical Example 2

Immediately preceding Rehearsal 5, the vocal line reverts to its non-melodic content of fourths and fifths, leading directly into Plutone’s lament. Only when Plutone mentions Euridice and losing her does his vocal line become fully lyrical and non-recitative-like.

¹¹ Jonathan Dove, *L'altra Euridice* (London: Edition Peters, 2006), 3.

At this point, the performer can choose either to keep the tempo at quarter note = 92 in order to propel the story forward, or deliberately slow down to add contrast to the impending lament. Either choice highlights a different aspect of the reversal of the mythology, as well as a different aspect of the emotional increase: keeping the tempo steady is an effective way to symbolize the inevitable journey Euridice takes away from Plutone, and choosing to slow the tempo in turn highlights Plutone's efforts to avoid losing Euridice.

In Musical Example 3, Plutone's vocal line becomes lyrical for the first time as he laments his lost dream, and it continues in this vein in Musical Example 4 as he sings "Euridice" (see Musical Example 3).¹²

¹² Jonathan Dove, *L'altra Euridice* (London: Edition Peters, 2006), 4.

35 *p* al - lo - ra il nos - tro sog - no sa - rà per - du - to O.
 it fol - lows that our dream will be lost for - e - ver O.

poco f lamentoso

Hpsd *poco f*

Tr. *poco f*

Vln I *poco f*

Vln II *poco f*

Vc I *poco f*

Vc II *poco f*

Db. *poco f*

Musical Example 3

Since the orchestral accompaniment contains only sustained pitches, for the first of the two iterations of “Euridice” in Musical Example 4, the performer has the option to vary the dynamic, tempo, and color. If kept the same, the two statements of “Euridice” communicate a more factual reality of Plutone’s thoughts, achieving an emotional plateau after the steady increase which preceded it, and if altered, for instance by slowing the tempo and reducing the dynamic level, Plutone’s desperation becomes more evident, allowing the emotional increase to continue until the end of the movement.¹³

¹³ Jonathan Dove, *L'altra Euridice* (London: Edition Peters, 2006), 5.

40

p

E- u- ri- di - ce! E- u- ri- di - ce!
 E- u- ri- di - ce! E- u- ri- di - ce!

Hpsd

Th.

Vln I

Vln II

Vc I

Vc II

Db.

f *p*

f *p*

f *p*

The image shows a musical score for Musical Example 4. It consists of eight staves. The top staff is the vocal line, starting at measure 40. It features a recitative-like melody with lyrics: "E- u- ri- di - ce! E- u- ri- di - ce!" and "E- u- ri- di - ce! E- u- ri- di - ce!". The vocal line is marked with a piano (*p*) dynamic. The accompaniment includes Harpsichord (Hpsd), Trombone (Th.), Violin I (Vln I), Violin II (Vln II), Violoncello I (Vc I), Violoncello II (Vc II), and Double Bass (Db.). The strings (Vln I, Vln II, Vc I, Vc II, Db.) have dynamic markings of *f* (forte) and *p* (piano) in the later measures. The score is in 4/4 time and includes various musical notations such as slurs, ties, and rests.

Musical Example 4

When Plutone recounts exact events or communicates with the reader/listener, the vocal line is always recitative-like, more declamatory, and matter-of-fact. Conversely, when he expresses his emotional response to these events, the vocal line is much more lyrical and melodic. Later in the piece, this feature will become even more pronounced, allowing for an even greater contrast in expressive tools and communicative devices.

MOVEMENT II, “IL VOSTRO MONDO”

In Movement 2, “Il vostro mondo” (Your World), the prominent feature in the story changes from emotional increase and pleading, to accusing the “people of the outside” of being self-centered and blind to any world outside or beyond their own. This section links the Introduction to Movement 3, Plutone’s description of “Il mio mondo” (My World), and further underscores Plutone’s bitterness at his ignored pleas to find Euridice, but simultaneously communicates his numbness in having had her taken away.

For the first seven measures, the cello and bass play a perfect fourth drone on E natural and B natural, which is perhaps the simplest orchestration in *L'altra Euridice*, but it must not be considered unimportant, as it provides an opportunity for the performer to contrast the vocal line to it. Returning to the declamatory state it held before the lament preceding Rehearsal 6, and often centering on the D natural, Plutone’s vocal line provides both harmonic and rhythmic dissonance. The performer can interpret this tension as Plutone’s desire to conclude his discussion of this world and to turn instead to describing his own, highlighting Plutone’s mounting bitterness and disgust with the “people of the outside world.” If the performer chooses to take this view, then emphasis must be placed on the words which center on those D naturals, and the tempo must be increased so as to further illustrate bitterness and desire to conclude the description. However, if performed in a less articulated, more declamatory way, the numbness would be much more prominent, as it would prolong Plutone’s description and/or discussion of the “outside,” a place for which he has expressed pronounced disdain (see Musical Example 5).¹⁴

¹⁴ Jonathan Dove, *L'altra Euridice* (London: Edition Peters, 2006), 4.

6 **II. Il vostro mondo**
Your World

Recitativo
p parlando

46
 Per voi, ques - to con - fi - ne del - la ter - ra si i - den - ti - fi - ca con la Ter - ra
 For you, this ou - ter mar - gin of the Earth has been i - den - ti - fied with the Earth it -

Vc II
p

Db.
p

48
 stes - sa Sie - te sem - pre vis - su - ti in quel - la di - men - sio - ne piat - ta piat - ta e
 - self You have al - ways lived here in the bore - dom of this drea - ry, flat di - men - sion and

Vc II

Db.

50
 non sup - po - ne - te nem - me - no che si pos - sa es - is - te - re al - tro - ve e al - tri -
 you can - not e - ven i - ma - gine there could pos - si - bly be ex - is - tence els - where, that's a - ny

Vc II

Db.

MOVEMENT III, "IL MIO MONDO"

From Rehearsal 8 to well past Rehearsal 15, Plutone describes "Il mio mondo" (My World). Here, the emotional component of the narrative is less prominent than the flowery language Plutone uses to describe the features of his underworld kingdom, which is unique up to this point in the story. Despite the loftiness of language used here, Plutone's vocal line remains relatively unchanged in both tessitura and melodic character. Unlike the preceding two movements which use a more dramatic vocal setting, the hopelessness, desperation, and numbness must be inferred from the text alone.

In the orchestra, two predominant rhythmic figures exist. The first is found in the harpsichord, theorbo, and double bass; these three instruments are either in quarter note

or half note movement from Rehearsals 8-10. The second is found in the middle voice and high voice strings, which are all playing insistent eighth note triplet figures. The rhythmically active instruments evoke a sense of travel and motion, while the less rhythmically active instruments ground the harmonies and dramatic direction. The performer either can align his articulation with the more rhythmically active instruments, or with the less rhythmically active ones. The only instructions given to the performer are “sotto voce” and “cantante,” so the performer has extra freedom to highlight the agitation and emotional turmoil that Plutone is experiencing as he describes the features of his now-lost empire, delivering the consonants crisply and singing each pitch with a degree of *marcato*. In this way, the performer is mimicking the higher voiced strings as they paint the tapestry of Plutone’s intricate kingdom. Conversely, if the performer wishes to highlight the hopelessness and the feeling of inescapability from Plutone’s own fate, then a more *legato* approach can be used, and any pitches that double the roots of a particular chord can be sung with both increased weight and a feeling of *tenuto*. In choosing this option, the performer follows the “cantante” and “sotto voce” direction, yet stays within the emotional confines of the text. Several other specific musical choices exist later in the movement, which I will discuss below, but the dichotomy explained above is present throughout it, and the performer’s interpretation of it changes the communicated emotional content, even when coupled with the more specific choices (see Musical Example 6).¹⁵

¹⁵ Jonathan Dove, *L'altra Euridice* (London: Edition Peters, 2006), 7.

suspended, open space. This is a place in which *koptstimme*¹⁶ would be appropriate, as the requirement for *squilo*¹⁷ in the voice is relatively low due to the quieter, ethereal sounds coming from the orchestra. This is one example of the text and music communicating two simultaneous messages in one musical choice. In remaining true to the instruction indicated in the score, the performer is communicating both the hopelessness and the geographical features in the text through the “galleggiante” marking, and in choosing a more “marcato” approach, the performer is aligning himself with the set of lower-voiced instruments and communicating Plutone’s turmoil and agitation (see Musical Example 7).¹⁸

¹⁶ *Kopfstimme* is a term that is used to refer to a physiological production of sound in which the cricothyroid muscle is beginning to contribute to vocal function, as well as a vocal color used extensively in German lieder.

¹⁷ *Squilo* is a term used to describe the degree of forward placement and ability to cut through and be heard over an orchestra.

¹⁸ Jonathan Dove, *L'altra Euridice* (London: Edition Peters, 2006), 9.

10 Galleggiante (l'istesso tempo) ♩ = 56

73

qua, e a di là c'è... so-lo il fuo-ri Il reg - no di Plu - to - ne è
end... and be - yond is on - ly the Ouu - side This king - dom is the king - dom of

Hpsd

Th.

Vln I

Vln II

Vc I

Vc II

Db.

Musical Example 7

At Rehearsal 13, the orchestral texture changes. The harpsichord and theorbo interject in between Plutone's text about the various aerial aspects of his world. The most obvious overarching interpretive choice here is to simply emphasize the text according the natural inflection. As the orchestra interjects in between statements of the vocal line, the performer may choose to respond to each interjection as though actual objects and scenery are being visualized, through timbre shifts in each individual important word. As the tessitura in the vocal line steadily rises throughout this section, the orchestral pitches remain unchanged. The performer either can allow the voice to naturally increase in volume with the rising tessitura, or deliberately keep the volume the same. These choices either communicate increased emotion, or yet again, Plutone's current state of

hopelessness. During the final bars of this section, Plutone repeats his lament from earlier, except this time there are no slur markings on the word “Euridice”; additionally, the “O” which leads into her name is much shorter and travels straight up the implied A minor scale.

Dove has marked several major differences in the score between the lament and this repeated iteration of “Euridice” (see Musical Example 8). There is a slur marking through the entire “O,” and there is not one on “Euridice.” A dynamic difference of *fortissimo* and *piano* is also marked between the lament and her name. The performer must be careful to emphasize the differences in articulation, phrasing, and dynamics, as these contribute to Plutone’s mounting hopelessness and frustration with his circumstance. The most notable difference is the lack of slurs over “Euridice.” As Plutone continues to grow further removed from her, his vocal line becomes progressively less musical, a point that will be discussed in greater detail later in the chapter. The tessitura rises, and the character of the vocal line once again becomes more lyric and less declamatory. As Plutone’s anger mounts, the lyricism decreases accordingly, and the performer must sing each pitch somewhat *marcato*, being careful not to sing too *legato* at this point, so as to emphasize Plutone’s increasing physical and emotional distance from Euridice. If the performer chooses to sing more *legato* at this point, then the hopelessness in losing Euridice is delayed and decreased, as the lack of musicality in the vocal line corresponds with Plutone’s increased separation from Euridice (see Musical Example 8).¹⁹

¹⁹ Jonathan Dove, *L'altra Euridice* (London: Edition Peters, 2006), 16.

122

Largo *ff*

p

O Ah! E - u - ri - di - ce! E - u - ri - di - ce!
 O Ah! E - u - ri - di - ce! E - u - ri - di - ce!

Vln I *p* *f* *p*

Vln II *p* *f* *p*

Vc I *p* *f* *p*

Vc II *p* *f* *p*

Musical Example 8

MOVEMENT IV, "IL NOSTRO SOGNO"

The emotional arc of Movement 4 alternates between declamatory/factual, and earnest as Plutone describes his desires for expanding his and Euridice's kingdom. As the movement commences, Plutone's vocal line once again becomes declamatory, the tessitura falls, and the music uses only three pitches (E, G, and B). This limited palette is juxtaposed against the alternating chords in the orchestra. The declamatory section is relatively short, and leads into the movement's first lyrical passage spanning Rehearsals 17-19, containing some of the most significant content thus far, because it is the first lyrical music in which Plutone does *not* directly mention Euridice. While Plutone does speak of "our dream," this is the first time the music has suggested that Plutone has his own identity. From rehearsals 17-20, the orchestral articulation and color is wildly varied among the different instruments, and difficult to isolate one feature for juxtaposition in the vocal line. As such, the principal choice the performer has in this section is to differentiate between the declamatory and legato sections. When these sections are

clearly performed according to their respective, unique musical features, they celebrate the dream Plutone had for himself and Euridice, and continue to describe the beautiful world Plutone has fought so hard to expand. If interpreted without this distinction, the inevitable loss and hopelessness is made more prominent (see Musical Example 9).²⁰

16 Andante ♩ = 92

IV. Il nostro sogno
Our Dream

126

p *parlando*

I wan - ted life to ex - pand from the cen - tre of the Earth

lo vo - le - vo che la vi - ta si es - pan - - des - se dal cen - tro del - la Ter - ra

Vln I *p*

Vln II *p*

Vc I *p*

²⁰ Jonathan Dove, *L'altra Euridice* (London: Edition Peters, 2006), 17.

132 *Più mosso* $\text{♩} = 112$ 17 *mp ben cantante*

Già ve - de -
Thriv - - ing Plu -

Hpsd

Th.

Vln I

Vln II

Vc I

Vc II

Db.

Musical Example 9

At Rehearsal 20, the orchestral texture becomes much more sparse and chordal, and Plutone's vocal line once again returns to a strictly declamatory state, once again allowing for the juxtaposition present in preceding movements. The orchestral texture changes suddenly and markedly from Rehearsals 21-22. The harpsichord stands alone with quick, rhythmic interjections as Plutone affirms his and Euridice's dream of reaching the whole world with their majesty and achievement. The consonants and dynamics in the vocal line throughout this section may be altered to match the veracity of the harpsichord's interjections; these articulations further reinforce the determination with which Plutone is describing his and Euridice's endeavor to expand their kingdom. If

the articulation and volume in the voice are left relatively unchanged through this section, the importance of their vision will appear secondary to the thread of despair that unites the piece (see Musical Example 10).²¹

21

160 **Energico** *mf*

Clear - ly E - u - ri - di - ce was as con - vinced as I was

mf

Cer - to, an - che E - u - ri - di - ce e - ra con - vin - ta co - me me

Hpsd

163 *mf* **poco allargando** *f* **Energico**

che il pun - to cu - i do - ve - va - mo ten - de - re e - ra il cen - tro del - la ter - ra.

that the place from which we must launch our en - ter - prise was... the cen - tre of the Earth

Hpsd

Musical Example 10

At Rehearsal 22, the tessitura rises sharply when Plutone references making his and Euridice’s kingdom expand out of the center of the planet. This treatment of the tessitura is intriguing, because this is the first time that the vocal line responds in such a way to a text that directly references something other than Euridice. As the tessitura continues to ascend approaching Rehearsal 23, the performer may choose either to react to the interjections in the orchestra (which punctuate Plutone’s thoughts about his and Euridice’s vision), or to sing the line purely and unchanged. These punctuations

²¹ Jonathan Dove, *L'altra Euridice* (London: Edition Peters, 2006), 21.

contribute to the emotional crescendo occurring in Plutone’s thoughts and recollections. As Dove writes a dramatic rise in the vocal tessitura, the inevitable increase in volume will occur, but the performer may also add the element of increased ring²² in the sound to further enhance the emotional surge (see Musical Example 11).²³

Musical score for Musical Example 11, starting at measure 170. The tempo is marked 'Allegro' with a quarter note equal to 138 (♩ = 138). The vocal line features a series of triplets. The lyrics are: 'Do-ve - va - mo in - co-min-cia-re a ren-der la Ter-ra vi-ven - te, dal su - o nu - cle - o ir - ra - di - But we had to start mak-ing e - ve - ry part of our u - ni-verse vi - brant from its nu - cle - us so that our'. The orchestration includes Harpsichord (Hpsd), Violin I (Vln I), Violin II (Vln II), and Violoncello I (Vc I). The Hpsd and Vc I parts are marked with *sfz* (sforzando). The Vln I and Vln II parts are marked with *pizz.* (pizzicato) and *sfz*.

Musical Example 11

MOVEMENT V, “IL VIAGGIO”

“Il viaggio” or “The journey” is the longest movement thus far, and it is also the longest movement in the opera. The length of this movement is important in two ways. First, it contains the most variety in orchestration, therefore offering the greatest opportunity for the performer to alter the vocal line in order to communicate alternative facets of the narrative. Second, it automatically creates, through sheer amount of musical material, increased importance for Plutone’s losing Euridice. The narrative content of

²² For my purposes here, “ring” is defined as an increase in overtones by vocal tract manipulation.

²³ Jonathan Dove, *L'altra Euridice* (London: Edition Peters, 2006), 21.

this movement is comprised of Plutone's and Euridice's ascending through the lower world to the upper, descriptions of the surrounding terrain as it changes during their ascent, and Plutone's catastrophic loss as Euridice is seduced by Orpheus' music. At the outset of the movement, the performer should pay close attention to Plutone's "Euridice" at Rehearsal 23, and again at Rehearsal 24, as both iterations change slightly from the preceding ones, foreshadowing Euridice's change of heart and her abandoning of Plutone. For the first time, the end of the motive ascends rather than descends. In addition, this is the first time that the motive has ended on a C natural, rather than a B natural, and the final rhythms are shortened. Together, these three small changes illustrate Euridice's leaving of Plutone to join the outer/upper world. The first two iterations of the changed motive are marked with a crescendo over the penultimate and final pitches, while the third iteration is marked with a decrescendo. The first two are hopeful of a new life, and the third signifies Plutone's first suspicions of Euridice's leaving him. As stated before, the performer has a responsibility here. While the first two iterations of the changed motive have no written differences in dynamics, a difference in delivery is critical to the third; the performer either can sing the second motive louder, setting up a more marked contrast between the second and third iterations, or softer, achieving the feeling of a gradual loss of hope. The difference in dynamics among the three iterations also juxtapose them to the relentless orchestration which accompanies, thereby firmly anchoring the communication in Plutone's hopes and loss (see Musical Example 12).²⁴

²⁴ Jonathan Dove, *L'altra Euridice* (London: Edition Peters, 2006), 23-24.

- ce - - - sa E - u - ri - di - - ce! E - u - ri - di - - - ce!
- cen - - - ded E - u - ri - di - - ce! E - u - ri - di - - - ce!

Hpsd *pp*

Th

Vln I

Vln II

Vc I

Vc II

Db *arco* *pp* *pp*

189

The image shows a page of a musical score for rehearsal mark 189. At the top, the number '189' is printed. Below it, the vocal line for Plutone is written in a bass clef. The lyrics are 'E - u - ri - di - ce!' on the first line and 'E - u - ri - di - ce!' on the second line. The vocal line begins with a rest, followed by a series of notes that ascend in pitch. The orchestral accompaniment includes a Harpsichord (Hpsd) with a treble and bass clef, a Trombone (Th.) with a bass clef, Violin I (Vln I) with a treble clef, Violin II (Vln II) with a treble clef, Violoncello I (Vc I) with a bass clef, Violoncello II (Vc II) with a bass clef, and Double Bass (Db.) with a bass clef. The score is divided into three measures. The first measure contains the vocal line and the beginning of the orchestral accompaniment. The second measure contains the vocal line and the continuation of the orchestral accompaniment. The third measure contains the vocal line and the continuation of the orchestral accompaniment. The tempo is marked '3/2'. The dynamics are marked 'sf' (sforzando) and 'p' (piano).

E - u - ri - di - ce!
E - u - ri - di - ce!

Hpsd

Th.

Vln I

Vln II

Vc I

Vc II

Db.

Musical Example 12

Between Rehearsals 28 and 30, Plutone's vocal line is, as usual, declamatory and non-lyrical, but does ascend in pitch slowly as the journey makes its way upward towards the surface. This is the first time that Plutone's vocal line responds to the trajectory of his and Euridice's journey and reflects the direction/progression of travel. However, the response of the vocal tessitura is also coupled with the least lyrical vocal content to this point. Later, as Plutone continues to lose his hold on Euridice, his vocal line is robbed of

any musical content whatsoever; the musicality is replaced with rhythmic speech. In this instance, the performer has two options: 1) to play with the technique of *Sprechstimme*²⁵ from Rehearsals 28-30, in order to emphasize Plutone's loss of his musical abilities as Euridice is taken from him, or 2) to lean into the pitches and emphasize each of them with the feeling of *marcato*, illustrating Plutone's desperate hold onto the hope that he will be able to keep Euridice. Both approaches are reinforced by the constant quarter-note pulse in the orchestra (see Musical Example 13).²⁶

²⁵ *Sprechstimme* refers to the practice of semi-pitched singing, codified in the music of Arnold Schoenberg.

²⁶ Jonathan Dove, *L'altra Euridice* (London: Edition Peters, 2006), 26-27.

28

Ma og-ni in-fil-tra-zi-o-ne che a -
But ev-ery drop of in-fil-tra-tion that un -

mp sub.

mp sub.

mp sub.

mp sub.

mp sub.

mp sub.

mp sub.

mp sub.

mp sub.

mp sub.

27

29

219

- pri - va la su - a vi - a ver - so l' in - ter - no scal - za - va dell' al - tro
- co - vered a means of ac - cess to - wards the in - side ob - struc - ted some o - ther

Hpsd

Th.

Musical Example 13

From Rehearsals 30-34, the voice tacets for another extended passage. At Rehearsal 34, eighth note triplet figures signify the enveloping of Plutone and Euridice by the surrounding earth and rock. Juxtaposed against these triplets, Plutone’s vocal line remains in straight eighth notes, unwaveringly describing the scene around him. In this section, the performer has the choice either to sing *marcato* and absolutely non-*rubato* in order to emphasize the whirling triplets and Plutone’s seemingly unaffected response, or to vary the lengths and colors of each eighth note in order to convey the excitement of their journey (see Musical Example 14).²⁷

255

Ve - ni - va - mo av - vol - ti dall' on -
 We were quick-ly en - vel - oped in the

Hpsd

Vln I *poco f* *p* *sim.*

Vln II *poco f* *p* *sim.*

Vc I

Vc II *pizz.*

Db. *pizz.*

Musical Example 14

Rehearsals 38 and 39 repeat almost identical music as Plutone sings of his and Euridice’s being thrown about on their journey toward the surface, but this is yet another example of

²⁷ Jonathan Dove, *L'altra Euridice* (London: Edition Peters, 2006), 30.

Dove using opposites and juxtaposition to emphasize the reversal of the mythology. The two structural differences between the iterations of this music occur in the following ways: 1) the ascending interval is changed from a 3rd to a 4th, and 2) the final two pitches are reversed in direction. The performer can emphasize this second difference by altering the vocal timbre or volume level when the final interval is approached. The performer can also choose to mimic the quality of the harpsichord's glissando, further drawing out the atmospheric qualities (see Musical Example 15).²⁸

278

- res - - - tre
- rec - - - tion

Hpsd
ff
gliss
gliss
gliss
gliss

Th.
open string gliss
ff

Vln I
trem.
ff
p

Vln II
trem.
ff
p

Vc I
ff
p

Vc II
ff
p

Db.
ff

Musical Example 15

²⁸ Jonathan Dove, *L'altra Euridice* (London: Edition Peters, 2006), 33.

For the first time in the piece, at Rehearsal 40, the voice and the orchestra share a short moment of homophonic texture as Plutone describes the layers of the earth through which he and Euridice have passed. This texture lasts only two bars before the orchestra drops away and Plutone sings *a capella*. In the English translation, the emergence of the *a capella* section occurs on the word “open.” In the original Italian, the word is “meati”: this word translates literally as “an opening in the body,” and possesses an anatomical, living connotation. This being the case, Plutone is speaking of his world as a living, breathing entity. When the homophonic section occurs simultaneously with this text, the performer has the choice to match timbre and articulation with the orchestra, acting as one “living” unit, or to remain unchanged and unyielding, further entrenching the hopelessness of Plutone’s plight (see Musical Example 16).²⁹

²⁹ Jonathan Dove, *L'altra Euridice* (London: Edition Peters, 2006), 35.

40
289

p sotto voce
ne - gli stra - ti mi - ne -
in the met - al - lur - gic

Vln I pizz. *p*
Vln II pizz. *p*
Vc I pizz. *p*
Vc II pizz. *p*
Db. pizz. *p*

41
294

cupo
- ra - li si a - pri - va - no me - a - ti e
stra - ta we could see fresh cha - sms o - pen and

Th. *pp*
arco

Vln I *pp misterioso*
arco

Vln II *pp misterioso*
arco

Vc I *pp misterioso*
arco

Vc II *pp misterioso*
arco

Db. pizz. *pp misterioso*
arco

Musical Example 16

Approaching Rehearsal 44, Plutone's vocal line begins to take on an almost willfully ignorant tone, as he and Euridice burst through from the underworld to the surface of the earth. The lack of melodic character in Plutone's vocal line, as well as its deliberately white-note palette, is about to be juxtaposed against an entirely new factor as Orfeo enters. The chord that is played directly before Rehearsal 44 is essentially E minor,

which although tonally unspecified until now, seems to serve a relatively “dominant” function, leading into the chromaticism at Rehearsal 44. The vocal line provides the 3rd and 5th of the chord, as the orchestra only plays a unison E natural in octaves. The 3rd and 5th may be sung with light accents in order to emphasize the journey towards chromaticism in Rehearsal 44, or they may be sung *molto legato* and *tenuto* in order to delay the shift away from the restricted white-note palette (see Musical Example 17).³⁰

Musical Example 17

As previously mentioned, up to this point, both Plutone’s vocal line and the orchestral parts used only white-note pitches, signifying that Plutone and Euridice were still in their world, both in location and thought. At Rehearsal 44, a *tutti* tacet occurs prior to the orchestra’s next entrance, then suddenly the music bursts into a rhythmically active, accidental-ridden section. Throughout the piece, Plutone’s music is almost entirely restricted to a white-note palette, both when he is developing the narrative, and when he is talking about other characters, but the lyricism of his vocal line changes depending on what he is referencing. Free alternation between the new chromatic pitches and the

³⁰ Jonathan Dove, *L'altra Euridice* (London: Edition Peters, 2006), 37.

former white-note palette is used here, achieving both a sense of indecision, and a sense that Plutone and Euridice are not fully aware of what has occurred (see Musical Example 18).³¹

331 *p dolce*

E - u - ri - di - ce ap - pe - na ve - de - va so - pra di
 E - u - ri - di - ce, as soon as she saw far o - ver our

Hpsd

Vln I

Vln II

Vcl

Vcl II

Musical Example 18

As their journey continues, the chromatic content of both the orchestra and Plutone's vocal line increases steadily: at Rehearsal 48, the C sharps become D flats, and the G sharps become A flats, signaling a shift to an entirely new key as well as a new event in the story. Plutone's vocal line changes dramatically as he sings his longest sustained note thus far, rivaling the duration of even some of the longer sustained notes in the orchestra.

³¹ Jonathan Dove, *L'altra Euridice* (London: Edition Peters, 2006), 38.

The more crescendo and decrescendo the performer can employ, the greater the emphasis will be on the penultimate locale in the narrative (see Musical Example 19).³²

Musical Example 19

From Rehearsal 52 to 54, the recent chromaticism is abandoned, and Plutone’s vocal line returns to its previous, non-lyrical state. For a brief moment, Plutone returns to his world and his thoughts. Then, the articulation, key, and melodic character change completely when Orpheus enters at Rehearsal 54. Now, the soprano saxophone enters, “singing” Orpheus’ song of seduction to Euridice. Until this point, even the more melodic, lyrical passages in both the voice and orchestra were either arpeggiated or

³² Jonathan Dove, *L'altra Euridice* (London: Edition Peters, 2006), 42.

scalar. However, with Orpheus's entrance, freely composed melodies are heard for the first time. Also, Dove could have chosen to continue using "white keys" for Plutone's line, but instead, he chose to change the palette, submitting it to the new environment, Orpheus' entrance, and the location of the surface world. Plutone's response to Orpheus' wildly melodic entrance is to vanish. Plutone can hardly occupy the same space as Orpheus, and so he chooses to remove himself. This is evident in the absence of lyricism in Plutone's vocal line, and is further illustrated in the fact that his vocal line is only declamatory when he is referencing Euridice. His only love, and only melodic content, is strictly wrapped up in his relationship with Euridice. When she is taken from him and shown lovelier, more melodious music, Plutone loses his ability to make it for her (see Musical Example 20).³³

³³ Jonathan Dove, *L'altra Euridice* (London: Edition Peters, 2006), 45.

54
Andante con fantasia,
quasi improvvisando - come una seduzione

395 **Largo**

S. Sax. (off-stage)

f *rapido*

l'a - ria az - zur - ra Fu in quel mo - men - to che scat - tò l'in - si - dia
Air that was a - zure At that ve - ry mo - ment, the trap was sprung

Vln I *molto*

Vln II *molto*

Vc I *molto*

Vc II *molto*

399

S. Sax. (off-stage)

mp *f* *p legato* *accarrezzevole*

55 (quasi accel.)

407

S. Sax. (off-stage)

mf *mp* *f* *6* *incalzando*

413

S. Sax. (off-stage)

molto accelerando

Musical Example 20

Shortly after this section is completed, the five-sharp key signature is replaced by the original key signature. At Rehearsal 59, Dove completely flips the character of Plutone's line, writing it on the opposite spectrum of lyricism and the complicated key signature; he does not even allow Plutone to sing discernable pitches, but instead restricts his line entirely to speech-level content. As Plutone loses Euridice, he loses his ability to sing. As

Orpheus gives his music to Euridice, Plutone loses the ability to offer her his own music (see Musical Example 21).³⁴

49

59 Moderato con moto ♩ = 108

443
Ob. (off-stage) *f*

of the cra - ter I ma-naged to hear a cry her cry

del cra-te - re ri - u - sci - i u - di - re un gri - do il gri-do di lei

Th.

Vln I *ffp intenso* (sempre sul pont.)

Vln II *ffp intenso* (sempre sul pont.)

Vc I *ffp intenso* (sempre sul pont.)

Vc II *ffp intenso* (sempre sul pont.)

Db.

Musical Example 21

Throughout this section, Euridice and Orpheus “sing” a duet over both the orchestra and Plutone’s explanation. Not only does Dove remove Plutone’s melodic content, but he also writes the orchestral parts with no discernable rhythms. The combination of these two characteristics and their concurrence with one another creates a unique opportunity to color Plutone’s pitchless speech and play somewhat freely with the notated rhythms. Either of these choices would, again, bring Plutone’s emotions to the surface. If the

³⁴ Jonathan Dove, *L'altra Euridice* (London: Edition Peters, 2006), 49.

performer chooses to speak in a non-inflected way and in precise rhythms, it emphasizes the facts more than the emotions (see Musical Example 22).³⁵

461

Ob. (off-stage)

S. Sax. (off-stage)

scen-den-do le pen-di-ci es-ter-ne del vul-ca-no
while slid-ing down the ou-ter slopes of the vol-ca-no

Vln I

Vln II

Vc I

Vc II

molto

molto

molto

molto

Musical Example 22

Near the end of this movement, Plutone sings another lament, and at Rehearsal 64, Plutone sings “Euridice.” Here, for the first time “Euridice” contains the chromatic pitches of Orpheus’ and Euridice’s music, rather than being sung on strictly white notes. In this instance, Euridice is part of the fabric of the narrative, rather than the subject of Plutone’s lament. Plutone’s emotional surge has reached its highest point, having sprung from the speech-level material earlier in the movement. The more lyricism and legato the performer can achieve, the more spectacular this moment in the narrative can become, especially when juxtaposed to the earlier material (see Musical Example 23).³⁶

³⁵ Jonathan Dove, *L'altra Euridice* (London: Edition Peters, 2006), 51.

³⁶ *Ibid.*, 53.

469

Ob. (off-stage)

S. Sax. (off-stage)

lunga

rall.

E - u - ri - di - - - ce!
E - u - ri - di - - - ce!

Hpsd

Th.

Musical Example 23

MOVEMENT VI, "LA PERDITA"

This sixth movement begins with a second homophonic section between the orchestra and the voice, as Plutone regrets his inability to save Euridice from being lured and trapped by Orpheus. Shortly following this homophonic section, "Euridice" is sung with absolutely no melody, signaling her complete separation from Plutone and her integration into Orpheus' world. If sung with equal articulation, the line contributes to the loss of emotion present in Plutone's story, and if sung with attention to the natural inflection, it could imply that Plutone is hanging on to the remnants of his attachment to Euridice. In

contrast with the end of the preceding movement, the performer has the option to sing “Euridice” with no syllabic text inflection. In doing so, the hopelessness and loss is emphasized against the final emotional burst at the end of the preceding movement (see Musical Example 24).³⁷

55

Musical Example 24

This movement is the shortest thus far; it ends with Plutone’s vocal line and the orchestra trading musical material, yet never sounding together. Dove has painted a picture of Plutone’s heart beating more and more slowly as he loses Euridice. The vocal line is marked “cupo,” meaning “gloomy.” As this section comes to a close, the tempo can be slowed in an attempt to delay the loss Plutone is experiencing and literally decrease the

³⁷ Jonathan Dove, *L'altra Euridice* (London: Edition Peters, 2006), 55.

speed and intensity of Euridice’s separation. Alternately, a slight accelerando would emphasize the inevitability of her departure (See musical example 25).³⁸

493

pp *cupo*

e - ra fal - li - to e - ra fal - li - to
en - ded in fai - lure en - ded in fai - lure

Vln I *pizz.* *pp*

Vln II *pizz.* *pp*

Vc I *pizz.* *pp*

Vc II *pp*

Db. *pp*

Musical Example 25

MOVEMENT VII, “IL CERCARE”

Plutone begins to sing of rescuing Euridice at Rehearsal 67, over sparse orchestral accompaniment occurring only in small, chordal spurts, similar to that which is found in Rehearsal 22 (see Musical Example 11), as well as the writing that occurs just prior to this movement. If wanting to unify the various movements, the performer should be mindful to match the timbre and articulation to these previous sections; alternatively, the performer can vary the articulation and timbre to distinguish the current events in the story, separating them from those that came before (see Musical Example 26).³⁹

³⁸ Jonathan Dove, *L'altra Euridice* (London: Edition Peters, 2006), 57.

³⁹ *Ibid.*, 58.

500

sal - var - - la dall' in - fer - no di quell' a - ria vib - ran - te di quel suo - no di quel can - to
 to save her from the hor - ror of the air that vi - bra - ted from those sound - waves from that sing - ing

Hpsd

Th.

Vln I

Vcl

Db.

Detailed description: This is a musical score for rehearsal 500. It consists of five staves. The top staff is the vocal line, written in bass clef with a 3/4 time signature. It contains the lyrics: "sal - var - - la dall' in - fer - no di quell' a - ria vib - ran - te di quel suo - no di quel can - to" and their English translation: "to save her from the hor - ror of the air that vi - bra - ted from those sound - waves from that sing - ing". The piano accompaniment (Hpsd) is in treble and bass clefs. The timpani (Th.) part is in bass clef with a 3/4 time signature and includes fingerings (5, 3, 1) and dynamics (f). The strings (Vln I, Vcl, Db.) are in their respective clefs and are mostly silent in this section.

Musical Example 26

The vocal line climbs steadily from Rehearsal 68 to 69, mirroring Plutone’s increased efforts to gather lava around him in order to save Euridice and mount towards “the surface.” The juxtaposition of the vocal line in duple and the orchestra in triple may again be emphasized here, just as it was at Rehearsal 34, as Plutone sang about Euridice and himself being surrounded by a torrential display of lava and earth. Just as before, the performer has the option either to match the timbre and articulation to unify these features, or to use new interpretive choices to propel the story and current emotion (see Musical Example 27).⁴⁰

⁴⁰ Jonathan Dove, *L'altra Euridice* (London: Edition Peters, 2006), 59.

68 Andante con moto ♩ = 92

503

Sal-var - la! Spia - vo il rac - cog - lier - si del - la
to save her! I fo - cussed on the gath - er - ing of the

Hpsd *f*

Th. *f* *pp*

Vln I (pizz.) *f*

Vln II (pizz.) *f*

Vc I (pizz.) *f* arco *pp* Sostenuto

Vc II (pizz.) *f* arco *pp* Sostenuto

Db. (pizz.) *f* arco *pp* Sostenuto

508

la - va nel - le ca - ver - - ne - - vul - ca - ni - che
la - va fill - ing the vol - - ca - - nic ca - vi - ties

Hpsd *mf*

Th.

Vln I (pizz.) *mf*

Vln II (pizz.) *mf*

Vc I arco *mf*

Vc II arco *mf*

Db. arco *mf*

accelerando poco a poco

Musical Example 27

From Rehearsal 70 to 71, Plutone sings the “Euridice” motive four times, however the pitches are altered from those at the beginning. For a third time, the motivic material is repeated as the piece begins to conclude. The repeated material may be sung in a way that links it to the earlier iterations, or it may be sung in such a way as to isolate it from the rest of the piece (see Musical Example 28).⁴¹

The musical score for Musical Example 28 consists of several staves. At the top, a vocal line (Plutone) is shown with lyrics:
 - di - - - - ce! E - u - ri - di - - ce, E - u - ri - di - - ce, E - u - ri -
 - di - - - - ce! E - u - ri - di - - ce, E - u - ri - di - - ce, E - u - ri -
 Below the vocal line are staves for Harp (Hpsd), Trombone (Th.), Violin I (Vln I), Violin II (Vln II), Viola (Vc I), Violoncello (Vc II), and Double Bass (Db.). The instrumental parts feature complex rhythmic patterns, including triplets and sixteenth-note runs. Performance markings such as *cresc.* and *sempre Sostenuto* are present throughout the score.

Musical Example 28

A unique glissando figure exists from Rehearsal 71-74, juxtaposed against Plutone’s relentlessly sustained pitches above. Dove uses this glissando figure to illustrate the changing landscape. When viewed in contrast with Plutone’s sustained line, the performer has two options: 1) intensifying the ring in the voice to stubbornly fight against

⁴¹ Jonathan Dove, *L'altra Euridice* (London: Edition Peters, 2006), 61.

the transforming landscape, or 2) maintaining or diminishing the ring to paint the loss of Euridice to Orpheus (see Musical Example 29).⁴²

64

73
545

so - pra il Ve - su - - - - vi - o
high a - bove Ve - su - - - - vi - us

Hpsd
Th.
Vln I
Vln II
Vc I
Vc II
Db.

Musical Example 29

The orchestra persists with the triplet figures from Rehearsal 75 to 76. Sixteenth-note figures in ascending scalar patterns alternate with short, chordal bursts of sixteenth notes. Plutone finally reacts to the current circumstances; he sings the word “running”, breaking into the “Euridice” lament leading up to Rehearsal 77. Because the vocal line is finally similar in rhythms and articulation to the orchestral accompaniment, the performer now has the option to sing these figures non-lyrically, somewhat staccato and dry,

⁴² Jonathan Dove, *L'altra Euridice* (London: Edition Peters, 2006), 64.

communicating Plutone's emotional resolve, or to connect them in a more *legato* way, even adding an element of *portamento* or *glissando*, emphasizing his mounting exhaustion (see Musical Example 30).⁴³

66

The image displays a page of a musical score, numbered 66. It features a vocal line at the top and several instrumental staves below. The vocal line includes the lyrics: "tem-pli di mar-mo / glit-ter-ing tem-ples" followed by "Cor-re-vo! / Run-ning!" repeated twice. A rehearsal mark "76" is enclosed in a box above the vocal staff. The instrumental parts include Harpsichord (Hpsd), Trombone (Th), Violin I (Vln I), Violin II (Vln II), Violoncello I (Vc I), Violoncello II (Vc II), and Double Bass (Db). The score is written in a 2/4 time signature and shows a key change to five sharps.

Musical Example 30

The key then changes back to five sharps, reintroducing Orpheus and Euridice's duet in the soprano saxophone and oboe. The more lyrical the duet becomes, the less musical and lyrical Plutone's line grows. An extended duet section between the soprano saxophone and oboe continues from Rehearsal 77 to Rehearsal 80. From Rehearsal 77 to just before Rehearsal 84, Plutone's vocal line alternates between rhythmic, non-pitched

⁴³ Jonathan Dove, *L'altra Euridice* (London: Edition Peters, 2006), 66.

speech, and strong, lyrical declarations. Any time either Euridice or Orpheus is heard, Plutone’s music ceases entirely and instead becomes rhythmic speech. Conversely, when Euridice or Orpheus’ music ceases, Plutone’s music resumes, further reinforcing the idea that Plutone and Orpheus’ music cannot exist in the same space. Once again, the performer has the option to sing and speak with exaggerated inflection, emphasizing the emotional content, or to remove inflection and simply communicate the facts of the situation (see Musical Example 31).⁴⁴

The image shows a musical score for Musical Example 31. It consists of several staves. The top staff is for the Saxophone (S. Sax. (off-stage)), starting at measure 629. The vocal line is written below the saxophone staff, with lyrics in Italian and English. The Italian lyrics are: "stan - za la lu - ce e i suo - ni u - no strim - pel - li - o di chi - tar - re...". The English lyrics are: "cham - ber the bright - ness and the noi - ses The strum - ming of e - lec - tric gui - tars...". The saxophone part includes a dynamic marking of *ff* and the instruction *ruvido, gridando*. The instrumental parts include Violin I (Vln I), Violin II (Vln II), Violoncello I (Vc I), Violoncello II (Vc II), and Double Bass (Db.).

Musical Example 31

Directly before Rehearsal 84, both the pitch and rhythmic content vanish, and are replaced by a non-rhythmic, non-melodic text. At this moment, Plutone loses sight of Euridice forever, and retreats. This is another instance where the performer can remain

⁴⁴ Jonathan Dove, *L'altra Euridice* (London: Edition Peters, 2006), 72.

within the strict confines of the music, speaking the text almost lifelessly (see Musical Example 32).⁴⁵

642

Ob. (off-stage) *mf*

Hpsd *pp*

Th. *p*

Vln I *p sub.* senza vib.

Vln II *p sub.* senza vib.

Vc I *p sub.*

84 Largo ♩ = 52

Contro questo muro sonoro la lava si fermò
Against this wall of sound the lava stopped

Io feci ancora un movimento verso Euridice
I made one more movement towards Euridice

Ma lei era sparita - sparito il suo rapitore: non riuscivo più a distinguere lei né il suo canto.
But she had vanished - vanished too her abductor: I could no longer distinguish her, nor her song

Mi ri-ti-rai, tor-went
So I with-drew went

Musical Example 32

Rehearsals 85-86 contain one final plea/lament from Plutone, as he calls out to Euridice. In juxtaposition with the emotionless text that directly precedes this lament, the performer should sing with as much *legato* as possible; additionally, the performer has the option to bend the pitches in order to exaggerate the *legato* in the line (see Musical Example 33).⁴⁶

⁴⁵ Jonathan Dove, *L'altra Euridice* (London: Edition Peters, 2006), 75.

⁴⁶ *Ibid.*, 76.

85

650 *sotto voce, con tenerezza*

E - u - ri - di - ce! E - u - ri -
 E - u - ri - di - ce! E - u - ri -

Hpsd *pp*

Th. *pp*

Vln I *pp*

Vln II *pp*

Vc I *pp*

Vc II *pp*

Musical Example 33

The music from Rehearsals 2-4 returns at Rehearsal 86, as Plutone once again laments the outer world's ignorance about the true happenings between Euridice, Orpheus, and himself. This iteration should be sung as it was at Rehearsal 2, in order to unify the piece and bring the music to a dramatic conclusion. If not sung in the same manner as before, the piece ends without emotional resolution which, in one sense, is a prominent feature in the final moments of the text. From Rehearsal 90 to the end, Plutone pleads with the audience to tell him if they hear anything of Euridice's music. Each time the word "ditemi" occurs, it should be sung increasingly *marcato*, in keeping with

Plutone's rising desperation to hear of Euridice's ultimate fate (see Musical Example 34).⁴⁷

The image shows a musical score for measures 706-709. It features two vocal staves in bass clef and three instrumental staves (Vln I, Vln II, and Vc I) in treble clef. The key signature has one flat (B-flat) and the time signature is 4/4. The vocal lines are in Italian. The first vocal line has the lyrics: "si - - lent mu - sic of the e - le - ments Tell me!". The second vocal line has the lyrics: "mu - si - ca si - len - zio - sa deg - li' e - le - men - ti Di - te - mi!". The instrumental parts provide harmonic support, with the strings playing sustained notes and the violins playing a melodic line. The tempo/mood marking "con urgenza" appears above the vocal staves in measures 708 and 709.

Musical Example 34

⁴⁷ Jonathan Dove, *L'altra Euridice* (London: Edition Peters, 2006), 81.

CHAPTER III – CONCLUSION

Since its origin, the Orphean mythology remains a constant subject of literary speculation, having been studied from a variety of perspectives. It is one of the most frequently set stories in the operatic/classical music canon, having become a kind of “blueprint” for operatic composition, dating back to the Florentine Camerata in the 16th century.⁴⁸

“The meaning Orpheus and Eurydice have for the men of any age is largely conditioned by the way in which that age uses myth. The myths of primitive peoples are often reclassified as myth proper (an explanation of natural phenomena), legend (the forerunner of history) and folklore (a purely imaginative narration).”⁴⁹

Lee goes on to specify the ways in which this particular mythology was important to the ancient world: i.e., as the teller of an “eternal struggle of elemental forces,” “the legendary power of a great civilizer,” and of “a tragic love story.”⁵⁰ Lee expands on these more abstract themes, describing them as being rooted in the timeless principles of “life, death, and rebirth; the all-compelling power of poetry and song; the tragic destruction of love and beauty when human emotion is not properly controlled.”⁵¹ Lee finishes the introduction of his article with specific large-scale cinematic and literary manifestations and adaptations of the Orphean mythology, citing its importance in the modern communicative canon.⁵² Helen Sword also observes several important themes in the

⁴⁸ Owen Lee, “Orpheus And Euridice: Some Modern Versions,” *The Classical Journal* 56, no. 7 (April 1961): 307, accessed May 25, 2015, <http://www.jstor.org/stable/3294869>.

⁴⁹ Ibid.

⁵⁰ Ibid.

⁵¹ Ibid., 308.

⁵² Ibid.

Orphean mythology, as well as connections between these themes and their application in a variety of literary situations. She says, “Even in its earliest known versions, the Orpheus myth encompasses nearly half a dozen archetypally potent situations, and the range of its associations swells with each generation’s retellings.”⁵³ Sword discusses a number of these archetypal situations, including Orpheus as mystical priest, consummate poet, musical charmer, and overambitious quester.⁵⁴ She also notes that the mythology encompasses many themes of gender conflict, and that Maurice Blanchot regards Euridice as “the nocturnal center at the core of all artistic endeavor.”⁵⁵ Sword continues to make comparisons between the Orphean mythology and other works of art on several levels, including literary archetypes and psychological factors.⁵⁶ *L’altra Euridice* contains all the themes of the original mythology, while introducing a number of new ones at the same time. It stands alongside a multitude of other adaptations, including Monteverdi’s and Offenbach’s, as well as modern tellings such as Ricky Ian Gordon’s song cycle. Because of its unique orchestration, it fuses Renaissance and Baroque elements, and fuses them with 20th and 21st-century elements. It is a unique work in that it belongs firmly in no one camp or tradition, but freely uses style characteristics from multiple eras, which adds to its timeless importance in the musical and literary canon.

⁵³ Helen Sword, “Orpheus and Eurydice in the Twentieth Century: Lawrence, H.D., and the Poetics of the Turn,” *Twentieth Century Literature* 35, no. 4 (1989): 407-28, <http://www.jstor.org/stable/441894> (accessed March 13, 2018).

⁵⁴ *Ibid.*, 407-408.

⁵⁵ *Ibid.*, 408-409.

⁵⁶ *Ibid.*, 409.

This version of the mythology presents a challenge to the traditional setup by reversing the hero and villain roles in Plutone and Orpheus. In this reversal, an entirely new set of principles and questions are presented, such as betrayal and ignorance, contained in Plutone's accusations that Euridice was stolen from him, and the outside world's ignoring the truth of those events. In the current climate of operatic performance, the unique synergy of traditional elements and new philosophical considerations in this version is extremely appealing. Opera companies across the nation are turning to a mixture of traditional repertoire, musical theater, and newly-composed works to present to their audiences. New stories are being told. A prime example of this is the new opera "As One," which tells the story of a transgendered woman, prompting many companies around the country to undertake this production in an attempt to appeal to increasingly diverse audiences.⁵⁷ Old stories are also being continually reinterpreted and restaged with fresh facades, such as Minnesota and LA Opera's new version of Mozart's "The Magic Flute."⁵⁸ Similarly, this version of the Orphean mythology retells the story in a new way, but maintains the themes of love, fidelity, and the power of music.

Not only is the mythology (and this version in particular) important, but also, as stated in chapter one, so is the work of Jonathan Dove. His work is performed all over the world in major houses and smaller festivals. In particular, this work incorporates several elements that have been in a state of revival in the classical music community for the past several years, such as chamber opera, classic mythology, and reinterpretations of

⁵⁷ "As One," American Opera Projects, accessed December 11, 2017, http://www.aopopera.org/AsOne/#asone_performances.

⁵⁸ Anthony, Michael. "Music." Star Tribune. November 17, 2015. <http://www.startribune.com/minnesota-opera-revives-its-hit-magic-flute-at-ordway-center/350198881/>.

that same mythology. The fusion of ancient mythology, a 20th- century retelling, Baroque and modern instrumentation, and 20th-century extended vocal techniques creates a unique work of art that is worth further exploration. Many of the more successful classical music organizations/entities are separating themselves from a purely traditional canon during their performance seasons. A significant number of the largest opera companies and symphonies in America are experiencing tremendous financial and creative difficulties, leading to the establishing of a greater number of smaller companies who are performing chamber versions of classics, as well as commissioning new works.⁵⁹ Now, more than ever, there is a significant need for new works and more intimate venues to introduce people to classical music and opera. Innovative, approachable stories and venues must supplement the grandiose spectacle of traditional opera.⁶⁰ Organizations such as Des Moines Metro Opera, and LA Opera, are programming seasons with combinations of traditional works, new works, and traditional works presented in new, innovative ways. The intimate size of the orchestra in Dove's *L'altra Euridice* allows for this work to be performed in more intimate settings, and the scope of the story and associated imagery could also be adapted to a larger house with more elaborate staging and sets. The interpretation that the performer chooses to take is intimately connected to the way this composition could be presented on a stage. The versatility and content of *L'altra Euridice* allows for a range of presentations, which makes it able to be adapted to a variety of performance spaces and audiences. Its appeal ranges from classical

⁵⁹ While there are a number of companies across the country that are doing this, a few to note are LoftOpera, New Camerata Opera, Port Opera, and Bare Opera, all based in Manhattan.

⁶⁰ Fred Plotkin, "Operavore," wqxr, December 05, 2011, accessed December 11, 2017, <http://www.wqxr.org/story/174092-whats-ailing-opera-america/>.

mythology to modern European poetry, and from Baroque purists to 20th-century scholars. The spectrum of historical interpretations and modern sensibilities in this work are endless, and it contains elements that hold interest for a significant number of layperson audience members and scholars alike. Because of this unique combination of historically informed elements, original orchestration, and literary themes, it is my firm opinion that Jonathan Dove's *L'altra Euridice* deserves an important place in the 21st-century operatic performance canon.

APPENDIX A – Email Interview

Dear Cody,

I wasn't expecting these questions to come round again! Fortunately I still have my original answers from two years ago. This seems to have been a long journey for you. I hope all goes well.

In case it's useful, I'm adding an exchange I found from May 2016.

Best wishes,
Jonathan

Jonathan Dove

16 Minstrel Court
Teesdale Close
London E2 6PQ

020 7729 8438

On 10 Nov 2017, at 03:31, Cody Laun <operacody@gmail.com> wrote:

Mr. Dove,

Due to some further paperwork requirements for my dissertation, I need to send you a consent form that I am requesting that you sign, and am also requesting that you resubmit the answers to my earlier questions. Thank you again so much for your time and willingness to correspond. Attached you will find the consent form that I am requesting you sign and return, and below is the official list of questions.

1. Why did you choose Calvino's setting? What was it about his particular setting that drew you to it? As far as I can tell, his is the only setting written exclusively from the perspective of Pluto.

I was asked to make an opera out of Calvino's text by Adam Pollock, who created an opera festival in Tuscany called 'Musica nel Chiostrò' and was a friend of Calvino. He had read the story some twenty years earlier, and thought it would make a good opera. I had already written 'L'Augellino Belverde' for his festival, and was keen to work again in the magical mediaeval monastery in Batignano.

When I read the story, I found the descriptions of the underworld fascinating and inspiring. I imagined a huge orchestra conjuring up the vast subterranean caverns. But Adam envisaged something on a much smaller scale, to be part of an evening of Baroque laments. He offered a small ensemble playing period instruments. Eventually I realised that, if a highly-gifted dramatic baritone were singing the story, the orchestra might simply accompany him: he would carry the weight of the drama. Omar Ebrahim is such a performer, and he agreed to sing the role of Pluto.

The inversion of the familiar myth was appealing, presenting Orpheus as a villain and his music as diabolic, particularly as this piece would be performed alongside Monteverdi (although not his *Orfeo*). I adapted the story into a libretto, bringing the element of lament into prominence.

2. Related to the first set of questions, what was your goal in composing this piece? More specifically, what is it in the text that you hoped to convey through your musical adaptation? In my preliminary analysis, I found a great deal of symmetrical features. Is this an accurate description of what you were thinking?

What do you mean by symmetrical features? My goal was to tell the story as vividly as possible, using the forces available - and to convey the all-too-human distress of Pluto in search of his lost love.

3. Who would you say are your main compositional influences? I know that you studied with Robin Holloway at Cambridge, and his lineage, I believe, can be traced back to Alexander Goehr and eventually to Schoenberg and Messiaen. How would you describe their influences on your music? Are there other composers who have had significant influence on you? And is *L'altra Euridice* categorically different from your other operas?

Answering question 4 at the same time, I imagined writing something that would sound even older than the Baroque works that were to be included in the programme for the premiere. I deliberately restricted the palette to white notes for Pluto's music, and the opening triads suggest to me the ancient past. The major debt here is to Stravinsky's *Orfeo*, with its opening descending Phrygian harp scale.

I subsequently wrote two more small operas for similar instrumentation, to make a complete evening. The period instruments lent themselves to an Arabic sound-world for *La Dama ed il Pulitore di Damasco* and an earthy mediaevalism for a tale from Chaucer.

4. Finally, if I am not mistaken, there are quite a few prominent baroque features in both the orchestration and the vocal writing. How does this relate to your choosing the Orpheus myth, and specifically Calvino's setting?

(see above)

And here is my answer to your message from May 2016:

Dear Cody,

By all means, send a couple more questions.

Are you referring to the festival that commissioned the opera, Musica Nel Chiostro in Batignano? That came to an end in 2004. There is an archive audio recording of the premiere, and also of an English production in London. I am not aware of any video, or anything else that will help you imagine the staging! There was a further production in 2006, in the trilogy *Tales of Hope and Desire*, in Italy — with a different staging. Again, I am not aware of any visual recording.

The US premiere was in Rockport, Maine last year, in the Bay Chamber Concerts.

Best wishes,
Jonathan

APPENDIX B - IRB Approval Letter



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The project has been reviewed by The University of Southern Mississippi Institutional Review Board in accordance with Federal Drug Administration regulations (21 CFR 26, 111), Department of Health and Human Services (45 CFR Part 46), and university guidelines to ensure adherence to the following criteria:

- The risks to subjects are minimized.
- The risks to subjects are reasonable in relation to the anticipated benefits.
- The selection of subjects is equitable.
- Informed consent is adequate and appropriately documented.
- Where appropriate, the research plan makes adequate provisions for monitoring the data collected to ensure the safety of the subjects.
- Where appropriate, there are adequate provisions to protect the privacy of subjects and to maintain the confidentiality of all data.
- Appropriate additional safeguards have been included to protect vulnerable subjects.
- Any unanticipated, serious, or continuing problems encountered regarding risks to subjects must be reported immediately, but not later than 10 days following the event. This should be reported to the IRB Office via the "Adverse Effect Report Form".
- If approved, the maximum period of approval is limited to twelve months.
Projects that exceed this period must submit an application for renewal or continuation.

PROTOCOL NUMBER: 17101705
PROJECT TITLE: Finding Euridice: A Singer's Introduction to Jonathan Dove's L'Altra Euridice
PROJECT TYPE: Doctoral Dissertation
RESEARCHER(S): Cody Laun
COLLEGE/DIVISION: College of Arts and Letters
DEPARTMENT: Music
FUNDING AGENCY/SPONSOR: N/A
IRB COMMITTEE ACTION: Exempt Review Approval
PERIOD OF APPROVAL: 10/25/2017 to 10/24/2018
Lawrence A. Hosman, Ph.D.
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APPENDIX C – Permissions Letter



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Dear Dr. Cody Laun,

This letter grants you the right to include the following excerpts from Jonathan Dove's *L'altra Euridice* in your doctoral dissertation:

Pg. 1, mm 1-4	Pg. 21, mm 160-166 & 170-173	Pg. 37, mm 322-326	Pg. 58, mm 500-502
Pg. 3, mm 23-26	Pg. 23, mm 185-188	Pg. 38, mm 331-334	Pg. 59, mm 503-511
Pg. 4, mm 35-39	Pg. 24, mm 189-191	Pg. 42, mm 367-370	Pg. 61, mm 523-526
Pg. 5, mm 40-51	Pg. 26, mm 216-218	Pg. 45, mm 395-418	Pg. 64, mm 545-548
Pg. 7, mm 61-63	Pg. 27, mm 219-223	Pg. 49, mm 443-447	Pg. 66, mm 561-565
Pg. 9, mm 73-76	Pg. 30, mm 255-258	Pg. 51, mm 461-464	Pg. 72, mm 629-632
Pg. 16, mm 122-125	Pg. 33, mm 278-281	Pg. 53, mm 469-474	Pg. 75, mm 642-646
Pg. 17, mm 126-127 & 132-134	Pg. 35, mm 289-298	Pg. 55, mm 479-482	Pg. 76, mm 650-653
		Pg. 57, mm 493-497	Pg. 81, mm 706-709

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