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HELGI R. INGVARSSON

A GLACIER'S REQUIEM

2 EXCERPTS

THE OPEN SECTIONS

A GLACIER'S REQUIEM

A Glacier's Requiem is a music-drama written for soprano and ensemble sextet. The piece is in many ways a theatre of thought rather than of characters. With the soprano as the *Glacier's Avatar* we explore the effect of global warming on a glacier in western Iceland (Snæfellsjökull), which is melting so fast that it will have completely disappeared within a few decades, if nothing changes. The opera explores this warning.

The soprano who first developed the role of the *Glacier's Avatar* was Rannveig Káradóttir. She has performed two different versions of the piece in London to date. The first in the Platform Theatre, Central Saint Martins, 29th May 2013; and the second at the Kings Head, Islington on the 21st September 2014 as one of the shortlisted pieces for the *Flourish* opera competition, hosted by the *OperaUpClose* opera company.

Yfir sofandi jörð hef ég flutt hina hvítu fregn
og orð mín féllu í ísblátt vatnið
eins og vornatur regn.
Sólin, sólin var hjá mér eins og grannvaxin kona
á gulum skóm.
Á brennheið andlit fellur blátt regn
hinna blævængjuðu daga.
Og tíminn og vatnið renna veglaust til þurðar.
Og tíminn hvarf eins og tár,
sem fellur á hvíta hönd.
Rennandi vatn, risblár dagur, raddlaus nótt.

Í nótt mun ég sofa undir sjóstirndum himni
við hinn óvæða ós.
Ég finn mótspyrnu tímans falla máttvana
gegnum mjúkt vatnsins.
Ég hef búið mér hvílu í háfluktu auga
eilífðarinnar.

Over reposing ground I bore the white tidings
and my words fell into the ice-blue water
like rain in the night of spring.
The sun, the sun was with me like a petit lady
in yellow shoes.
On a burning face falls blue rain
of aerated days.
And the time and the water flow aimlessly to depletion.
And the time vanished like a tear,
that falls on a white hand.
Running water, ascent-blue day, speechless night.

Tonight I shall sleep beneath the Pleiades sky
by the unwadeable river-mouth.
I feel the resistance of time descend feebly
through the water's softness.
I have forged my resting place in the half-shut eye of
eternity.

The soprano's part is found on a stand-alone *script-part*, which supports a flexible kind of dramaturgy and allows for a type of dramatic improvisation. In her script-part, the soprano's musical material is divided into individual chronological *mobiles*. These are mobiles in the sense that they are *floating bars* with less obvious temporal relationship with the accompaniment than is the case in traditional scores. The soprano performs them without considering a strict vertical beat-to-beat relationship with the score accompaniment, and approaches her part much like an actor would in script-based theatre. I.e. in *free time, senza misura*. In fact, she should actively try *not* to sync up to the beats, rhythm or tempo of the ensemble. She should experiment with several ways to perform her mobiles, exploring the drama of the music by e.g. changing tempi and dynamics as necessary. Each exploration and each performance using the script-part takes place as a type of open-form composition; each performance is likely to be different depending on the soprano's dramatic and musical interpretation of her role. As a result, her mobiles and the accompaniment will not always align in the same way.

The soprano should perform from the *script-part* for the duration marked with brackets above her stave in the score, always *senza misura*.

Soprano

Flute & Piccolo

Bb Clarinet

Bassoon

Harp

Piano

Cello

A Glacier's Requiem

soprano's script-part

Steinn Steinarr

Helgi R. Ingvarsson

1 Yf-ir sof-and-i jörð. hef ég flutt hin-a hvít-u fregn og orð mín féll-u í ís- blátt-van ið eins og vor-net-ur regn.

2 Sól - in, sól - in var hjá mér eins og grann-vax - in kon - a á gul - um skóm.

3 Á brenn - heit and - lit fell - ur blátt regn hinn - a blæ - vængi - uð - u dag - a.

4 Og tím - inn og vahn - ið renn - a veg - laust til purð - ar.

5 Og tím - inn hvarf eins og tár, sem fell - ur á hvít - a hönd.

6 Renn - and - i vahn, ris - blár dag - ur, radd - laus nótt.

7 Í nótt mun ég sof - a und - ir sjö - stínd - um hin - ni, við hinn ó - væð - a ós.

8 Ég finn mót - spyr - nu tím - ans fall - a mátt - van - a gegn - um mykt vatn - sins.

9 Ég hef haf - bí - ið mér hvíl - u í hálf - lukt - u aug - a ei - lífð - ar - inn - ar.

A Glacier's Requiem

OPEN SECTION #1

Steinn Steinarr (1908-1958)

Helgi R. Ingvarsson (1985-)

Adagio

Script-part, mobiles 1-6.

The musical score is arranged in a system of seven staves. The instruments and their parts are as follows:

- Soprano Solo:** A single staff with a whole rest throughout the piece.
- Flute:** Treble clef. Starts with a trill (tr) and a dynamic of *p*. The melody moves through *f*, *sub mf*, and *mp*. A trill is also present in the second measure. The part ends with a trill and the instruction "to Picc." in the fifth measure.
- Clarinet in Bb:** Treble clef. Starts with a trill (tr) and a dynamic of *p*. The melody moves through *mf* and *pp*. A trill is also present in the second measure.
- Bassoon:** Bass clef. Starts with a dynamic of *p*. The melody moves through *mf* and *pp*. A trill is also present in the second measure.
- Harp:** Treble and Bass clefs. Features complex arpeggiated patterns with triplets and quintuplets. Dynamics range from *p* to *f*. A key signature change to F# and A# is indicated in the fourth measure.
- Piano:** Treble and Bass clefs. Features a simple accompaniment with dynamics of *p*, *mf*, and *p*. A trill is present in the fifth measure.
- Violoncello:** Bass clef. Starts with a dynamic of *p* and features sextuplets (6). The dynamics range from *mf* to *ff* and *mp*. A "solo" instruction is present in the second measure.

18

S. Solo

Picc. *To Fl.*

Cl. *mf > p* *pp* *pp* *pp*

Bsn. *pp* *f* *pp*

Hp.

Pno. *f* *p*

Vc. *f* *ord.* *mp* *p*

22

S. Solo

Picc.

Cl.

Bsn.

Hp.

Pno.

Vc.

Flute

to Picc.

pp *f* *mf* *f* *p* *f* *mf* *f* *mf*

gru

molto vibrato
arco

arco

OPEN SECTION #2

1 Adagio Script-part, mobiles 1-6.

S. Solo

Picc. *f* *f* *p* *mp*

Cl. *f*

Bsn. *f* *pp* *f*

Hp. *p* **F#**

Pno. *pp* *mf* *sub p* *f* *pp*

Vc. **Adagio** *f* *pizz*

8va

6

S. Solo

Picc.

Cl.

Bsn.

Hp.

Pno.

Vc.

p *mf* *pp* *f* *pp* *mf* *pp* *p* *f*

mf *f* *mf* *A \natural* *F \sharp* *A \sharp* *p* *f* *p* *F \sharp* *A \sharp*

mf *f* *p* *mf* *f* *p* *f* *p* *p* *f* *p*

arco dolce arco sul tasto

f *mf* *mf* *f* *mf* *f*

8va *8va*

Detailed description of the musical score: The score is for page 7 of a piece, starting at measure 6. It features a woodwind section (Piccolo, Clarinet, Bassoon), a brass section (Horn), a piano, and a violin. The woodwinds and brass play melodic lines with various dynamics and articulations. The piano part features complex rhythmic patterns with triplets and quintuplets. The violin part includes sections marked 'arco' and 'sul tasto'. Dynamic markings range from *pp* to *f*. Performance instructions include 'arco', 'dolce', and 'sul tasto'. The score is written in a key with one sharp (F#) and a common time signature.

B Script-part, mobiles 7-9.

12

S. Solo

Picc. *mf* *p* *pp* *pp* *pp* To Fl.

Cl. *mf* *p* *pp* *pp* *pp*

Bsn. *pp* *f* *pp* *pp*

Hp. 5 *f* *p* *pp* 1.v.

Pno. (8) *f* *p* *pp*

Vc. *f* *mp* *p* *cresc.* *pizz* *arco trem*

Script-part end

18

S. Solo

Picc. Flute *p* *mf* *f*

Cl. *p* *mf* *f*

Bsn. *f* *pp* *f* *pp* *mf*

Hp. harmonics l.v. *mf* ord. *mf* *f*

Pno. ord. *f* *pp* *f* *pp* *p* *mf* *p* *mf*

Vc. *mf* *p* *cresc.* *mf* ord. arco *p* *f*

Detailed description of the musical score: The score is for page 9, measures 18 through 24. It features seven staves: S. Solo (Soprano Solo), Piccolo (Flute), Clarinet (Cl.), Bassoon (Bsn.), Harp (Hp.), Piano (Pno.), and Violoncello (Vc.). The key signature has one sharp (F#) and the time signature is 2/4. The S. Solo part is mostly silent, with a final measure containing a whole note. The Piccolo part starts with a piano (*p*) dynamic, playing eighth notes with triplets, and ends with a fortissimo (*f*) dynamic. The Clarinet part is silent until measure 23, where it enters with a piano (*p*) dynamic and ends with a fortissimo (*f*) dynamic. The Bassoon part starts with a fortissimo (*f*) dynamic, then moves to pianissimo (*pp*), and ends with a mezzo-forte (*mf*) dynamic. The Harp part includes harmonics in the left hand (*mf*) and an ordered part (*ord.*) in the right hand, ending with a fortissimo (*f*) dynamic. The Piano part features an ordered part (*ord.*) with dynamics of fortissimo (*f*), pianissimo (*pp*), fortissimo (*f*), pianissimo (*pp*), piano (*p*), mezzo-forte (*mf*), and piano (*p*), ending with a mezzo-forte (*mf*) dynamic. The Violoncello part starts with a mezzo-forte (*mf*) dynamic, then piano (*p*), and includes a crescendo (*cresc.*) leading to mezzo-forte (*mf*). It ends with an ordered arco part (*ord. arco*) starting piano (*p*) and ending fortissimo (*f*).

