

PROGRAM NOTES

Right-wing prejudice has recently infiltrated the politics of every country in the globe. Barriers are increasingly being put up to protect national borders, that are in themselves, not natural, but socio-political constructs. This composition is a reaction to this – *Pokój w Pokoju* translates as “peace in a room”; the composition acts as a statement of dissent regarding the behaviour of current political leaders.

The word peace is in every language. *Pokój w Pokoju* begins by setting this word in the languages of the warring factions in the current Syrian conflict and progresses to represent conflicting sides in Myanmar, Sri Lanka, Vietnam, Cambodia and the colossal conflict of WWII – the war to end all wars.

PERFORMANCE NOTES

The significance of the A432 tuning is both symbolic, structural and timbral. A432 is known as the Verdi ‘A’ as the composer instructed his operas to be performed at this tuning. It is also known as the tuning of the earth’s resonance. In terms of *Pokój w Pokoju* however, it came to me through the paintings of Auschwitz Bikenau survivor Marian Kołodziej, whose prisoner number was 432. His paintings powerfully show his memories of imprisonment and act as calls for peace; the number 432 is in every image – it becomes his identity throughout WWII. I saw Kołodziej’s paintings just prior to writing this piece and it stimulated my desire to write on the subject of peace. Structurally, 432 determines the choice of intervals: 4:3 = the interval of the perf. 4th; 3:2 = the interval of the perf. 5th. Timbrally, a slight microtonal disparity exists by putting tunings A440Hz and A432Hz together – a call to peace is a reaction to tension, no matter how slight.

The text is entirely the performer’s choice. I have chosen languages that reflect conflicts that are currently happening in 2018. Future performances may act to react to other conflicts and therefore, performers may choose a different order of languages to the one I have.

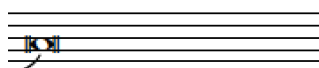
sohl	Farsi (Iran)	nyeinjanyei	Myanmar
sula	Arabic (Iran)	sholem	Yiddish
shlamaa	Arabic (Syria)	friede	German
aman	Urdu (Pakistan)	pokój	Polish
amniat	Pashto (Afghanistan)	heiwa	Japanese
salam	Arabic (Mideast)	peace	English
shalom	Hebrew	paix	French
suthaībinh	Vietnamese	pyunghwa	Korean
soksang	Khmer (Cambodia)	mir	Russian
samaya	Sinhala (Sri Lanka)	pace	Italian
amaīthi	Tamil (Sri Lanka)	pax	Latin
shanti	Hindi		

ORNAMENTS

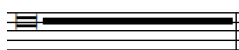
poco vib.
like a mournful cry
mp *p*
shla - maa

non vib.
pp *mf*
a - mni - at

Let ornaments imitate the alāp section of dhrupad from the Hindustani classical music tradition. This means that gliss. or bends are like slow, microtonal sighs. Grace notes are not accented, nor agitato; they precipitate the beat.



Note to be sustained for 8
crochet beats



This note is long and
sustained till the length of
the line of the given line.

There is a feeling of pulseness throughout the whole of the composition.

like a mournful cry

non vib. *p mp* *mf* *mf* *p* *p* *mf* *mf* *p*

sa - ma - ya a - maī - thi sa - ma - ya a - maī - thi

senza vib. *sempre p*

shan

senza vib. *sempre p*

shan

shan shan

vib. *p* *mf* *p* *f* *f* *p*

a - man a - man a - man a - man

ti shan ti

shan ti

ti

senza vib. *f* *p*

a - man

mf *p*

ny-ein-jan - yei

p *mf* *p*

ny-ein-jan - yei