

Libero, fluido, cadenzante

rhythm is only indicative

mp mf sub. pp mp

S. From this they they con - - - clude that, when here was chaos,

rhythm is only indicative

B. From the they con - clu - de that when was cha - os, there there

6/4 5/4 3 3 9-8

ISN'T NATURE ITSELF  
ONLY A FIRST  
CUSTOM,  
AS CUSTOM IS A  
SECOND NATURE?

S. no

B. no time exist

p

the sky

sure de -

S. Amlethus! Amlethus! Amlethus!

B. ri - - - ved from the rev - o - lu - tion of the sky

Vla. Amlochil! Ambales!

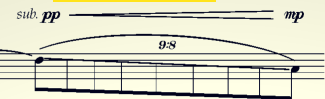
Cello. Amlaghel! Anaidhel!

with surprise, to the Bass

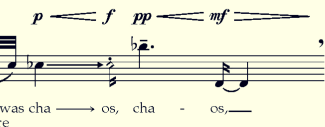
p

7/4 7/4 p mf pp

ISN'T NATURE  
ITSELF ONLY A  
FIRST CUSTOM,  
AS CUSTOM IS A  
SECOND NATURE?



- clude that, when there was chaos,



### 3. Isn't nature itself only a first custom, as custom is a second nature?

Libero, naturale, like a four people dialogue

with surprise, to the Bass  
*mp* *mf*

<i>pp</i>	x	◇	Amlethus! Amlethus! Amlethus!
the sky			
Voce	with surprise, to the Bass <i>p</i> <i>mp</i>		
	x	◇	Amloedhil! Ambales!
Voce	with surprise, to the Bass <i>p</i>		
	x	◇	Amlaghel! Ambaidhel!

# PROGRAMME

INTRODUCTION: HENRY HOPE

LUDWIG VAN BEETHOVEN,  
DUETT MIT ZWEI OBLIGATEN AUGENGLÄSERN  
ES-DUR WOO 32  
FÜR VIOLA UND VIOLONCELLO (1796-7)

DOMINIK KLAUSER (VIOLA)  
ALESSANDRO SICA (VIOLONCELLO)

JOHN ECCLIN,  
A CANTATA ON A TEXT BY JONATHAN SWIFT

MERETH ROTH (SOPRANO)  
LEONARDO MIUCCI (FORTEPIANO)

CARLO MARIA CLARI,  
IL MUSICO IGNORANTE  
FROM SEI MADRIGALI (LONDON 1745)

MERETH ROTH (SOPRANO)  
YVES BRÜHWILER (BASS)  
LEONARDO MIUCCI (FORTEPIANO)

LUCIA RONCHETTI,  
HAMLET'S MILL

MERETH ROTH (SOPRANO)  
YVES BRÜHWILER (BASS)  
DOMINIK KLAUSER (VIOLA)  
ALESSANDRO SICA (VIOLONCELLO)

## HENRY HOPE (INTRODUCTION)

The music of medieval German song (*Minnesang*) and its reception are the main focus of Henry Hope's research. After completing his doctorate at the University of Oxford, Hope held teaching posts at Magdalen College and New College (Oxford) before joining the musicology department at the University of Berne as a postdoctoral assistant in August 2016. Recent/upcoming publications include a co-edited volume on the performativity of medieval texts (*Performing Medieval Text*, Oxford, forthcoming), the assessment of a sixteenth-century songbook from Magdeburg ("Collecting Songs in Sixteenth-Century Magdeburg – the Case of Valentin Voigt"; *Jahrbuch für Renaissancemusik*, troja 13), and a study of Frauenlob's song melodies ("Zur Performanz von Frauenlobs Spruchmelodien: der Versuch eines Neuansatzes"; *Jahrbuch der Oswald von Wolkenstein-Gesellschaft* 21, 2016/17). – [henry.hope@musik.unibe.ch](mailto:henry.hope@musik.unibe.ch)

## LEONARDO MIUCCI (FORTEPIANO)

received the chamber music diploma and the chamber music master's degree (2003 and 2006) at the Perugia Conservatory. In 2011, he obtained his master's degree in fortepiano (studying first with Robert Levin at the Salzburg Mozarteum and then with Bart van Oort at the Royal Conservatory of The Hague, Netherlands). In 2016, he released the world premiere recording of Johann Nepomuk Hummel's arrangements of Mozart's fortepiano concertos (*Mozart after Mozart*; Dynamic on historical instruments) receiving five stars by several critics and reviews. He always bases his musical choices on the results of his intense research. His PhD dissertation on philological and performance practice aspects of Beethoven's piano sonatas (University of Bern, 2017) will be published in 2018 by the Beethoven-Haus Bonn. From 2017 to 2020, as part of the Beethoven celebrations, he will be recording Beethoven's complete oeuvre for fortepiano and orchestra (on historical instruments). In 2017, for Brilliant, he will be releasing a recording of Beethoven's fortepiano quartets WoO 36 while for Dynamic he will be publishing the second volume of *Mozart after Mozart* (with Hummel's arrangements of Mozart's piano concertos K. 491 and 503). – [leonardomiucci@gmail.com](mailto:leonardomiucci@gmail.com)

## MERET ROTH (SOPRANO)

studied at the Zürcher Hochschule der Künste where she obtained her master's degree with distinction in the Jane Thorner-Mengedohrt's class and the award of the Werner and Berti Alter-Stiftung. In her bachelor's degree she focussed on the study of Baroque singing with Jill Feldman. Beside her engagements as a soprano in classical and baroque music, she is also active as a speaker and an actress, in particular in contemporary projects. In January 2016, she took part in a world premiere as soloist with the Symphony Orchestra of the Bayerischer Rundfunk in cooperation with the *Musica viva-Reihe*. As a singer of the *Lucerne Festival Academy*, she has performed under the direction of Sir Simon Rattle in Luciano Berio's *Coro* for 40 voices and instruments. She received important artistic impulses among others at the master classes with Barbara Hannigan, Donatienne Michel-Dansac, Marijana Mijanovic, Sarah Maria Sun, and Daniel Fueter. Meret Roth is a member of the *Ensemble Lusciniol*, specialized in Baroque music, and of *Besuch der Lieder*. – [meret.roth@gmail.com](mailto:meret.roth@gmail.com)

## YVES BRÜHWILER (BASS)

started his music education (2012) at the Zürcher Hochschule der Künste with Lina Maria Akerlund. Along with numerous performances in traditional and modern music productions, or as a concert singer, the performance of Lieder is particularly dear to him. In 2015, the young bass obtained his bachelor's degree with distinction. In his final examination, he sang Lieder and ballades by Carl Loewe. Since then, he has been pursuing his master studies with Werner Güra at the Zürcher Hochschule der Künste. Yves Brühwiler holds a fellowship from the Friedl-Wald-Stiftung (2015) und the Migros Kulturprozent (2016). He received important artistic impulses in many master classes, among others with Margreet Honig, Dunja Vejzovic, and Rudolf Piernay – yves-b@hispeed.ch

## DOMINIK KLAUSER (VIOLA)

started studying the violin with Frank Wunderer at the age of seven, before moving to Munich where he studied with Sonja Korkeala and Urs Stiehler. In addition, he studied piano, organ and music theory with Rüdiger Glufke. In 2011, he started his institutional formation in violin at the Hochschule für Musik Franz Liszt Weimar with Marius Sima and later at the Hochschule der Künste Bern with Barbara Doll, obtaining the bachelor's degree in 2015. In the same year, he studied viola with Patrick Jüdt at the Hochschule der Künste Bern, where he obtained his master's degree with distinction in 2017. He has performed at renowned festivals and with famous directors such as Michael Sanderling, Marek Janowski and Ton Koopman. Dominik Klausner dedicates himself to chamber music with extreme devotion. He plays with different ensembles and has attended advanced chamber music courses with Corina Belcea, Minna Pensola, Grzegorz Skrobiński and Jakub Jakowicz. In 2016 he was selected for the European Chamber Music Academy. The music experiences that have influenced him most are those with Hariolf Schlichtig, Thomas Riebl, Ingolf Turban and Benjamin Schmid. – dominikklausner@yahoo.de

## ALESSANDRO SICA (VIOLONCELLO)

graduated from the Institute of Musical Studies Vincenzo Bellini in Catania with the highest honors before going on to study at the Leopold Mozart Centre of the University of Augsburg with Maurizio Salemi and Julius Berger. In addition, he has participated in master classes with Enrico Dindo at the Accademia Musicale in Pavia and Antonio Meneses at the Accademia Musicale Chigiana in Siena. Alessandro has received many awards during his career as a violoncellist, among others the first prize and special prize for the best interpretation of a Bach suite at the Rassegna Nazionale d'Archi Mario Benvenuti in Vittorio Veneto, a medal at the national competition Città di Caccamo, the Kolibri Music Award at the Stift Music Festival in Holland, the first prize at the Johann Andreas Stein Competition in Augsburg (2012), and the first "Premio F.I.L.D.I.S.W" in Catania (2014). He performs regularly with chamber music ensembles and in partnership with his violinist brother. Since September 2015, he has been studying at the Hochschule der Künste Bern with Antonio Meneses. He plays on a Philip Cray violoncello (Basle, 2007) and with a Louis Joseph Morizot bow (1930), both kindly provided by the Foundation Boubo-Music in Basle. – alesica@hotmail.it

## LUCIA RONCHETTI

Born in Rome in 1963, Lucia Ronchetti studied Composition and Computer Music at the Accademia di Santa Cecilia and Philosophy at the University of Rome. In Paris, she took composition seminars with Gérard Grisey, participated in the annual computer music courses at IRCAM (1997) and obtained her PhD in musicology at the École Pratique des Hautes Études en Sorbonne, under the direction of François Lesure (1999). In 2005 she was Visiting Scholar (Fulbright fellow) at the Music Department of Columbia University (New York), at the invitation of Tristan Murail. Other important working experiences include those with Sylvano Bussotti (Scuola di musica di Fiesole, 1981–1984), Salvatore Sciarrino (Corsi internazionali di Città di Castello, 1989–1991), Hans Werner Henze (Marino, 1993–1996), Folkmar Hein (Elektronisches Studio der TU Berlin, 2006–2009) and André Richard (Experimentalstudio des SWR, Freiburg, 2003–2005). Lucia Ronchetti has been composer in residence at various institutions: Villa Concordia, Bamberg; Studio für elektroakustische Musik, Akademie der Künste, Berlin; Schlossmediale Werdenberg, Zürich; Yaddo, New York; Berliner Künstlerprogramm des DAAD, Berlin; Fulbright scholar program, New York; Staatsoper of Stuttgart; Experimentalstudio des SWR, Freiburg; MacDowell Colony, Boston; Akademie Schloss Solitude, Stuttgart; Cité internationale des arts, Paris; Fondation Nadia Boulanger, Paris and Fondation des Treilles, Paris.

Her music theatre projects have been produced by the Staatsoper Unter den Linden, Berlin (*Rivale*, 2017, *Lezioni di tenebra*, 2014, *Last desire*, 2011); Romaeuropa festival, Roma (*Inedia prodigiosa*, 2016, *Anatra al sal*, 2014); Berliner Ensemble (*Abschlussball*, 2016); Nationaltheater Mannheim (*Aria da baule*, 2016, *Esame di mezzanotte*, 2015, *Lacus timoris*, 2015, *Neumond*, 2011); Musik der Jahrhunderte, Stuttgart (*Lascia ch'io pianga*, 2016, *Hamlet's Mill*, 2007, *Hombre de mucha gravedad*, 2002); Semperoper Dresden (*Mise en Abyme*, 2015, *Sub-Plot*, 2013, *Contrascena*, 2012); Deutschlandradio Kultur (*Fiore di campo*, 2015, *Sebenza e-mine*, 2010, *Il Castello di Atlante*, 2007); Theater Rigiblick, Zürich (*Forward and downward*, turning neither to the left nor to the right, 2014); Festival d'Automne à Paris (*Le Palais du silence*, 2013, *Helicopters and Butterflies*, 2012); MaerzMusik, Berlin (*Albertine*, 2009, *Der Sonne entgegen*, 2007); Rai Nuova Musica, Torino (*Sei Personaggi in cerca di autore*, 2011); Bayerische Staatsoper, Munich (*Narrenschiffe*, 2010); Konzerthaus, Berlin (*Lezioni di tenebra*, 2010); Musiktheater im Revier, Gelsenkirchen (*Der Sonne entgegen*, 2007); Festival Ultraschall, Berlin (*Xylocopa violacea*, 2007, *Pinocchio, una storia parallela*, 2005); Staatsoper Stuttgart (*Last desire*, 2004) and Teatro La Fenice, Venezia (*L'ape apatica*, 2002).

2017 will see the premiere of her chamber opera *Les aventures de Pinocchio* at the Opera de Rouen and Nouvelle Philharmonie in Paris, performed by the Ensemble Intercontemporain, and the chamber opera *Rivale* at the Staatsoper Unter den Linden in Berlin. Ermanno Cavazzoni, Ivan Vladislavic, Eugene Ostashevsky, Katja Petrowskaja, Iso Camartin and Toti Scialoja have written original librettos and texts for her Opera and Action concert pieces. Kairos is preparing a new CD on instrumental theatre works. Stradivarius published the CDs *Portrait* in 2009 (Neue Vocalsolisten, Rundfunk-Sinfonieorchester Berlin, Roland Kluttig) and *Xylocopa violacea* in 2011 (Barbara Maurer, Reinhold Braig, Experimentalstudio Freiburg). *Lezioni di tenebra* (Katia Guedes, Daniel Gloger, Vocal Consort Berlin, PMCE) was released in 2011 by Parco della Musica Records. The CD *Drammaturgie* (featuring Neue Vocalsolisten and Arditti Quartet) was published by Kairos (2012). Nero published the catalogue of her music theatre projects in 2012 with contributions by Helga de la Motte, Hugues Dufourt, and Rainer Pöllmann. – info@luciaronchetti.it – [www.luciaronchetti.com](http://www.luciaronchetti.com)

## EUGENE OSTASHEVSKY

Eugene Ostashevsky is barely eleven when, in 1979, he leaves his home of Leningrad with his family and, as part of that period's great Jewish exodus, shortly before the Soviet's invasion of Afghanistan, immigrates to the USA. America becomes his second homeland and American English his second language. He grows up bilingually and becomes all the more sensitive to the gap between individual languages and their relationship to the world. Ostashevsky made his first major appearance in the 1990s. He studied Comparative Literature at Stanford University during this period, while giving literary instruction at the New York University. He is a member of the writers' collective 9x9 Industries, responsible for his brash readings as well as Vainglorious, an artists' performance organization. His first volume of poems, *Literature*, appeared in 2005. The title is self-explanatory: using numerous cycles made of two-liners, Ostashevsky plays in humorously-subversive manner with the semantics of phonetic structures and, in the process, mixes elements from his adored Russian classical avant-gardist OBERIU writers with idioms as those found in American English. Ostashevsky was strongly influenced by Daniil Kharm's work, the Russian poet who co-founded, among others, the 1927 artists' group OBERIU, whose absurd and grotesque way of thinking was first condemned in the Stalinist context and later prohibited. Not unlike Kharms, Ostashevsky expresses a natural sensitivity for rhyme and rhythm, and early in his life he made up his mind to commit himself to the reception of the OBERIU. In 2006, *OBERIU, An Anthology of Russian Absurdism* appeared as the first collective volume of such poetry in the English language and was highly acclaimed by *The Times Literary Supplement*. His 2008 volume of poetry *The Life and Opinions of DJ Spinoza*, offers, according to Ostashevsky, meditations on the classical rationalism in the light of the Gödel's incompleteness theorems and other calamities, which befell Spinoza's dream of a universally valid language meant to let the world completely designate and explain itself.

According to an interview conducted with Ostashevsky by the Canadian magazine *Maisonneuve* in June 2011, *DJ Spinoza* is ultimately about loneliness and, like Spinoza, what it means to be Jewish and living in exile. Lonely is also the title-giving figure of his third volume of poems in 2008, *Enter Morris Imposternak, Pursued by Ironies*. Morris Imposternak asks himself how one finds genuine feelings in a world in which everything depends on language and likewise on interpretation and misinterpretation. For Ostashevsky's part, in his current work he turns with more strength than before toward the playful approach of childrens' literature, something which likewise makes him a descendent of the avant-garde literati. A wonderful impression of this "New Infantilism", as Ostashevsky ironically calls his own development, is conveyed in his work-bound cycle *The Pirate Who Does Not Know the Pi*. Endowed with the black humour of the Marx Brothers on the one side and inspired by the mental wealth of linguistic relativity on the other, thus characterizing the overall world experience via the grammatical lexicon structure of every language of every form of thinking, Eugene Ostashevsky proves himself once more as a "pundit" of language: as a master of poetic word games, transforming transforming into light-footed poetry with biting humour the chasms of what for him is both fundament and object.

He has been living in New York since 1979 and teaches at New York University.

JONATHAN SWIFT AND JOHN ECHLIN  
*A CANTATA*

In Harmony wou'd you Excel,  
Suit your Words to your Musick well,  
For Pegasus runs every Race  
By Galloping high, or Level Pace,  
Or Ambling or Sweet Canterbury,  
Or With a down ahigh down derry,  
No, no Victory he ever got,

No Muse harmonious Entertains,  
Rough Roystering Rustick Roaring Strains  
Nor shall you twine the Crackling Bays  
By Sneaking Sniv'ling Round Delays.

Now slowly move your Fiddle stick,  
Now, tantantantantantivi quick,  
Now Trembling Shiv'ring Quiv'ring Quaking  
Set hoping hearts of Lovers akeing.  
Fly, fly, above the Sky Rambling,  
Gambling, Trolloping, Lolloping, Galloping,  
Now Creep, Sweep the Deep,  
See Celia Dies,  
While true Lovers Eyes  
Weeping Sleep, Sleeping Weep, Bo peep.

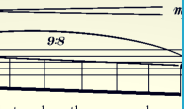
hat, when there was chaos,  
s, cha - os, -  
elution of the sky  
ed mea - sure de -  
nature itself only  
at custom, as custom  
econd nature?  
o, naturale, like a  
eople dialogue  
rprise, to the Bass  
us! Amlethus! Amlethus!  
rprise, to the Bass  
odhil Ambales!  
rprise, to the Bass  
el Ambaidhe!

CARLO MARIA CLARI  
FROM *SEI MADRIGALI*  
(LONDON 1745)

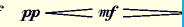
IL MUSICO IGNORANTE

Do, re, mi, fa, sol, la;  
Che bella cosa è Musica!  
Oh Ciel! che bella cosa!  
Sol, fa, mi, re; che voce! che incanto!  
E viva la Virtude! viva il Canto!

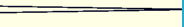
Di smorfie e bocche torte io son Maestro;  
Fo salti di diciotto;  
Io trillo in eccellenza;  
Sbalzo fuori di Tuono e di Cadenza.



...hat, when there was chaos,



...s, cha - os, —



...olution of the sky

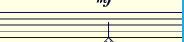


...ed mea - sure de -

...nature itself only  
...t custom, as custom  
...second nature?

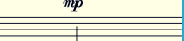
...o, naturale, like a  
...people dialogue

...prise, to the Bass



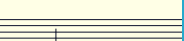
...us! Amlethus! Amlethus!

...prise, to the Bass



...odhi! Ambales!

...prise, to the Bass



...el Ambaidhel!



LUCIA RONCHETTI

*HAMLET'S MILL*

Scene for soprano, bass, viola and cello (2007)

Text by Eugene Ostashevsky

(based on fragments from “Hamlet’s Mill” by Giorgio de Santillana)

The title comes from a 1969 essay by Giorgio de Santillana that revisits the Norse myth of Hamlet, starting with the “Gesta Danorum” of Saxo Grammaticus (1150–1216 ca.).

Saxo Grammaticus’s Hamlet is an intense character, deeply present in our consciousness, whose ambiguities and hesitations, troubled introspection and intellectual penetration, predict and confirm the present existential condition. Hamlet has to be a hero and yet must subtract himself from the evidence of his heroism; he has to remain above the conflict of motives through the exercise of his consciousness. According to Santillana, this first unhappy intellectual hides his complex past life as a legendary being equipped with traits set by ancient myths. The Hamlet of Norse legends exhibits the same characteristics of melancholy and extremely sharp intelligence as the Shakespearian character. A son dedicated to avenging his father’s death, he is an enigmatic truth-teller, an elusive messenger of fate who must vanish after his mission is accomplished.

In Norse mythology, Hamlet possesses a fabulous mill that, in the old days, would bring forth much peace and prosperity. Later on, during decadence, it took to grinding salt. Fallen to the bottom of the sea, it now grinds rocks and sand, creating a large vortex identified with the “Maelstrom, the current that grinds”.

In the *drammaturgia*, the Hamlet-Bass tells and observes, narrates and sings this material following a cataclysmic path, slowly turning into Shakespeare’s Hamlet, and then the present Hamlet. Starting from an ecstatic, hieratic, meditative state of calm and progressively dragging himself to a dramatic epilogue, he speaks with the soprano – his sister, friend, lover who, like his vocal shadow, can listen but not follow him. The viola and the cello follow and support Hamlet’s meditations, his anger, his revenge, his solitude, and his melancholy at the same time as enacting a sound representation of underwater grinding. The grinding continually absorbs concrete sound material coming also from the voices, and turns it into regenerating dust: an acoustic continuum, modulated by contractions and waits.

# EUGENE OSTASHEVSKY

## HAMLET'S MILL

Icelandic Amlodhi

Amleth, Amlodhi, Amlaghe, Amlaidhe

Obtusi se cordis esse simulati

Here the sea is called Amlodhi's mill

And from that time there has benn a whirlpool in the sea where the water falls through the hole in the mill-stone. It was then that the sea became salt

All distinction between air and water is lost, everything seems enveloped in a thick smoke

The world was all revenge and thou hadst said:

"It is a seething sea" Earth had no room  
For walking, air was ambushed by the spears;  
The stars began to fray, and time and earth  
Washed hands in mischief

Gurges mirabilis omnium totius orbis terrarum celeberrimus et maximus

Hast thou entered into the springs of the sea?  
Or hast thou walked in the search of the depth?

Each legend has a disturbing similarity to the other, and each removes the narration from any known classic pattern, forcing the events to a catastrophic conclusion wich is clearly commanded by Time itself, and by a very different chain od causes than that indicated by the actual sequence of events in the text.

Amleth, Amlodhi, Amlaghe, Amlaidhe

His discoloured face and visage smutched with slime denoted foolish and grotesque madness. All he said was a piece with these follies; all he did savoured of utter lethargy...He takes the black dog and goes into the forest, but when he comes upon the spot where he had difhoned his sister, despair overcomes him, and he throws himself upon his own sword.

He rent the heart of his mother and redeemed her

No, my lord

Ay, my lord

I think nothing, my lord

Whast is, my lord?

Over her white and unresponsive body  
As she spreads with her eyes shut. Oh, say  
It isn't so. It isn't so.

O sister, if I were a real writer,  
I would talk about you instead of talking about me,  
But I know you only as I saw you at night in the  
window

I am much afraid that nature is itself only a first  
custom, as custom is a second nature

It is incumbent upon me to do something  
but I don't know what it is to "do",  
or what is "something",  
because nothing I do is ever quite "something"  
and therefore I don't "do" it

Though I am not by nature rash or splenetic  
Yet there is in me something dangerous  
Which let thy wisdom fear

Crystallization and upthrust, erosion and  
geosynclinals are the result of forces acting  
constantly in accordance with phisical laws.

There is a mill which grinds by itself, swings of  
itself, and scatters the durst a hundred versts  
away

The inside is hollowly hollow; the outside is  
narrowly narrow

But the Sky-speaking lute smoe against a tree so  
that the earth resounded, and the great Kami  
started from sleep at the sound and pulled down  
the palace

Hatred of religion turns the unending creative  
music of the cosmos into the monotonous rattling  
of a monstrous great mill, driven by the current of  
chance, and itself drifting on this current, a mill  
\_\_per se\_\_, without builder or miller, in truth a  
genuine \_\_perpetuum mobile\_\_, a mill that grinds  
itself.

## AMAR-AMLODHI

### AMAR

It was not sensations or not anything really  
That I remember; or whether it was me at all.  
It was me, however, I have a photograph to prove it,  
Where I am standing next to my brother.  
He's looking at the camera, I'm not.  
It's certainly me, as I never shall be again.  
Is that me gone? Or is it still inside me,  
On the other side of the border of language,  
In the animality of the soul? All is dark there,  
So it doesn't matter if I don't look at the camera.

### AMLODHI

Abandon your sad thoughts. Let us go for a walk,  
Let us examine the trees in the park—  
Pines, palms, aspen and junipers—  
Let us identify the statues among them  
Without heads.

### AMAR

Wait. I must first understand  
Who I am and who you are. Are we  
Pronouns? What else holds us together?  
Of the other side of language we know practically nothing,  
Because whatever we extract from it  
collapses upon itself and deforms

Under the pressure of exactitude.  
Then goodbye, me. I leave you in the dark  
In the indistinct company of animals,  
In incomprehension so inarticulate  
It doesn't know itself to be incomprehension.  
Goodbye. I miss you already.

### AMLODHI

You said your goodbyes. Let's go. I'm afraid  
Your mood presages a change in weather.  
There are some whose arthritis starts acting up before a storm  
And others to whom migraine auras appear;  
It might be you are just another one such  
Meteorological sufferer. Perhaps  
There's a low pressure system moving this way,  
Bringing forty km/hr winds and precipitation.  
If we were outside, the swallows might be skimming the ground,  
But we are very much inside. Look at these walls. Many  
centimeters might fall, followed even by flooding  
And we would not be able to go to the park then, would we?  
Let us go now, while there is still time.

## AMAR

I shake my head.

The border of language is itself unutterable,  
Like the border of vision that is, itself, unseeable.  
My nurse said to me, This is yours,  
A prison. My father said to me, This is yours  
Inasmuch as I allow it to be yours.  
And yet: Are eyes words, are ears words,  
Is nose a word, is mouth a word, are breasts words,  
Is vagina a word? I still don't understand.

## AMLODHI

What's there to understand? And what's with your  
manner, anyway? You talk like some stoned  
shepherdess  
in a dysfunctional eclogue.

## AMAR

I am alone here. It is beginning to rain.  
Let me go paste words upon the furniture.

## AMLODHI

You're not alone here. I'm here with you.  
Why must you always speak of solitude  
To me, Amar?

## AMAR

You named me, but is this name mine?  
Compare it with this: where is the likeness?  
How then can I say "I"  
And mean me by it?

## AMLODHI

Enough. Please.  
Let us go picnic by the shores of the Never river,  
Feel the brief warmth of sunlight on our faces,  
Indulge in small talk and unjustified laughter,  
Behold the monuments that rise on the embankment.  
They are fruit of empire and pain  
And human stupidity.

## AMAR

I cannot go with you.

hat, when there was chaos,

s, cha - os,

olution of the sky

ed mea - sure de -

nature itself only  
st custom, as custom  
second nature?

o, naturale, like a  
people dialogue

surprise, to the Bass

us! Amlethus! Amlethus!

surprise, to the Bass

lodhil Ambales!

surprise, to the Bass

mel Ambaidhel

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