

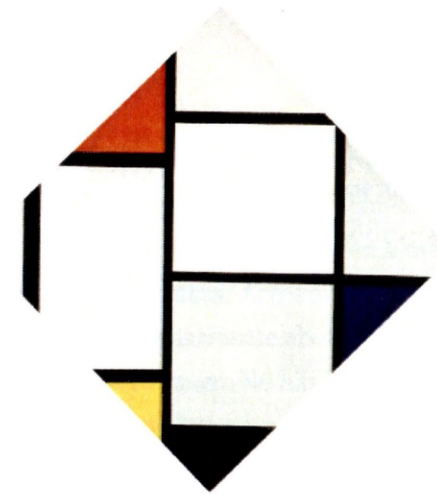
The use of cameras or recording equipment during the performance is not allowed. Please be sure that cell phones, pagers, and other electronic devices are turned off.

Please note that late entry or reentry of the East Building after 6:30 pm is not permitted.

For the convenience of concertgoers the Garden Café remains open for light Refreshments until 6:00 pm on Sundays.

Music Department
National Gallery of Art
www.nga.gov

COVER: Piet Mondrian, *Tableau no. IV; Lozenge Composition with Red, Gray, Blue, Yellow, and Black*, c. 1924/1925, National Gallery of Art, Washington, Gift of Herbert and Nanette Rothschild



The Sixty-ninth Season of
The William Nelson Cromwell and F. Lammot Belin
Concerts

National Gallery of Art
2,802nd Concert

Great Noise Ensemble

Armando Bayolo, *artistic director and conductor*
M. Shane Hurst, *tenor*; Tracy Cowart, *soprano*
Alexandra Philips, *speaker*; Pamela Witcher, *speaker*

Peabody De Materie Chorus

Sean Doyle, *chorusmaster*

October 24, 2010
Sunday Evening, 6:30 pm
East Building Atrium

Admission free

Program

Washington Premiere Performance

Louis Andriessen (b. 1939)

De Materie (1984–1988)

Part One

Part Two: Hadewijch

INTERMISSION

Part Three: De Stijl

Part Four

This concert is supported in part by public funds from the Netherlands Cultural Services.

The National Gallery of Art and Great Noise Ensemble extend their thanks to the music department of Bowie High School in Bowie, Maryland, for providing rehearsal space for this concert.

The Musicians

GREAT NOISE ENSEMBLE

With nineteen world premieres to its credit, Great Noise Ensemble performs new American works and promotes local talent in contemporary music. The ensemble was formed in the summer of 2005, when a message went out on Craigslist from composer and conductor Armando Bayolo. Seven Washington-area musicians who were equally passionate about new music answered the call, and from this core group the ensemble has grown to include numerous instrumentalists and singers.

In 2006 Great Noise Ensemble served as the ensemble-in-residence for the local chapter of the American Composers Forum and was nominated for a Best New Artist award by the Washington Area Music Association. In 2007 the group won that year's WAMMIE award for best chamber ensemble and performed the world premiere of a concerto for clarinet and orchestra by English composer Michael Finnissy. In 2008 Great Noise became the ensemble-in-residence at The Catholic University of America, and broadened its mission to include outreach to student audiences and composers.

During the current season, the Ensemble continues its residency at Catholic University and collaborates with composers John Luther Adams, Louis Andriessen, and Marc Mellits. Other composers whose works have been premiered by Great Noise Ensemble include Armando Bayolo, Joshua Bornfield, Ryan Brown, Carlos Carillo, Blair Goins, Steve Gorbos, Stephen Mackey, Kevin McKee, Andrew Earle Simpson, and Mark Sylvester.

Members of Great Noise Ensemble performing in this concert are:

Flute

Sacha Place
Yong Su Clark
Caitlin Boruch

Oboe

Elizabeth Honeyman
Janna Lee Ryon
Ursula Sahagian
Jamie Schneider

Clarinet

Phyllis Crossen-Richardson
Lori Sowser

Clarinet/Saxophone

Katherine Kellert
Michelle Acton
Steve Haaser

Bass clarinet/Saxophone

Charlene McDaniel
Alan Michels

Contrabass clarinet

Ben Redwine

Tuba

Blair Goins

Percussion

Chris DeChiara
Glenn Sewell
Erik Plewinski
Doug Maiwurm
Tom Harold

Guitar

Mark Sylvester
Erik Sharar

Electric bass

Eric Seay

Harp

Cara Fleck

Piano

Molly Orlando
Jennifer Jackson

Synthesizer

Alec Davis
Emily H. Green

Horn

Heidi Littman
Rebecca Ballinger
Brad Tatum
Andrew Houd

Trumpet

Kevin McKee
Craig Taylor
David Kellert
Peter Adam

Trombone

Jay Ellis
Brandon Rivera
Eugene Bayer
Edward Lonsinger

ARMANDO BAYOLO

Born in 1973 in Santurce, Puerto Rico, to Cuban parents, composer Armando Bayolo began musical studies at age twelve. At sixteen he attended the Interlochen Arts Academy, where he first began the serious study of composition. He holds degrees from the Eastman School of Music, Yale University, and the University of Michigan. The *Washington Post* hailed his work as “radiant and ethereal, full of lush ideas and a kind of fierce grandeur.” His compositions encompass a wide variety of genres, including works for solo instruments, voices, music for chamber orchestra, and music for full orchestra. He has received commissions from the Aspen Music Festival, the Euclid and Degas Quartets, the National Gallery of Art, the South Jutland Symphony Orchestra, the Syracuse Society for New Music, and the Western Piedmont Symphony Orchestra, among others.

Violin

Andrea Vercoe
Martha Morrison
Francis Liu
Heather MacArthur

Viola

Rebecca Kletzker Steele
Annelisa Guries

Cello

Ismar Gomes
Natalie Spehar

Contrabass

Jonathan Steele

The Composer

LOUIS ANDRIESSEN

Louis Andriessen was born in Utrecht, The Netherlands, in 1939 into a musical family—his father Hendrik (1892–1981) and his brother Juriaan (1925–1996) were established composers in their own right. Andriessen studied with his father and Kees van Baaren at the Conservatory in The Hague, and from 1962–1964, he studied under Luciano Berio in Milan and Berlin. Since 1974 Andriessen has combined teaching with his work as a composer and pianist. A central figure in the international new music scene, he is widely regarded as the leading composer working in The Netherlands today. Coming from a background of jazz and avant-garde music, Andriessen takes inspiration from such varied sources as the music of Charles Ives (1874–1954), the art of Piet Mondrian (1872–1944), medieval poetic visions, writings on shipbuilding, and atomic theory. He has tackled complex creative issues, exploring the relationship between music and politics in *De Staat* (The State); the nature of time and velocity in *De Tijd* (Time) and *De Snelheid* (Velocity); and questions of mortality in *Trilogy of the Last Day*.

Andriessen's creativity has attracted many leading exponents of contemporary music, including two Dutch groups named after his compositions *De Volharding* and *Hoketus*. Other eminent Dutch performers who have presented his music include the ASKO Ensemble, the Netherlands Chamber Choir, the Schoenberg Ensemble, and the Schoenberg Quartet, as well as pianists Gerard Bouwhuis and Cees van Zeeland and conductors Reinbert de Leeuw and Edo de Waart. Andriessen's works have been performed outside The Netherlands by the Bang on a Can All Stars, the BBC Symphony Orchestra, the California EAR Unit, Ensemble InterContemporain, Ensemble Modern, Icebreaker, the Kronos Quartet, the London Sinfonietta, and the San Francisco Symphony Orchestra, among many others.

Recent commissions include *La Commedia*, an operatic setting of texts by Dante; and *The Hague Hacking*, which was premiered in January 2009 by the Labèque Sisters and the Los Angeles Philharmonic Orchestra conducted by Esa-Pekka Salonen. Louis Andriessen's compositions are published by Boosey & Hawkes.

Biography of Louis Andriessen provided by Boosey & Hawkes. Used by permission.

Program Notes

Louis Andriessen's *De Materie* is ranked by many musicians as among the most important compositions of the last twenty-five years. It represents both the culmination and juxtaposition of European modernism (by way of Luciano Berio, with whom Andriessen worked in the mid-1960s) and American minimalism (by way of Steve Reich, whose music Andriessen was instrumental in introducing to The Netherlands). Written in the mid- to late-1980s, *De Materie* points the way forward towards the stylistic synthesis that has proven to be the first new musical development of this century.

The composer describes *De Materie* as a “non-opera.” In 1984, when he showed a synopsis of *De Materie* to Jan van Vlijmen, then the director of The Netherlands opera, he was shocked when van Vlijmen said, “that’s a good idea, we’ll do that.” In 1989 Van Vlijmen brought it to the stage, billed as a “non-opera,” in collaboration with director Robert Wilson.

De Materie may be a “non-opera,” but it is also a non-symphony, having little to do with traditional symphonic design, except for its four-movement structure. The work does bear some similarity to the vocal symphonies of Gustav Mahler, a composer who, according to Andriessen, “should simply have written operas.” It has even more in common with the oratorios of Johann Sebastian Bach, who, again according to Andriessen, was “the most interesting composer of operas in history.”

Consisting of four parts, *De Materie* concerns itself with the notion of matter and its relationship to spirit. The initial germ is the juxtaposition of two instruments—the contrabassoon and the double bass—which, although made of the same material (*materie*), have contrasting sonic identities and psychological effects on the listener. *Part One* uses three texts from different centuries. The first, the Dutch Act of Abjuration of 1581, is the most revolutionary. It withdrew allegiance to King Phillip II of Spain and declared the independence of The Netherlands. The second text comes from the shipbuilding manual *Scheepsbouw*, written in 1671 by Nicholas Witsen. For Andriessen, shipbuilding represents a metaphor for intellectual

and physical violence, reflected in the striking, brutal musical setting of *Part One*. The third text is from the *Ideae physicae*, a treatise on particle theory by David van Goorle (1591–1612). The treatise, published forty years after van Goorle’s death, challenged the Aristotelian view of the world endorsed by the Catholic Church, making him a revolutionary.

Part Two: Hadewijch deals with the spiritual world and the confluence between spiritual and physical love. Its text comes from a single source, the seventh chapter of the *Book of Visions* by the eponymous thirteenth-century mystic and poet. The movement is structured after the floor plan for Rheims Cathedral, representing a hypothetical walk through the cathedral by Hadewijch as she rises above the physical world towards an erotic-mystic union with God in the spiritual world.

In *Part Three: De Stijl*, text and music are fraught with apparent contradictions that continue to address the dichotomy between the physical world of matter and the abstract world of the spirit and intellect. Andriessen achieves this by focusing on the painter Piet Mondrian as the central figure. The chorus sings a text adapted from Matthieu Schoenmaker’s *Principles of Visual Mathematics* (1916), which sets forth the tenets that Mondrian and other artists of the Stijl movement held: total abstraction through the exclusive use of primary colors, right angles, straight lines, and other elementary devices. A second text, delivered by a rhythmic narrator who interrupts the regular flow of the movement’s structure, contrasts Mondrian’s love of dancing and the high life with his severe aesthetic theories. This contrast is further echoed in the accompanying boogie-woogie and the movement’s funk-inspired passacaglia bass.

Part Four juxtaposes three different contrasting elements: a pavane (a slow dance in duple meter) by the composer’s father, Hendrik Andriessen, which provides a *cantus firmus* for the entire movement; a sonnet by the poet Willem Kloos (1859–1938), about eternal love and desire; and monologues from the writings of Marie Curie (1867–1934), including diary entries she made upon the death of her husband Pierre (1859–1906). These monologues are left largely unaccompanied and represent the most heart-rending text in all of *De Materie*.

Taken as a whole, *De Materie* is about the human existential crisis. For Andriessen, the crisis is resolved in the acceptance of humanity's fate and ambiguous place in the universe. Madame Curie's grief is ultimately redeemed by Kloos' "dream of beautiful death and eternal desire." The contemplation on the nature of matter in *De Materie* serves as a metaphor for the contemplation of life and death, thoughts that preoccupied Louis Andriessen in the mid- to late-1980s when he wrote *De Materie*, and that continue to engage him to this day.

Program notes by Armando Bayolo

Next Week at the National Gallery of Art

Fauré Piano Quartett

Music by Fauré, Kirchner, and Mahler

October 27, 2010
Wednesday, 12:10 pm
West Building Lecture Hall



**National Gallery of Art Orchestra
Gillian Anderson, guest conductor**

Music by Beethoven, Mozart, Rossini, and other composers

October 31, 2010
Sunday Evening, 6:30 pm
East Building Auditorium

Great Noise Ensemble
Louis Andriessen: *De Materie*
National Gallery of Art, Washington, DC
October 24, 2010

Peabody *De Materie* Choir

Soprano

Sara MacKimmie
Lisa Perry

Alto

Megan Ihnen
Sonya Knussen

Tenor

Sean Doyle
Joshua Bornfield

Bass

Andrew Sauvageau
Jason Buckwalter

Sources for the texts

Part 1

Excerpt from the *Act of Abjuration*, 1581

Nicolas Witsen, *Scheepsbouw*, (Shipbuilding) 1671

Excerpts from *Ideae physicae* by David van Goorle (1591-1612)

Part 2

Hadewijch: "Een bloemlezing uit haar werken" from *Book of Visions* (13th century)

Part 3

Excerpts from M. H. J. Schoenmaekers, *Beginselen der beeldende wiskunde* (Principles of Visual Mathematics) (1916)

M. Van Domselaer-Middelkoop, *Herinneringen an Piet Mondriaan* (Memories of Piet Mondrian) (1959–1960)

Part 4

Excerpt from Willem Kloos, *Verzen* (Verses), 1948

Excerpts from a diary kept by Marie Curie after the death of her husband in 1906

Excerpts from Marie Curie's acceptance speech upon receiving the Nobel Prize in 1911, as recorded in Françoise Giroud, *Une Femme honorable* (1981)

Great Noise Ensemble
National Gallery of Art
October 24, 2010

Texts (translated from the Dutch and French originals)

De Materie (Matter)

Part 1

Chorus:

Let it be known that we, forced by extreme distress, after deliberation and with general consensus, have declared the King of Spain, and now declare on the basis of this, *ipso jure*, the foreswearing of his rule, jurisdiction, and his inherited claim to these lands; and henceforth no longer recognize the prince as lord in any matter relating to his sovereignty, jurisdiction, and domains in the aforementioned lands; that we shall no longer use his name as lord nor allow anyone else to use it. We also declare the following, namely, that all officers, judges, tradesmen, vassals, and all other inhabitants of the aforementioned lands, of whatever position or quality they may be, are henceforth discharged from their oaths of allegiance, sworn or intended to be sworn to the King of Spain having been lord of the aforementioned lands.

Therefore we command all judges, civil officers, and others to which the same relates and applies, henceforth to renounce the name, title, great and small seals and contra seals, and signets of the King of Spain and never use them again. Instead, as long as his Highness, the aforementioned Duke of Anjou, is still absent on urgent business to do with the welfare of the provinces, they must for the time being accept and use the title and name of Lord and Landraad. Until the lord and council have actually been appointed and assumed their functions, our name must be used. With this understanding, that in Holland and Zeeland men shall use the name of the highborn sovereign, the Prince of Orange and States of the Provinces, until such time as the Landraad shall truly be established and shall thereafter abide by the instructions approved by the Landraad and the agreement entered into with his Highness.

* * *

Now follows how one puts together the parts of a ship. Begin with the making of the sternpost, because the cutting of the keel is made of the same, and the proportion of most of the ship's parts follows from the stem post.

1. First one makes the keel.

Thereafter

2. The stem post
3. The sternpost
4. The transom timber
The fashion frame
The chock

The lower transom
The transoms
The side counter timber.

And then one stacks the keel.
 Take off the side counter timber and the transoms out.
 Build the stem post.
 Build the sternpost high, insert the transoms, and add thereto the side counter timber.
 Make a knee on the keel and against the sternpost.
 Thereafter make the skin tight.
 Finish it quickly.
 Let the ship fall on its side.
 Put it right.

Finish it fully, to let it glide into the water, and when it is finished, launch it.
 And when the ship is in the water, make then the stages on both sides and at the back.
 Make the chocks above the outside ports, and the timber holes in the hold; then the nibbing planks.

* * *

Enter Gorlaeus, twenty years old.

Gorlaeus: Experience proves that matter is not a part of the essence.

Chorus: With the ceiling on that
 The ledges on the deck horse
 Carling under that
 The step for the capstan, and for the
 mizzen mast
 The knee of the head
 The grated headledge on the deck
 Lay the balks of the cabin on cleats, as
 those in the forecastle
 The balk ceiling under that, with the
 other ceilings
 The ledges on the deck
 Finish the knighthead in the forecastle
 Cabin balks in the forecastle, and under
 the ledges
 Set the bitt standards
 The main knighthead and the fore
 knighthead
 Strike the deck shut.
 After that, one makes the crossbeam of
 the cabin, and the chamber bulkhead.
 The beak
 The gallery
 The ports

Hawse pipes
 The standard knees
 The gunwale
 The cross beam
 Strike the forecastle
 Make the washboard on the forecastle
 And also the washboard in the cabin; lay
 the balks there, with the ledges.
 Make the balk ceilings, with the other
 ceiling planks underneath.
 Strike it, and make the channels.
 Close off the cabin, and make bunks in
 there.
 Finish the bulwark fairleads.
 Put the masts in.
 And the bowsprit
 With the capstan
 Make the chain plates fixed.
 Also the bulkhead for the steering stand
 With the bulkhead of the forecastle
 And the grated headledges.
 Make hereafter the hatch covers
 The pump boxes and the head
 The bulkhead of the cabin

Racks
 Range cleats
 The bulkhead for the gun room

The buttery
 The galley.

Gorlaeus: No whole is distinguishable from the parts, when one has joined these together. If this were the case, then this difference would become apparent in some thing. This thing would either be a part of the whole, of the unique essence of the same. Should it be a part, then the previous tally of the parts would not be complete. If, on the other hand, it is a particular essence of the whole, then I ask, what may this essence be and how may it have been brought into existence? Thus, that which is distinguishable from something else can also be separated. But the whole cannot be separated from all the parts when these are combined and united, because, that where all the parts are present, so is the whole also necessary. For the same reason, the size of a body cannot be distinguished from the whole body. This size is, after all, inseparable from itself. If they were separable, this would constitute a contradiction, because if a body did not have size, it would still be a size. A body without size, should this size be taken away from it, would nonetheless still be a size, provided it were divisible, and all that is divisible is one size. It would be divisible, since it still would possess parts. Because if it did not possess these, so therefore the parts would have joined together to one indivisible point. But then the bodies would be penetrable. The *Peripatetici* say that each body is infinitely divisible, and that because of this one can never reach the smallest part. I do not share this opinion because I say, when a body is divided and afterwards the parts of the same and once again the parts of the parts and so forth are divided, one shall inevitably arrive at the smallest part, which may no longer be divided.

Chorus: Because should every part be infinitely divisible, so the most miniscule grain of sand would be divisible into a hundred thousand parts, yes even more, a thousand times a hundred thousand parts could be divided, and yet again in so many parts, which is incomprehensible and uncountable.

Gorlaeus: It is completely unreasonable that a body, which of itself is finite, should consist of infinite parts.

Chorus: Because that which can be divided may be put back together again.

Gorlaeus: Therefore we state that a body consists of indivisible small parts, we also say: these parts have size. We deny therefore that all size is divisible.

<i>Chorus:</i> Saw or hand-	Chip pick	Hold balks
saw	A wooden pincer	Stem and stern hooks
Jackscrew	Tongs	Siphons and ropes
Sledgehammers	Nail hammer	A crowbar
Iron wedges	Wedge	Bulkhead ragbolts
Branding iron	Cheeks	Iron hammer
Wood ax	Tongues	Auger

A wooden rammer	Transverse sled	A jack plane
And a big wedge	Capstan	Gerf plane
Tar boiler	Chisels	Carver
Grind stone	Claw hammer	Plows
A mold	Rabat iron	Hand-saw
A template	Nail iron	Cleat nails bit
Rye	Work chisel	Ten thumbs bit
Wood block	Folding ruler	Adze
Saw horse	Scraper	Axe
Rafts	A sledge hammer	
A sled	Nail hammer, little one	

Part 2: Hadewijch

Hadewijch: ...thereupon, I was hopelessly thrown upon my own poor resources.

One early morning at Pentecost, attending matins sung in church, I received a vision. My heart, my veins, and all my body shook and trembled with desire. As so often before, I felt intensely and frightfully touched, and I was afraid that I would not satisfy my Love, but my Love did not allow me to die, to die grieving. Gradually, my passion became so terrible and painful that all my bones seemed to break one by one, and my blood flowed more swiftly than ever. My desire is inexpressible, both words and people fail, and what I could tell about it would be absurd to anyone who never learned Love's effect and who was by Love neglected. This at least I can say: I longed to enjoy my Love to the fullest; to know and taste Him through and through; His human nature united with mine, and mine received in His. I did hope I would have the strength to let myself fall into completeness, so as to prove in turn to be inexhaustible for Him, pure; I alone would be satisfactorily virtuous in all virtues. Therefore, I wished deep inside that He, with His divinity, would elevate me into a unity of our minds, without withholding anything from me. For this gift I prefer above all other gifts I ever chose: to satisfy in unending submission. For this is the most perfect thing: to grow enough to become God with God—because it is endurance and pain, misery and unprecedented sorrow, and one has to let all this come and go without succumbing, and without feeling anything but marvelous love, embraces, and kisses. Thus I wished God would be for me, as I for Him.

Chorus: While it became unbearable to me, I saw a giant eagle flying toward me from the altar, and he said to me: "If you desire to be one with God, prepare yourself." I knelt, and my heart beat in my throat, worshipping His greatness. I know very well that I was not ready for this, and God knows it too, always to my grief and sorrow. The eagle flew back to the altar, saying: "Righteous and almighty Lord, now prove your power in the unity with You, in Your heavenly bliss." Then he came back and told me: "He who came will return, but places where He never came, He will not come."

Hadewijch: Then He came from the altar, showing Himself in the form of a child, such as He looked in the first three years of His life. He turned to me, and out of the ciborium He took His body with His right hand, and with His left He took a goblet that seemed to come from the altar, but I do not know that for certain. Then He came to me, now in the clothes and in the form of the man He was the day when He first gave us His body, enchanting and beautiful, with a ravishing face, and with the humble attitude of someone who already belongs to another. Then He gave Himself to me in the form of the Sacrament, and afterwards He gave me to drink from the goblet: it seemed and tasted as usual. Then He came very close to me, took me in His arms, and pressed me to His chest. All my limbs felt His, to their total satisfaction, as my heart and my humanness longed. I felt truly satisfied and saturated. I had just the power to bear this for a while, but soon I lost sight of this handsome man, and I saw Him fading and melting away, until I could no longer feel Him next to me, or perceive Him within myself. At that very moment, I felt that we were one together, without any difference. All this was real and tangible—as one really tastes and feels the Sacrament, or the way lovers, taking pleasure in seeing and hearing each other, can get lost. After this, I stayed one with my Love, melting with Him, until nothing was left of me. I was beside myself in exaltation, and in my mind I was raised up to a place where many different hours were shown to me.

Part 3: De Stijl

Chorus: The line of a perfect circle is not perfection of the first order. The line of a perfect circle is perfect *as a line*. But it is not perfect without limitations, it is not perfect as an *unending line*, it is not perfection of the *first order*, it is not *the* perfect line.

The perfect straight line is *the* perfect line. Why? Because it is the only perfection of the first order. Likewise its ray, the perfect eternal ray, is perfection of the first order. The perfect eternal ray is also *the* perfect ray. For only it is *as ray* a perfection of the first order.

The cross-figure

The figure which objectifies the concept of this pair of perfections of the first order is the figure of the perfect right-angledness, or, in other words, the cross-figure. This is the figure that represents a ray-and-line reduced to perfection of the first order. It characterizes the relationship between perfections of the first order as a perfect right-angled relationship, a "cross" relationship. This figure is actually "open."

Dancer (spoken): In those days, Piet Mondrian sent a message that he was in Holland and that he could not return to Paris. Mrs. Hannaert invited him to stay, and when one afternoon I arrived, he was sitting with her at the table. He made a curious impression upon me, because of his hesitating way of speaking and the nervous motions of his mouth. During the summer of 1915 he stayed in Laren and rented a small atelier in the Noolse Street. In the evenings we would go to Hamdorf, because Piet loved dancing. Whenever he made a

date (preferably with a very young girl), he was noticeably good-humored. He danced with a straight back, looking upwards as he made his "stylized" dance steps. The artists in Laren soon began to call him the "Dancing Madonna!"

In '29 I was with him one afternoon in Paris and met the Hoyacks in his atelier. After a while, without saying anything, he put on a small gramophone (which stood as a black spot on a small white table under a painting of which it seemed to be the extension) and began quietly and stiffly, with Madame Hoyack, to step around the atelier. I invited him to dine with me as we used to do in the old days. Walking on the Boulevard Raspail, suddenly I had the feeling that he had shrunk. It was a strange sensation. In the metro we said goodbye; when we heard the whistle, he placed his hand on my arm and embraced me. I saw him slowly walking to the exit, his head slightly to one side, lost in himself, solitary, and alone.

That was our last morning.

Chorus: A "cross" relationship. This figure is really "open." We can prolong it on any side as long as we wish without changing its essential character, and however far we prolong this figure, it never attains a perimeter. It never becomes "closed" thereby; it is thereby totally and utterly boundless: it excludes all boundaries. Because this figure is born from itself in our conception, it characterizes the concept of perfect opposites of the first order, as a concept of the essential "open," the actual and real "unbounded."

Part 4

Chorus:

Dreams of beautiful death and eternal desire,
Splendor of catching and feeling in steady arms,
Beauty, pressed to the loudly pounding heart,

Splendor of holding each other in a fiery embrace,
Blessedness released in wordless compassion,
Blessedness itself in the lifting of all pain.

O, desire! The billow break over me,
By the dark spray of the thrilled waves,
To see how life perishes around me.

But not Love, while staring
At the quiet glow of your open face,
United with you, journeying with you to eternity....

Madame Curie (spoken):

...Pierre, my Pierre. There you lie, like a wounded man with bandaged head resting in sleep....Your lips that I once called greedy are pale and discolored. Your little beard is turning gray.

...We placed you in your coffin on Saturday morning, and I supported your head as they carried you. We kissed your cold face for the last time. Then I placed some branches of periwinkle from the garden in the coffin, together with the little portrait of me that you called "the diligent student," and that you loved.

...Your coffin is closed and I will never see you again. I forbid them to cover it with the terrible black drapes. I cover it with flowers and sit near it.

The importance of radium for the point of view of theories in general has been decisive. The history of the discovery and isolation of the substance has delivered the proof for the hypothesis that I formulated, according to which.... The chemical work needed to isolate the radium in the form of a pure salt, and to characterize it as a new element was above all my work....And the substances which I have termed radioactive...I have used...I have accomplished...I have determined...I have obtained....

This work (...) is very closely related to the work which we performed together. I therefore believe that I correctly interpret the action of the Academy of Sciences when I conclude that the great distinction that they have bestowed upon me has been motivated by this collaborative work, and is therefore also an homage to the memory of Pierre Curie.

My dearest Pierre, you are never for one moment out of my thoughts, my head bursts, and my thoughts are muddled. I cannot comprehend that I must continue to live without seeing you, without smiling as the dear partner of my life. My Pierre, I arose after sleeping quite well, relatively calm. It is scarcely a quarter of an hour later, and I wish to shout like a wild beast.

...The whole world is talking. But I see Pierre on his deathbed.

My little Pierre, I would like to be able to tell you that the golden rain is flowering, that the wisteria and the hawthorn and the irises are in bloom—you would have loved that. I would also like to tell you that I have been appointed to your chair, and that there were even some imbeciles who congratulated me.

I spend all my time in the laboratory. I do not think that there is anything which I will be able to enjoy apart from perhaps scientific work—and no, not even that. For should I succeed, I could not bear it if you were not aware of it.