

Mordacious Lips, To Dust

Werktitel: Mordacious Lips, To Dust

Untertitel: Für vier SängerInnen (soprano, countertenor, tenor, bass)

KomponistIn: [Palme Pia](#)

Beteiligte Personen (Text): Palme Pia

Entstehungsjahr: 2014–2015

Dauer: 11m

Genre(s): Neue Musik

Gattung(en): Ensemblermusik Vokalmusik

Sprache (Text): Deutsch

Besetzung: Vokalquartett

Besetzungsdetails: [Sopran](#) (1), [Countertenor](#) (1), [Tenor](#) (1), [Bass](#) (1)

Art der Publikation: Manuskript

Abschnitte/Sätze

Part I und Part II

Beschreibung

"In *Part I* the soprano performs a virtuosic solo part, which is written to highlight the soprano voice – whilst the three male voices provide a shifty microtonal background of hushed activity. In *Part II* all four singers perform a microtonal partsong together, ending with the whispered word *Staub* (German for *dust*).

In the text for this work, I discuss the category 'beauty' from an artistic perspective. For me beauty is represented in texts, words, music, artwork... I was never interested in beauty, or beautiful appearance, as a woman. Why should I care about visual beauty, fashion, shoes or a hairstyle? That's a prison to keep you busy in (I cite the Austrian author Elfriede Jelinek here). As a composer, I appear through my works, in this case, compositions. My text was inspired by the Mexican author Sor Juana Inez de la Cruz; she argued along the same line, as a writer, in the Baroque period.

In the title of my work:

...the adjective *mordacious* makes reference to the irate female voice permeating

the composition. As a composer, I pay homage to Homer's epos Iliad, which begins with the Ancient Greek word for wrath, summoning a female voice to sing about the fury that caused warfare and bloodshed ('*The wrath, goddess, sing...*').

The baroque ornament *mordent* is frequently used in this piece to enhance singular notes in the soprano part. I wanted to compose a quick and subtle aural accent, which might cause an aural twinkle that would cut, bite or sting through the mechanisms of listening, to open up a glimpse of another dimension. The text for the soprano summons the thorns of a rose, shards of glass, or the penetrating power of love and madness to punctuate reality and skin.

Etymologically, the words *mordacious* and *mordent* originate from the same source, the Ancient Greek term σμερδαλέος '*smerdaleos*' — painful, horrible. One could go further back to the ancient Indo-European '(s)merd' — *to bite, to sting*. The German word '*Schmerz*' — *pain* is also connected to this origin, as well as the English term *smart*. As a feminist composer, I find these connections stimulating." Pia Palme (2015)

Uraufführung

17. Oktober 2015 - [London](#), The Warehouse

Mitwirkende: EXAUDI Ensemble - Juliet Fraser (Soprano), Tom Williams (Countertenor), Stephen Jeffes (Tenor), Simon Whiteley (Bass), James Weeks (Leitung)

Veranstaltung: EXAUDI EXPOSURE2015

Weitere Informationen: The composition was further supported by the Kulturabteilung der Stadt Wien Musik and the BKA Austria. Composed for the ensemble EXAUDI in a longer process during 2014/15, as part of the Sound and Music Portfolio Project. The composition won the George Butterworth Prize 2016.

Aufnahme

Titel: MORDACIOUS LIPS, TO DUST

Plattform: [SoundCloud](#)

Herausgeber: palmeworks

Datum: 27 Oktober 2015

Mitwirkende: EXAUDI Ensemble