RETURNS

by

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ABSTRACT

Returns is an episodic performance piece, consisting of music, storytelling, and video segments. Weaving together a wide variety of elements, the work explores complexity as a strategy for expression.

Stories from the artist's family - successive generations of Finns immigrating temporarily to Canada, from the 1920s to the present day - form the through-line for the piece, in the form of monologues, home movies, and a lecture. The notion of time as a layered place is explored, by using material from a span of decades, and by discussing theories concerning the permanence of sounds.

The stories that are told have decades-wide gaps between them, and in these gaps runs a parallel musical journey, tracing 'Finnishness' through folk music, tango, and contemporary influences. Compositional strategies from through-composed to free improvisation are employed.

Keywords: Music theatre; Finnish music; Finnish emigration; complexity; sublime; open work; multifaceted sign; autopoietic communication; embodied expression; home movies; improvisation

Subject Terms: Music Theatre; Family – Folklore; Music – Finland; Amateur films; Art -- Philosophy

Siirtolaisille

For emigrants

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CHAPTER 1: UP THE HILL

Often, to get up to the campus, I have taken the 145. As it turns right onto Broadway, I am permitted a view over Gaglardi. There are many trees, hiding most houses from view, so I can't directly see the place where we lived when I was a child. I sense an odd proximity – it is as if those days of toddlership and training wheels are closer than some days of the past week. Yet, some twenty-odd years have passed. Perhaps time spent continuously in one place builds up to a kind of a buffer, one's past blending and fading into the memory horizon. But here, that buffer is thin because of my long absence. Like a case of déjà vu: a feeling of unusual closeness, but not of clarity.

It took me twenty-three years to climb Burnaby Mountain. We moved back to Finland in September 1982, when I was five years old. Signs of the Canadian aspect of our family history were taken with us and stayed in the everyday after our return, such as the Volvo station wagon, which served till the late 1990s. Made in Sweden, exported to Canada, shipped to Finland – the car had an ex-pat history resembling ours. A North American export model, it stood out from the crowd, because it spoke a visual dialect different from the Volvos who had never left Europe.

Perhaps because of the nostalgia accumulated in the 'Canadiana' around – maps of Vancouver and BC, photos, books, home movies, my father's accentless English – I later instinctively looked to Canada when I was thinking about continuing my studies at the graduate level. My artistic practice had become 'tri-disciplinary', encompassing visual art, music and performance art, and I looked for a place where I could further weave these component parts together. In the Fall of 2004 I did some extensive searching for MFA programs, and strangely enough, the only one I found that had an emphasis on interdisciplinary *practice* was at SFU, right up the hill from where we lived when I was a child. Now, I thought that the place where we lived was called Sullivan Heights, because that's what it says on the map from 1980. Upon visiting the place in 2005, I noted a plaque: 'Simon Fraser Village'. Probably just a coincidence, but nevertheless a coincidence with a dash of synchronicity.

Habitual immigrants

Returns is a performance piece that deals with four separate immigrations. All four have happened in my immediate and extended family:

My great-uncle came to Canada in 1927. He travelled across Central and Western Canada, working various jobs and at times performing as a singer and musician. It was the time of the Great Depression, and getting rich remained a dream. He ended up staying for six years, returning to Finland in 1933.[1]

My paternal grandparents emigrated, with their children, in 1957. My father was nine at the time. They settled in Port Arthur, Ontario (now known as Thunder Bay). In his memoirs, my grandfather describes his work as a plumber around the province's newly growing logging towns, and the various encounters the family had with nature and wildlife (especially bears) around the Port Arthur / Fort William region. After three years, the whole family returned to the Old Country. My grandfather doesn't give much detail concerning the reasons to return, but it seems that in the end the ties to Finland weighed enough in the scale[2].

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[1] Eeli Kivinen, interviewed by Leena Koivu. Finnish Literature Society Recording SKSÄ 56.1972 (Helsinki: Finnish Literature Society, 1972)

As I began to describe above, we came to Vancouver when I was a child. I was two years old. We stayed for two and a half years. Somehow that entire time has in my mind the colour of amber. History repeated itself: again, there was an economic recession, and when faced with the question of whether to stay or to leave, strong ties to homeland outweighed other points.

The fourth immigration episode in this saga, the latest return, began when I went through immigration in August 2005, to start my studies in the MFA Program at SFU. It took me a moment to figure it out, but soon enough it was clear that I was going to work on a piece concerning my own history. This episode has been about memory, about listening to the past, and about finding ways to communicate findings.

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[2] Veli Parviainen, *Lossilta Kanadaan ja Takaisin* (n.p.: V.Parviainen, 2003), 44 – 49.

CHAPTER 2: SMALL COMPLEXITY EXPRESSING BIG COMPLEXITY

My goal in making Returns was to compose a multidisciplinary piece about my Canadian experience and my extended family's history in Canada, with its presences and long absences. I wanted to have a strong music component, which would be an exploration into 'Finnishness' – a quality that I found to rise in importance once one adopts an emigrant viewpoint, and thus fitting for a piece about emigrations/immigrations of Finns. As I researched and dug out materials – memories, stories, recordings, photographs, songs, home movies, objects, traces and consequences, references to 'historic events' – it soon became clear that there was a bewildering amount of material, and I was at odds with putting it all together in a way that would be anything but an unorganized museum, perhaps initially interesting but soon a rather frustrating schizoid experience. My quest for the elusive national identity in music didn't make the situation any less nebulous. Nevertheless, I found this complexity to be utterly fascinating, the little details connecting with one another again and again. This was probably because of my personal investment in the topic – I was essentially doing genealogical research. In a recent genealogical journal, Anneli Mäkelä-Alitalo, Docent of Finnish and Nordic History at Helsinki University, writes:

> By gathering heritage, by diving into the past, one searches for one's identity and comes to understand that one is a part of a vast network – one's family.[3]

Trying to understand one's place in a vast network is to reach for the sublime. Our perspective is usually within our immediate surroundings. An amateur genealogist, digging up details concerning relatives, expands his or her perspective by finding connections between self and others. Sublimity comes to play as the connection reaches far enough, beyond what one can reasonably grasp with one's mind. The view is zoomed out so much it astonishes.

My experience of the materials for *Returns* was that of a complex web, there was a sense of sublimity as I faced my own history. That sublime complexity was my fascination; that's what I wanted to communicate to my future audience. But how to do that? If I really was after a sense of the sublime, then, by definition I couldn't just take it and hand it to you – because it lies beyond my reach.

This chapter will present the theoretical and historical contexts of *Returns*. I will consider issues in the construction of a piece that has the purpose of communicating a sense of the sublime – expressing a highly complex web of intertwined meanings.

Complex web of interconnected meanings

Before delving into issues of art as communication concerning complexity, I will clarify what exactly I mean by it. By complexity I mean something the whole of which surpasses one's understanding. An experience of such gives one a feeling of the sublime. In his novel *Rings of Saturn*, German writer and academic W.G. Sebald describes how from an airplane one sees signs of human life on the ground – large, vast structures; but not a single human being.

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[3] Anneli Mäkelä-Alitalo, "Sukututkimus solmii katkenneita säikeitä," *Parviaisten Parissa* 14, no. 24 (2007), 8. My translation from Finnish.

> One sees the places where they live and the roads that link them, one sees the smoke rising from their houses and factories, one sees the vehicles in which they sit, but one sees not the people themselves. And yet they are present everywhere upon the face of the earth, extending their dominion by the hour, moving around the honeycombs of towering buildings and tied into networks of a complexity that goes far beyond the power of any one individual to imagine, from the thousands of hoists and winches that once worked the South African diamond mines to the floors of today's stock and commodity exchanges, through which the global tides of information flow without cease. If we view ourselves from a great height, it is frightening to realize how little we know about our species, our purpose and our end, I thought, as we crossed the coastline and flew out over the jelly-green sea.[4]

One family's little immigration stories and particular qualities of the music of one specific little corner of the world are just details among an infinite number of other details. But as I delved further and further into my research, I found connections and links, and the complexity of the image multiplied. Researching the backgrounds of one of my great-uncle's stories took me to the Finnish Civil War of 1918 and its later consequences, and looking into another I found myself in the abdication crisis of Edward VIII; my grandfather's memoirs of Port Arthur took me to the tale of the Sleeping Giant and silver mining in Ontario; and looking into the roots of Finnish tango I found, besides the Argentinian root form, German marching band music, Slavic melodies, and a host of folk music styles, blended in a fashion that, had it happened in Brazil, would have been termed cannibalism[5]; and as I began to find these winding paths here and there, what were first details grew in complexity.

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[4] W.G. Sebald, *Rings of Saturn*, trans. Michael Hulse (New Directions Books, 1999), 91-92. Further references will be quoted in text.

Elsewhere in *Rings of Saturn*, Sebald's first-person narrator wonders if distant connections and correspondences in fact have an untold effect on one's life:

> Does one follow in Hölderlin's footsteps, simply because one's birthday happened to fall two days after his? [...] Is it possible that later one would settle in this house in Suffolk because a water pump in the garden bears the date 1770, the year of Hölderlin's birth? For when I heard that one of the nearby islands was Patmos, I greatly desired there to be lodged, and to approach the dark grotto. And did Hölderlin not dedicate his Patmos hymn to the Landgrave of Homburg, and was not Homburg the maiden name of Mother? Across what distances in time do the elective affinities and correspondences connect? (182)

If the networks we live in are indeed 'of a complexity that goes far beyond the power of any one individual to imagine', one might infer that things that are seemingly very distant may still be connected. I would like to now indulge in recalling a personal story of some little synchronicities. I began to read *Rings of Saturn* in the Summer of 2006. Just before, I had been on a trip to Finland, doing research for *Returns*. On my way, I had an eight-hour transfer in Amsterdam. I took the commuter train from Schiphol to downtown, and went on a stroll. I visited the Rijksmuseum, where Peter Greenaway's installation *Nightwatching* had just opened. In this work, Greenaway suggests that Rembrandt had a secret message hidden in *Nightwatch*: he wanted to expose a conspiracy involving the very militiamen who commissioned the painting. Now, I have always been interested in Rembrandt, especially since I found out that he was born on the same day of the year as I was.[6] A few weeks after my Rijksmuseum visit, I was back in Vancouver and my supervisor suggested I read *Rings of Saturn*. I came across Sebald's interpretation of the unanatomically depicted hand in *The Anatomy Lesson* by Rembrandt. The corpse in the painting is Aris Kindt, a petty thief, a lower class someone whose body could be publicly mutilated. For Sebald, Rembrandt had a secret message there:

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[5] Cannibal culture devours other cultures, and finds its definition as something that emerges from the mixing of sources – a central feature of Brazilian musics. See Larry Crook, *Brazilian Music* (Santa Barbara, CA: ABC-CLIO, 2005),36.

> That unshapely hand signifies the violence done to Aris Kindt. It is with him, and not the Guild that gave Rembrandt his commission, that the painter identifies. His gaze alone is free of Cartesian rigidity. He alone sees that greenish annihilated body, and he alone sees the shadow in the half-open mouth and over the dead man's eyes. (17)

Throughout the process of making *Returns*, I found my fascination to be in complex networks and seemingly distant connections that are possible in them. I find here something sublime, a kind of an expanded feeling of one's place – like in the above example of Rembrandt, Sebald, Greenaway, Amsterdam, where I find myself linked to distant people and events. I think it is precisely the distance that induces a sublime feeling: were the connections close, they would make sense, and be 'simply' life's circumstance; but because I have no idea whether or not it makes any difference whatsoever that I and Rembrandt van Rijn are born on the same day, yet am nonetheless able to make that connection, it garners a mysterious significance. There's a signifier, but what it stands for is so distant that the meaning of the sign stays shrouded. Like Sebald, I found myself pondering distant connections and correspondences.

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[6] As was also Walter Benjamin, who wrote an essay concerning Goethe's 1809 novella "Elective Affinities", which Sebald might be referring to.

I find these feelings of 'distant chiasms'[7] when I am in Canada, which for me is a place where my own history consists of events and the decades-long gaps between them. I think of pilgrimage: places having their meaning as sites that are visited periodically (perhaps once a generation, perhaps more often), and which therefore have a history even for the visitor (who thus is more than just a tourist), and which gain fascination because of their distance. The traces of our living in Vancouver when I was a child are almost completely gone: none of our former neighbours live at Orion Place anymore, and the company my father worked for in downtown Vancouver is long gone. But sites remain, and through them I have a distant connection. As I add to the picture my grandparents' stay in Port Arthur, and my great-uncle's travels in Western Canada, the links grow substantially more distant, yet still stay as links, distantly tied together as signifiers for something mysterious. Perhaps the mystery is in the question: why keep coming here to live, but not end up staying, like nearly everybody else does? Each return (to Finland or to Canada) would have some practical reasons, some clear, some more vague, but out of repeated returns a more mysterious meaning seems to emerge. It is this mysterious meaning that I wanted to get at in Returns, by dwelling in these distant significations.

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[7] Here, I use 'chiasm' in Merleau-Ponty's sense of the word: a crossing or an overlap of one's subjective experience and objective existence. Through distant connections, one has a subjective experience of one's objective existence as only a small part of a vast network. See Maurice Merleau-Ponty, "The Intertwining – The Chiasm," in *Maurice Merleau-Ponty: basic writings,* ed. Thomas Baldwin (London and New York: Routledge, 2004), 247.

I am now going to turn to the semiotics of the American philosopher and polymath Charles Sanders Peirce, in order to further explain what exactly I mean by complexity.

> A sign, or representamen, is something which stands to somebody for something in some respect or capacity. [...] A sign, or representamen, is a First which stands in such a genuine triadic relation to a Second, called its Object, as to be capable of determining a Third, called its Interpretant, to assume the same triadic relation to its Object in which it stands itself to the same Object.[8]

Since the Interpretant (the sense one makes of something) stands for its Object in the same way as that initial 'something' (Representamen) stands, this Interpretant itself can act as a Representamen for its Object, determining another Third, a further meaning. And if the Interpretant acts as a Representamen for that initial 'something', it will determine yet another Third. 'All this must be equally true of the Third's Thirds and so on endlessly'.[9] So, meanings can become signs for further meanings, which can act as signs for yet further meanings, continuing triadic relations without an end. Here we have a vast complexity, consisting of viewpoints, signs, signified objects, and meanings derived, each serving multiple purposes, interdependently. The woven web soon reaches a vast complexity, the embodiments of which Sebald saw from the plane. The above-quoted passage from *Rings of Saturn* describes an experience of sublime that comes from an encounter with a complexity of interwoven meanings, a web of such magnitude that the meaning is unfathomable yet still *must be there.*

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[8] Charles Sanders Peirce, "Logic as Semiotic: The Theory of Signs," in *Philosophical writings of Peirce*, ed. Justus Buchler (US: Dover Press, 1955), 99-100.

[9] Ibid.

Strategies of dealing with that complexity

Here, I wish to identify some distinct yet highly interwoven means of communicating 'a complex web of interconnected meanings'. Along the way, I will also place Returns in a historical context. I'll begin with what I call the 'multifaceted sign', which addresses the role of the performers being both musicians and actors. I follow up by considering openness, embodied expression, and translation as features of autopoietic communication in which the kind of complexity I am focusing on can be conveyed.

The multifaceted sign

Speaking of a recent paradigm shift in arts and humanities – from 'text' or 'discourse' to 'performance', 'the performative', 'the body', 'the bodily' – musicologist Björn Heile identifies opera [studies] as the area 'that would seem to profit most from the changing climate'[10].

> … no other genre illustrates quite so clearly that music is an embodied art involving human action, and that it cannot be reduced to its acoustic dimension.

This notion – that in live performance of music there is always more going on than 'just' the music – was a central interest for me as I developed *Returns*. In conventional opera, the musicians are most often not on the stage; only singing is shown on the proscenium. This is where Heile identifies a difference between experimental music theatre and opera – experimental works place the music-making itself on view as action, ignoring opera's stage illusion[11]. Being a musician myself, I have been fascinated by works in which musicians are more holistic performers, doing more than simply providing the sound.

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[10] Björn Heile, "Recent Approaches to Experimental Music Theatre and Contemporary Opera," *Music & Letters*, Vol. 87 No.1. Oxford University Press (2006), 72.

My first encounter with such may have been Spike Jones and His City Slickers. I never saw them live, of course, but I saw a documentary that featured many performances originally aired live on NBC and CBS during the 1950s and 1960s. In Spike Jones' circus-like big band mayhem, musicians and instruments were drama and spectacle, not only providers of sound: Jones would use guns as 'percussion' and things would fall from the sky, or, in mid-song, the tuba player would develop ridiculous amounts of 'spit' in the horn, getting eventually soaked; and often the lyrics of a popular classic would be punctuated in screwball fashion by one or more of the musicians – in '*Chloe*'[12], the sung words 'night shades are falling' are answered by Jones producing a bin of metal junk and casting the contents on the stage, next to the singer. I was so thrilled by Spike Jones and His City Slickers, that I presented them in a show-and-tell in sixth grade as my favourite band – which turned out not to be the kind of thing that boosts your popularity when the other kids are fans of Bon Jovi, The Bangles, Metallica or Jason Donovan (yes, it was the eighties).

Propelled by this early exposure to dramatized musicianship, I set forth to look further into hybrids of musician/actor in my research for *Returns*. The work of Georghes Aperghis turned out to be very relevant. In works such as *Sans Paroles* and *L'Aveugle de Bagnolet*, Aperghis and Atelier Théâtre et Musique

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[11] Ibid., 79.

[12] By Neil Moret and Gus Kahn.

(ATEM) used everyday sounds and gestures, which were scored according to musical principles of structure. Both works are performed at a table. The performers have actions such as bowing a glass with a violin bow, sighing, belching, serving food, eating. While Theodore Shank makes in his review a distinction between sounds and gestures[13], I find the fascinating thing to be that one action may be at least three things, that is, have a dramatic, visual, and a sonic dimension. Pouring juice in a glass can function as sound, image and deed, all as layers of one action. *Sans Paroles* and *L'Aveugle de Bagnolet* became models for the third scene of Returns, 'Port Arthur', which happens at a table and features everyday sounds that accompany monologues.

"Music to look at, not just to listen to" is the slogan of the Glasgow-based company Theatre Cryptic, led by Cathie Boyd. The company visited Vancouver in April 2007, mounting the work *"Each... and Every Inch"* at the Vancouver East Cultural Centre. I volunteered, working a few evenings as an usher. The piece was a large installation – the entire building was used. In addition to the gallery-like sound, video, text and object installations, there was a central stage, at which two cellists performed a looping sequence. In addition to the music, they performed a movement score, which had them at times doing slow movements and even dance while simultaneously playing the music, and at other times doing a gesture only. The cellists performed behind a see-through curtain, lit by a (programmed) lighting sequence. The elements were fairly simple, but the result was that the musicians and their actions were a complex intertwining of their sonic, visual and gestural dimensions – all these were clearly considered. One might call it 'musician theatre' or even 'visual musician theatre'. Like with Spike Jones and Georghes Aperghis, there is fascination caused by a thing being many things at once, having 'layers'.

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[13] Theodore Shank, "Atelier Théâtre et Musique: Structuring Everyday Gestures and Sounds", *The Drama Review: TDR*, Vol. 23, No. 3 (September 1979), 4,9.

One might explain the fascination with 'things that are more than one thing' semiotically. I'd say there is extra thrill or intrigue when a sign has multiple meanings, because the meanings begin to signify and enrich one another through the connection they have in the sign. It is the same triangulation process as discussed above, where an Interpretant becomes a Representamen for another Interpretant – a meaning signifies another meaning. Let us consider the cellist-dancer-actor in *"Each… and every Inch"*, whom we witness playing the cello, then dancing, and then making gestures that suggest an inner emotional state (acting). In the end, it is not only the cellist who is bowing the instrument, it is also the actor, it is also the dancer, and therefore the movement becomes not just function of making sounds happen, but also dance, and also something that has to do with what the gesturing conveyed. And likewise for the dancing, likewise for the acting. The facets of the multifaceted sign are organically linked through the organic center, the performer, and thus the meanings of each facet are also linked, forming further meanings while remaining pivoted at the center. What the sign as a whole means may be less clear than in the case of a simpler sign, but the complexity of meaning makes it compelling.

I couldn't say which one was first – my interest in the holistic performer or my fascination with the sublimity of complex networks and synchronicities – but there's synergy between the two. This is why I wanted to have musician-actors in Returns. There is a structural logic: a part being an image of the whole it is a part of, and thus being a kind of a pathway to the whole. Returns, as a whole, is also a multifaceted sign. At one time, the show seems to be theatre, at another, it is a concert, at yet another it is a (home) movie – but the facets are linked via the audience member experiencing them as the parts of one show.

Openness

'Open work' was a central concept in Returns. As outlined by Umberto Eco in *The Poetics of the Open Work*, an open work gives the performer options, and a performance is a matter of actualizing one possible set of choices – rather than actualizing the choices already made by the composer (such works are, in this sense, 'closed'). Eco gives as an example a piece by Henri Pousseur, *Scambi*. The composition is made up of sixteen sections, and the performer can choose, within certain limits, which section follows which.[14] This doesn't mean that the work is random; rather, it describes an area of operations and rules for those operations.

> In other words, the author offers the interpreter, the performer, the addressee a work *to be completed.*[15]

By completion Eco refers to the act of choosing that is left to the performer. The performer completes the composing of an open work, in a sense. Despite this, an open work isn't truly incomplete as such, any more than a game, say, chess or basketball is – as a set of rules, as a prescribed field of possibilities, which already is a full work as such. Performing an open work is an act of bringing it to the world of communication, before which the work already existed as a set of possibilities. I designed several parts of Returns to work in this fashion. For example, in Rondo Hondo (scene six), in the A-sections the musicians are asked to improvise using the given pitch classes (one to four at a time), adhering to a dynamic, and a general tempo indication. The result is a controlled tonality, but it manifests itself according to the players' choices. In the last scene, 'Time Layers', the musicians improvise freely with a video projection. The projection structures the improvisation: certain images function as cue points for solo and tutti sections. The performers can choose what to play, but always in reference to a fixed point (the video), and in prescribed groupings (solo or tutti).

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[14] Umberto Eco, "The Poetics of the Open Work", in *Audio Culture: Readings in Modern Music*, ed. Christopher Cox and Daniel Warner, 168 (New York: Continuum, 2004).

[15] Ibid., 172.

Even the sections that are more 'closed' have parts that require 'completion' by the performer. For instance, in *Tango Absentia* (scene four), there is a double bass solo, for which there is a prescribed ending, but which is otherwise free. The purpose of the solo is to bridge two different sections, and it is up to the bassist to choose how to do that.

In January 2006, I had the pleasure to participate in a performance of Cornelius Cardew's *Treatise*[16]. The performance was the culmination of a community workshop led by John Tilbury and organized by Vancouver New Music. Completed in 1967, *Treatise* is a 193-page graphic score, and while it has accumulated tradition concerning how to interpret it, there are no rules for how the performer(s) should interpret the visual elements. Cardew intended the work to 'stand entirely on its own, without any form of introduction or instruction to mislead prospective performers into the slavish practice of 'doing what they are told", and when some instructive notes were eventually published along with the score, he therein expressed his reluctance to do so, calling such notes 'obscure, and where not obscure, uninteresting'[17]. During the workshop, I noticed that the score caused the emergence of a micro-society: to play the score, we needed to come into some kind of an agreement over how to treat the symbols and shapes, and how to relate to one another. And once we where there, we had a set of rules, for instance considering what's the difference between a white circle and a black circle, what does the size of the circle mean, and so forth. These rules still remained 'open', and the performance of the piece was a matter of actualizing them. Each time we played *Treatise*, or a part of it, it would be different – yet in some hard-to-define way, the same.

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[16] Scotiabank Dance Centre, Vancouver, 26th of January, 2006.

I mention *Treatise* as an example because it is analogous to the kind of process I wanted to go through with Returns. I wanted the piece to emerge from my conversation with the experience of complexity that I wanted to express – very much like our rules of dealing with the graphic score of *Treatise* emerged as we engaged in communication with it. An emergence like this is an expression, a derived meaning (Interpretant) becoming another sign (Representamen) for the initially signified Object. It is a negotiation between will and listening, between the will to express and the need to listen to what is being expressed. I take this to be the kind of balance the composer Earle Brown was after. An American composer and a prominent member of the New York School, Earle Brown was inspired by the mobile sculptures by Alexander Calder. (The Calder mobiles shift their appearance according to unpredictable forces, such as wind, but at the same time they clearly are structures designed by the artist.) Like Earle Brown, I wanted to balance my work 'between the points of control and non-control'[18], not only at the level of performance (the relation of performer and score), but also at the level of conception (the relation of composer and the impetus of composing).

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[17] Cornelius Cardew, *Treatise Handbook* (London: Edition Peters, 1970?), i.

While openness at the level of performance was important for me, it isn't featured throughout the work – there are a number of fixed sections. Openness at the level of conception was more of a central question, since I was looking for a form that would exist in synergy with the content. This didn't mean rejecting traditional forms, it meant allowing the work to grow into the shape that it naturally wanted to take. I wasn't sure what kind of an organism I was growing, and I wanted to find out.

Autopoietic Communication

I wish now to turn to a concept that helps describe the communications that occur in these levels of openness.

Autopoiesis means self-production (from ancient Greek: 'auto' – self, 'poiesis' – production or creation). It is a term coined by Chilean biologists Humberto Maturana and Francisco Varela. Their typical example of an autopoietic system is a single cell: by means of metabolism, the cell 'produces the components that constitute a network that produces the very same components'[19]. This process produces also a spatial boundary, for instance the membrane of a cell. The process and its boundary are generated simultaneously, as 'two sides of the same coin'[20], not by one preceding the other. An autopoietic system, then, is something that generates itself by its own process and in so doing generates its boundaries as well.

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[18] Earle Brown, "Transformations and Developments of a Radical Aesthetic", in *Audio Culture: Readings in Modern Music*, ed. Christopher Cox and Daniel Warner, 191 (New York: Continuum, 2004).

Here we have an interesting analogy between an open work and a living being. Maturana and Varela coined autopoiesis to explain what is life – what makes a living being a *living* being. The way boundary and process are balanced in autopoiesis resembles the way Earle Brown speaks of balancing control and non-control:

> What interests me is to find the degree of conditioning (of conception, of notation, and of realization) that will balance the work between the points of control and noncontrol. At that point, the work, the performer, and I will most clearly exist – both as entities and identities.[21]

In Niklas Luhmann's social systems theory, communication is an autopoietic system. It is 'an independent type of formation in the medium of meaning [Sinn], an emergent reality that presupposes living beings capable of consciousness but is irreducible to any one of these beings, not even to all of them taken together'[22]. It is autopoietic 'in the strict (not just "metaphorical") sense of the term', since communication generates itself by 'recursively recalling and anticipating further communications'[23].

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[19] Jakob Arnoldi, "Autopoiesis", *Theory, Culture and Society 23*, no. 2-3 (May 2006): 116.
[20] Ibid.
[21] Brown, "Transformations and Developments of a Radical Aesthetic", 191.
[22] Luhmann, Niklas. *Art as a Social System* (Stanford: Stanford University Press, 2000), 9.

Communication is not a matter of carrying content in messages: perceptions, and the whole physical world (environment of the system where communication occurs) are beyond the reach of communication. Communication can indicate, be *about* perceptions, but can't transport them directly – communication systems (social systems), themselves, cannot perceive[24].

The autopoietic process of communication is a negotiation between indications, a process in which a set of indications encounters another set: for instance, an artwork is met by a person. The artwork has a set of indications, and by looking at it, reading it, or listening to it, the person (audience member, patron) replies and searches for what this particular work is indicating. However, this 'is not a problem to be solved once and for all but a provocation – the provocation of a search for meaning that is constrained by the work of art without necessarily being determined in its results'[25]. The search for meaning that the artwork facilitates but doesn't necessarily determine is possible because of our capacity of 'intuition', by which I think Luhmann means imagination, since he describes it as 'self-induced simulation of perception'. Because of this capacity, 'ordinary' perceptions can trigger others, inner ones, and this is the artist's intention and opportunity. Imaginary worlds may be constructed and communicated via physical triggers. In this sense, all art has to appeal to imagination in order to communicate. The perceptions triggered must be such that they don't stay at the level of the perceived world – this would not be taken as communication, it would be seen as environment; instead, they have to stand out and contain references to the world of the artist's intention. The artwork invites the imagination of the perceiver to come through the wormhole of 'direct' perception (the physical appearance), and, with the capacity of inner perception ('intuition'), perceive the world of the artist's intention.

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[23] Ibid.

[24] Ibid.

[25] Ibid., 24.

Although Luhmann speaks of the communication between an artwork and a patron, I'd say it applies also to the dialogue between the open work and its performer, and between the composer and his or her experience. This is how openness works, at all three levels, an autopoietic communication between the artist and the world he or she inhabits, between a performer and a score, between audience and presented work. At all levels, something emerges out of the dynamic system of communication, a thing not reducible to the parts making up that system, yet not merely a result either, since this emergent thing is the very thing that binds the constituent parts together as a system. It is impossible to say which one preceded the other. Out of the first level, a(n open) work emerges; of the second, a performance of that work; out of the third, an experience of the work. And it is precisely because of the openness at all levels that these emergent communications can have meanings never even dreamt of by those who take part, while the fact that the emergent communication (be it an open work, a performance, or the experience of the audience member) nevertheless is a *structure* which ensures that such meanings will still form an interconnected web – a complexity that fascinates and *indicates* rather than just a chaos that confuses. This is the kind of experience I wanted to present to myself, my performers, and my audience: a treatment of the topic or 'subject matter' that would allow it to 'come to life' and speak for itself (hence autopoiesis).

Embodied expression

We can think of these emergent communications as embodied expressions. The score embodies the communication between the composer and his or her materials, the performance embodies the meeting of performer and score. Both are a matter of expressing a perception.

Merleau-Ponty speaks of a 'lateral, transversal' operation that assembles the 'consciousnesses' adherent to one's eyes and hands, something that binds the monocular vision of each eye and the tactile experience of each hand into the 'experience of one sole body in one sole world'[26]. My two hands are made into one 'sole organ of experience', 'my two eyes the channels of one Cyclopean vision'[27]. Perhaps this operation could be understood as alignment – a similar process of alignment that occurs in the autopoiesis of communication: the components necessary for the birth of communication need to be aligned just like eyes or hands are aligned to constitute a coherent experience. Two people talking form a pair of eyes, and (hopefully) thus see what they are talking about. From their own vantage points, these components participate in the same object

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[26] Maurice Merleau-Ponty, "The Intertwining – The Chiasm," in *Maurice Merleau-Ponty: basic writings*, ed. Thomas Baldwin (London and New York: Routledge, 2004), 258.

[27] Ibid.

(a visible, a tangible, or an event of communication), which in turn grants them their coherence.

We are able to express our perceptions, indicate them in communication, because the visible we inhabit is anonymous, neither mine nor yours[28]. Expressions that are made in the language of this common ground – embodied expressions – can be understood by others because of their participation, via perception, in the same world.

Embodiments are 'pointings', 'gestures towards', and there's no need to fully define what is being pointed at: to point implies the pointed. The one doing the gesture, waving, - 'Over there! Over there!' – is merely the harbinger of what is in question, a representative. The entire thing needn't be grasped, just the way to indicate it. The task of the harbinger is humble: only a channeler. But this very fact enables him or her to speak of matters that are beyond words, beyond his or her understanding. When one tries to explain a magnificent, profoundly moving experience, one comes to the end of the means of language; one ceases to talk, and instinctively grasps something invisible with one's hands – this is a shift to embodied means. One allows the experience to move the hands. In the same way, as I developed my project, I wanted to allow something that is too complex, too multitudinous for me to say to cause the emergence of an expression.[29]

Daniel Schmicking, discussing ineffabilities in music, identifies one type as *intersubjective* or *empathetic*: that which 'distinguishes a "vibrant" ensemble performance from “mechanical” joint playing’, the thing ‘performers experience when a dialogue emerges from their component gestures’[30]. A few times while playing or just listening to music, I’ve felt that the ‘essence’ of the music was not in the notes or sounds, it was somehow beyond them, as if it was a presence, manifesting in the movement of sounds. My strongest impression of this so far occurred some years ago, during a band rehearsal. During a jam, I had a vivid feeling that what we four were playing was something that hovered over an invisible object, and this invisible was the actual music – the notes we played were describing it like clouds over a planet. Afterwards, it was clear that the experience was shared by all, and while descriptions varied (‘invisible planet’ was my version), everyone agreed it was truly remarkable[31].

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[28] Ibid.

[29] Thus, Wittgenstein's well-known dictum, 'Whereof one cannot speak, thereof one must be silent', is here both the case and not the case.

A feeling like this is nothing short of an epiphany; the sounds are gestures like those of a person coming to the end of language – except that here the gestures aren’t hopeless groping, but a coherent arrangement, each little note aligned with the others, like an army of little gnomes scattered in some formation, urging you to look in a certain direction by waving their little arms, all of them pointing at the same invisible point in space…

Perhaps this phenomenon of intersubjective ineffability could be understood as a Luhmannian case of communication, an autopoietic system in which the communication happens between the musicians and where the communication concerns that ‘invisible point in space’. In Mika Kaurismäki’s film

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[30] Daniel A. Schmicking, “Ineffabilities of Making Music: An Exploratory Study,” Journal of Phenomenological Psychology 37, no.1 (2006): 17.

[31] No extramusical intoxication was involved.

Brasileirinho the Brazilian guitarist Yamandú Costa says: *"I'm searching for the colour that does not exist, for the sound that does not exist."*[32] During such dialogue, the sounds that are played come to the scene, and find out whether they are facing the same way; when it occurs that an agreement is found and the sounds (notes, ...) converge, the point of convergence grants this sound array the gift of coherence, and the array inaugurates the point of convergence.

Translation

Translation was a question I had to deal with literally, when developing Returns – translating my relatives' stories, or when 'anglophonetizing' the waltz Villiruusu, or adding subtitles to the video in scene five ("Past Sounds Project: The Expedition to Burnaby, Canada"), where my father and sister speak mostly in Finnish. But it is not only in the literal sense that Returns was a translation. Expressing a perception is a matter of translating. What I found myself doing was translating my perception of my source material (which was legion) into something which could be a perception for others. This involved translating texts, but for the most part, the question was: what exactly is it that I'm seeing in my source material, these four generations of stories, images and miscellaneous data, and in all this music? As all this is a sign, what is its Object, what does it stand for?

The problems translators face are remarkably similar to those of artists. Translators negotiate a terrain between two demands: fidelity to the original text and fidelity to the target language. Neither can be served fully. Citing Birgit Meyer, Nikos Papastergiadis views the dilemma:

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[32] *Brasileirinho*, directed by Mika Kaurismäki (Marco Forster Productions / Switzerland, Marianna Films Oy / Finland, Studio Uno Produções Artísticas Ltda / Brazil, 2005)

> Mutual intelligibility between two languages is neither a given nor an impossibility, but something to be constituted by intersubjective dialogue across cultural boundaries. Translation, then, can be understood as interpreting and transforming the original statement, and thereby creating something of a new statement. [33]

In translation, the parties entering this intersubjective dialogue are the original text and the translator. In light of Luhmann's autopoietic communication, one might sharpen the image given above by just a bit: we might say the original is not transformed – instead, it stays as it is, but the new translation (new statement) is born out of a dialogue concerning this same dialogue – communication is produced by communication. It is as if the new text looks at the same view as the old one, but with different eyes and a slightly different location.

It seems justified to say that all communication is based on something like an all-pervasive intransigence, an 'incommensurability... of languages' all translators perceive.[34] This is why Luhmann says communication is irreducible to any one of the beings capable of partaking in it, not even to all of those beings taken together.[35] We can talk only because we can't agree completely.

What remains same in a good translation is not the exact same meaning, but the same impetus, the same motivation that generated the original text. In the process of translation this motivating force is set to move different particles. The result is different, but indicative of its cause. One may understand the gust of wind from the way it moves a thing, be it a dry leaf or a paper cup – the same breeze moves each in a different manner. This is the 'intended effect upon the language' Walter Benjamin describes, the effect which produces in the target language 'the echo of the original'.[36] In the acting method developed by Konstantin Stanislavski, the 'intended effect' is done by nature through technique: with technique, the actor focuses on the motivating force, which then causes feelings and convincing reality on stage (this is Benjamin's 'echo of the original', new statement). In *An Actor Prepares*, Director Tortsov advises his students:

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[33] Birgit Meyer, "Beyond Syncretism", in Charles Stewart and Rosalind Shaw, eds., *Syncretism/Anti-Syncretism* (London: Routledge, 1994), 45, quoted in Nikos Papastergiadis, "Cultural Translation," in *Over Here: International Perspectives on Art and Culture*, ed. Gerardo Mosquera and Jean Fisher (New York: New Museum of Contemporary Art, 2004), 338.

[34] Ibid.

[35] Luhmann, *Art as a Social System*, 9.

> On the stage there cannot be, under any circumstances, action which is directed immediately at the arousing of feeling for its own sake. [...] All such feelings are the result of something that has gone before. Of the thing that goes before you should think as hard as you can. As for the result, it will produce itself.[37]

This is the dynamic of communicating about things one cannot grasp fully, yet cannot help expressing. An artwork is a translation of the experience that is its motivator, be that experience a fairly distinct one or something overwhelmingly complex. The original text is in the language of experience that life speaks to us; the target language is the art medium. And just like the translator, who must not focus first on the target language, but instead on what the original is expressing, and then have that force shape the text again in another language, so is it for the artist. There's no 'freedom of expression', there's necessity. Expression is a matter of representing, not in the sense of imitating an appearance, but in the sense of how an ambassador represents his or her country. A herald represents the Crown, and speaks the monarch's mind. The landscape thought itself in Cézanne, and he was 'its consciousness'. This 'intuitive science' is a process of expressing, it is not a matter of imitation or manufacturing something 'according to the wishes of instinct or good taste'.[38]

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[36] Walter Benjamin, "The Task of the Translator," in *Illuminations*, ed. Hannah Arendt, transl. Harry Zohn (New York: Harcourt, Brace & World, 1968), 76.

[37] Konstantin Stanislavski, *An Actor Prepares* (New York: Routledge, 1989), 43.

> And so it is not a question asked of someone who doesn't know by someone who does – the schoolmaster question. The question comes from one who does not know, and it is addressed to a vision, a seeing, which knows everything and which we do not make, for it makes itself in us.[39]

According to Max Ernst, this puts the painter in the position of grasping and projecting what is seen in him[40]. The visible, the objects and faces, demanded that Cézanne paint them, and he simply expressed what they wanted to say.[41]

The wonder of this system of expression is that it does further teaching. For the artist, a coherent work of expression is like another perception of the original – not a copy, rather an addendum giving more depth. Learning to draw people teaches you what they look like – or, better put, *how* they look like they do. Learning to mime the imaginary money, one of Tortsov's students, Kostya, came upon more things he could do with it. Improvisations and new features sprang out.[42] This holds for the audience as well – 'a successful work has the strange power to teach its own lesson': the reader or spectator follows clues, rebounds from side to side 'guided by the obscure clarity of a particular style', and finds out eventually what the artist wanted to communicate.[43] For this to happen, the elements of the artwork must constitute a unity in the same way our senses tell us an experience, a lived object, is a single thing. The lived object is the center from which the contributions of our senses radiate to us.

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[38] Maurice Merleau-Ponty, "Cézanne's Doubt," in Maurice Merleau-Ponty: basic writings, ed. Thomas Baldwin (London and New York: Routledge, 2004), 281.

[39] Merleau-Ponty, "Eye and Mind", in Maurice Merleau-Ponty: basic writings, ed. Thomas Baldwin (London and New York: Routledge, 2004), 299.

[40] Ibid.

[41] Merleau-Ponty, "Cézanne's Doubt,", 285.

> If the painter is to express the world, the arrangement of his colours must carry with it this indivisible whole, or else his picture will only hint at things and will not give them in the imperious unity, the presence, the insurpassable plenitude which is for us the definition of the real.[44]

The alignment for the means of expression, be it an arrangement of colours, words, sounds or movements, comes from that which is being expressed. The bits and pieces must all say they're coming from the same place. That's how the reader or spectator can find their way there. If the arrangement doesn't follow this guideline, the work doesn't communicate, as it doesn't attach to the anonymous, ubiquitous matrix that is perception.

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[42] Stanislavski, *An Actor Prepares*, 147.
[43] Merleau-Ponty, *Cézanne's Doubt*, 283-284.
[44] Ibid., 279.

CHAPTER 3: BECOMING FORM (STRUCTURE AND PROCESS)

Returns is loosely based on a musical form called ritornello. ‘Ritornello’ means ‘a little return’ in Italian (it is a diminutive form of ‘ritorno’, ‘a return’). Hence, at first, I named the project *Little Returns*. It took me a while to realize the negative tone of that name, but eventually I did and *Little* was dropped off.

> **Ritornello form.** The typical form of the first and frequently also the last movement of the baroque concerto, particularly the concerto grosso. Such movements consist of alternating tutti and solo sections, the tutti sections being based on recurring material while the solo sections vary. The music of the tutti sections therefore constitutes a ritornello.[45]

While *Returns* is not a baroque concerto, it does deal with recurring material. I treat each ‘immigration episode’, each ‘return’, as a recurring ‘tutti’ section: the first one is based on my great-uncle’s sojourns in the late 1920s and early 1930s, the second is about my grandparents’ stay in Port Arthur in the 1950s, the third deals with our living in Burnaby in my childhood, and the fourth recurring section is the latest return – my time in Canada since 2005. I call these sections Story Scenes. They involve storytelling as the focal ingredient, either as actual spoken storytelling or as video.

I defined the difference between ‘solo’ and ‘tutti’ sections not by the number of performers, but by the number of disciplines or media involved. Strictly speaking, the 'tutti' sections (Story Scenes) don't have every discipline possible, but there are combinations of storytelling, music, and video. In contrast, the 'solo' sections feature only music.

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[45] Harvard Concise Dictionary of Music, 1978, s.v. “Ritornello form”.

Because the role of the 'solo' sections is to be in the gaps between the story scenes, I came to call them Lacunae.[46] In the overall structure, they represent the times of absence between the immigrations depicted in the Story Scenes. As absences, they are about longing: longing for that which is not present. For the emigrant, this is a matter of identity, a longing for that which constituted one's identity in the homeland: nationality, language, roots and traditions, attitudes – the myriad subtle endemic things that can be often taken for granted by those who never leave. As a result, among emigrant populations there's a heightened interest in anything that has these elusive qualities and features. 'Finnishness' seems to be more important to Finnish Canadians than to Finns in Finland, I thought, when I visited the Scandinavian Centre in Burnaby, not long after coming to Vancouver in 2005. A picture of the president on the wall, Finnish design furniture (birch) and fabrics (Marimekko), all the right classics in the bookshelves (Kalevala, The Seven Brothers by Aleksis Kivi, Runeberg, ...). I found it funny at first, but after some time I began to understand. I, too, began to gravitate towards things that seemed to have some quintessential 'Finnishness', like the abovementioned classics, or Sibelius, or the Finnish tango. It is not that these were unimportant before, but they were at a certain distance, perhaps because for a Finn these 'quintessential things' are more familiar as ubiquitous symbols than as things that have everyday relevance. But because of my distanced vantage point, these export brands for Finnish national essence acquired new vitality. This is why the Lacunae deal with 'Finnishness'.

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[46] A lacuna is a hole or a missing portion, especially in an archived manuscript.

Thus, the Lacunae have a contrasting role. They deal with the imaginary, whereas the Story Scenes mostly dwell on facts or at least seem to. This contrast represents how imagination fills gaps, lacunae, when there is a break in the narrative, temporal or spatial. It goes both ways: besides the longing for a national essence, the idealistic, nostalgic thoughts expatriates have of the Old Country, there are also the expectations new immigrants have of their new home, their new life. In my own case, imagination plays a part in my relationship with both Finland and Canada, as I have lived in both and been away from both.

According to my 'solo' vs. 'tutti' scheme, the three Lacunae are music only. They have a general chronological order, from 'archaic' to 'more recent' to 'contemporary'.

The first Lacuna, "*Waka Wanha*", deals with a kind of assumed Ur-Finnishness. I used an old runesong melody, and among the instruments used there are two kanteles, one of which I made in Vancouver, carving it out of red cedar. The kantele is a rather ancient instrument, and an oft-used symbol for Finnish tradition. It is a zither, the archetypal kind having five strings, but in more modern versions the number of strings ranges from ten to over thirty.

The second lacuna, "*Tango Absentia*", is in a way the centrepiece of *Returns*. The Finnish tango has always been a music of longing, the lyrics often dealing with a distant utopian place or a remote loved one. I liked the idea of having a tango as the centrepiece in a work about emigrations, since tango, itself, is an emigrant music.[47] In *Tango Absentia*, I included a reference to Sibelius – there's a bass line which I directly borrowed from *Finlandia* (measures 95 – 98).[48] The piece is mostly in 5/4, a meter that has Finnish connotations: the abovementioned traditional runesong melody is in 5/4.

In the third Lacuna, "*Rondo Hondo*", I was after a contemporary sense of 'Finnishness' in music. It is probably impossible to say what on earth that could be. Perhaps such a quality has submerged somewhere in the global sea of music. Because of this, Rondo has no 'Finnish ingredients'. The piece reflects my encounter with the Vancouver scene of improvisation, jazz, and new music, and I trusted that if there is indeed some contemporary musical Finnishness, it would emerge from the mix.

The overall structure of *Returns*, this dual structure of stories and gaps, of presences and absences, relates to the immigrant/emigrant experience. One is absent from where one is not present – and the first-generation immigrant/emigrant is absent and present at the same time regardless of whether he or she is in the Old or the New Country. I come from a line of first-generation immigrants, so perhaps I have it in my blood.

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[47] Maria Susana Azzi, "The Tango, Peronism, and Astor Piazzolla during the 1940s and '50s," in *From Tejano to Tango: Latin American Popular Music*, ed. Walter Aaron Clark, 26 (New York: Routledge, 2002).

[48] Jean Sibelius, *Finlandia*, Tone Poems (New York: Dover Publications, 1991), 164.

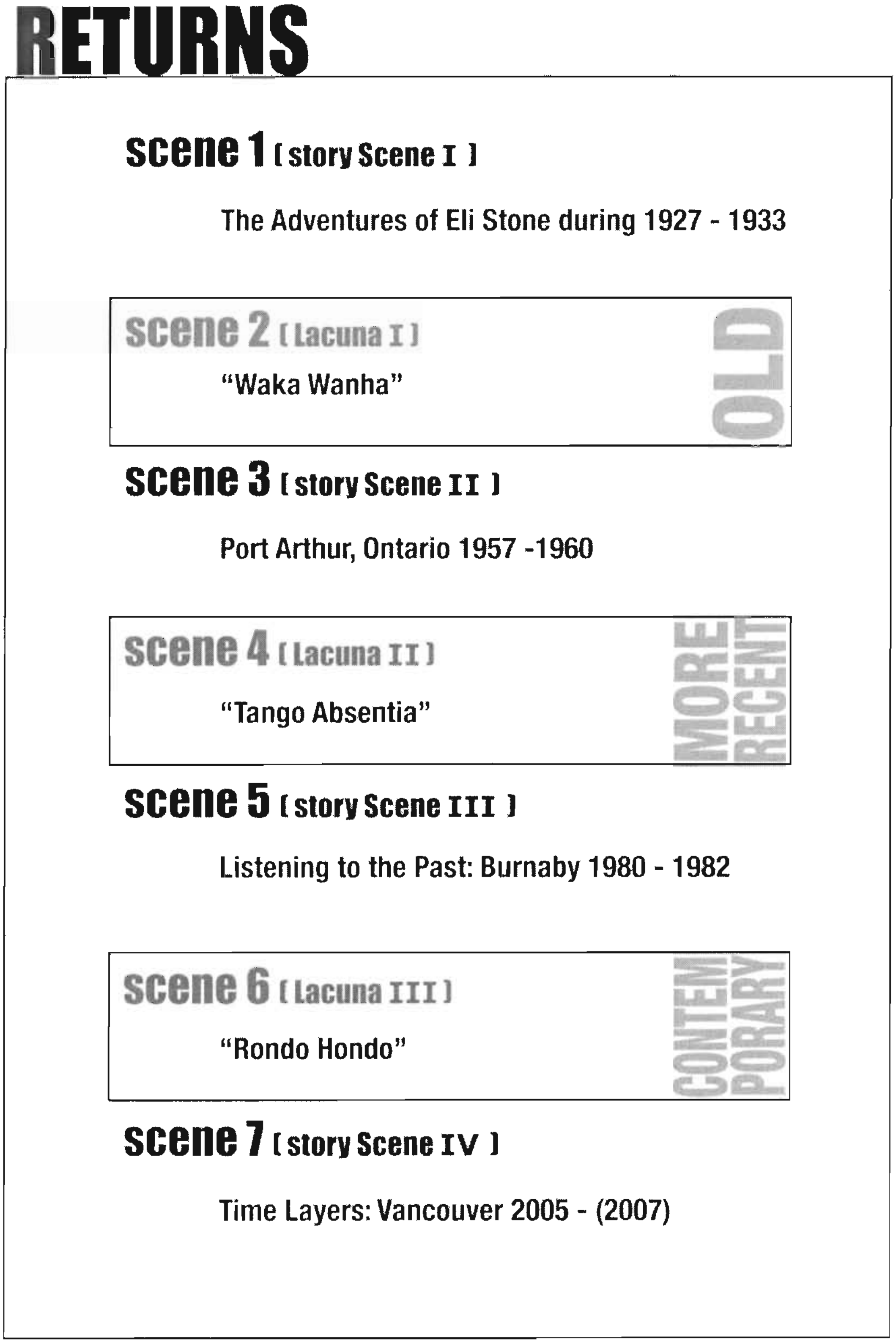
RETURNS
scene 1 [story Scene I]
The Adventures of Eli Stone during 1927 - 1933
scene 2 [Lacuna I]
"Waka Wanha"
OLD
scene 3 [story Scene II]
Port Arthur, Ontario 1957 -1960
scene 4 [Lacuna II]
"Tango Absentia"
MORE RECENT
scene 5 [story Scene III]
Listening to the Past: Burnaby 1980 - 1982
scene 6 [Lacuna III]
"Rondo Hondo"
CONTEMPORARY
scene 7 [story Scene IV]
Time Layers: Vancouver 2005 - (2007)

Figure 1: *Returns* scene structure.

Process

After initial stages of planning *Returns* during Summer and Fall of 2006, I held workshops during Spring 2007. I came to these workshops with unfinished material, which I wanted to subject to the performers' input. The first workshop was held in January. This was only a short two-hour meeting, but it helped me decide whether or not to continue with some of the materials. For instance, I felt quite strongly about a waltz I'd written; but somehow I sensed from the performers' reactions that it wouldn't fit.

After a few months of writing, I continued workshopping for three days in April, and on one day in May. I felt strongly about lighting design, and wanted to incorporate it in the process as early as possible. Lighting designer Carmen Hung had joined the team in February, and took part in the April and May workshops. These workshops were very useful for me. Perhaps most importantly, their effect was to bring me down to a practical level – where I could realize what might actually be doable and what certainly is not.

With the workshop experiences to draw from, I set out to finalize the piece. This took the entire Summer. A rehearsal period followed in August and September. The rehearsal period still involved a fair deal of development, the last details settling into their places only the day before the premiere.

I took the model for this process – early workshopping where materials may be dealt with rather freely, followed by a writing period, which then is followed by rehearsals that lead right into performance – from German composer and director Heiner Goebbels. For Goebbels, the politics of this way of working are important: as all those who are working on a piece get their say in the initial phase, the work doesn't embody only the will of an authoritarian director, but of the entire ensemble. Speaking of his work *Black on White*, Goebbels states:

> This piece is musically designed to be a portrait of a collective, not based on special solo protagonists. I hope that an audience is able to conceive this respectful, decentralized perspective as a political quality, a gesture that liberates the senses.[49]

Goebbels usually has 'an early experimental workshop that takes place about six months before the premiere and usually lasts five days.'[50] In the workshop, ideas and sketches are tried out. The outcome of this workshopping stage becomes the basis for subsequent composing and writing.[51]

For Theatre Cryptic (a company I mentioned above in 'Multifaceted Sign'), the process is quite similar. Artistic Director Cathie Boyd describes the process:

> The company conducts one project per year. Initially the director and artists such as visual artists, composers and performers come together for a period of about four weeks. During this time we review ideas. At the end we usually stage and record for internal use what we have created. [...] After a three or four month break we return to creation to develop the work further over a two to three week period. During these first two stages the company works as an ensemble. It is only in the third and final stage that I adopt a tunnel vision on what we want to present on stage. In that final stage, which usually lasts for about six weeks, we involve a full technical team for the last two weeks.[52]

The workshopping stage of *Returns* was fairly short, and there wasn't a chance to really engage in full-blown collective development to the extent described by Goebbels and Boyd. Despite that, there were many things in the piece that were brought in by the performers. For instance, the off-stage horns in the waltz Villiruusu (which is played in scene one) were violist-pianist-actor Elliot Vaughan's idea. Scene three (*Port Arthur*) was really worked out collectively – we went through a few versions of my action score, but in the end did away with it; instead of a score, the sounds were improvised events, and the onset of each sound event was cued. Another thing brought by the performers was costuming: I gave only vague wishes, and everybody came up with their own solution.

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[49] Stathis Gourgouris, "Performance as Composition: Heiner Goebbels Interviewed by Stathis Gourgouris," *PAJ: A Journal of Performance and Art* 26, no 3 (September 2004): 10.

[50] Amy Strahler Holzapfel, "Offerings: Heiner Goebbels, Interviewed by Amy Atrahler Holzapfel," *Theater* 35, no. 2 (2005): 78.

[51] Ibid.

[52] Theatre Cryptic, "Creation Process," http://www.cryptic.org.uk/.

Reflections

For me, a very important feature of the work was performing in it myself. It helped in establishing an atmosphere, an air of togetherness that can occur, for instance, in a band. The downside, of course, was that I couldn't see the piece from a director's point of view, except in a few places.

I found the process of subjecting the material to early workshopping laborious, but satisfying. Going through stages of development in a collective fashion, even if only in the amount that I did, took a lot of effort, but the rewards were substantial. It is in line with 'openness at the level of conception' as discussed in Chapter Two – the work emerging as communication, and therefore quite possibly having more to it than what can be anticipated, a work that teaches a lesson.

Returns definitely taught me a lesson. It presented many new challenges. I hadn't really written texts for performance before, at least not narrative texts or stories dealing with my personal history. Acting some of those stories out myself, even in the rather restrained manner that I did, was another trial. Composition presented a challenge, too: coming from progressive rock, my know-how was in working things out verbally, not in score-making. And score-making was only one of the practical challenges involved in orchestrating the efforts of thirteen people. Stage managing became a big part of my life as the show dates drew near.

This work connected me more with my roots, not only with the migratory aspect, but with the whole thing. Now, after the fact, I think that the years of my childhood that I spent in Vancouver and Burnaby, 1980 – 1982, perhaps left a trace that had to be dealt with, not a negative trace at all, quite the contrary; but nevertheless something that wasn't present enough in my life in Finland: as if a part of me wasn't explained in my surroundings, as if there was something that only existed in family folklore and in objects that relayed some aspect of the past. *Returns* was a trip back.

APPENDICES

APPENDIX A:
Returns Script for performance

Returns

Initial Setting
All performers for Scene One are on stage, except for 'Eli Stone', who will enter after the audience has settled in their seats.

LIGHTS: **'INITIAL'**. Lower than in **'SCENE 1'**. Some haze/smoke.

THE AUDIENCE ENTERS.

LIGHTS: CHANGE FROM 'INITIAL' TO 'SCENE 1'.

[SCENE 1 THE ADVENTURES OF ELI STONE]

[*ELI STONE goes to the kantele, which sits on a table. Begins to tune it.*]

ELI STONE: [*Gives up tuning.*] It has been a while. ... Brings back memories, being here, this side of the world. I came here back in 1927. I had decided to 'get rich or stay poor trying'. Some uncles of mine had emigrated earlier, and they had been lucky during their travels... it was 1912, they were supposed to get on board the Titanic in Southampton, but they were late and had to take another ship. I took that as a good omen. I ended up in Port Arthur, Northern Ontario. Not a lot of work there. A relative of mine got into an accident. A logger, rafting. Fell between the timber. Bruised from head to toe, but nothing broken. ... Then, the lungs. Something in the lungs. He was taken to the hospital.
I visited. Nuns, everywhere. Quiet, yet busy. Wouldn't talk much. Beautiful hospital, St. Joseph's. Sometimes, I would play a bit; the nuns and the patients would listen. Some of the patients were dying. Communists - no priest. The nuns asked: could I play something for them, these dying folks? I did.

MUSIC [1]: [*Kantele improvisation, after a moment joined by double bass and accordion.*]

....

[*After the improvisation has ended:*]
RECORDED VOICE (Eeli Kivinen): Ja sitten olin pappina kun tuli sellaisia

paikkoja jotka ei hyväksyneet pappia – oikeaa pappia, kun ne oli niin kommunistia – kun oli kuolemanhätä, niin minä sitten soitin kanteleella ja siunasin niitä kuolemalle sitten kuolevia siinä luostarin sairaalassa.

ELI STONE: The convent did missionary work among the Indians. Some nurses were going to Hudson. I knew the chief. I had been to their feasts. I had played there. They liked it. So, when the nurses were going, the chief asked me to come as well. He considered the Finns to be a closely related tribe.
The chief wanted me to teach Finnish songs to his two daughters. Ilaro and Bambe, their names. Beautiful girls.
The chief was very rich. He'd sold land in Manitoba, to the government. He gave me a valuable gift - an earring, from an Inca king's treasure. Large, pure gold. Peru, Brazil... thereabouts.
His two daughters, too - Ilaro and Bambe. Pretty girls, and rich. 11,000 dollars in the Bank of Montreal, each. But I was married already - four kids. Four.
The chief said --

THE CHIEF: [*Not too fast, with gravity.*] I will pay for your divorce.

MUSIC [2]: [*A waltz, in E minor, begins to build up. Very quietly.*] ....

ELI STONE: [*With* MUSIC.] I thought: the two of them might be a bit much. And I was supposed to settle there, in the bush. Far from everything.
I didn't want to insult the chief, so I taught his daughters to sing a waltz, 'Villiruusu': Wild Rose.

MUSIC [2]: [*The waltz "Villiruusu".*]
....
....
....

RECORDED VOICE (Eeli Kivinen): Tämä Eetvart Kaheksas rakastu rikollisesti amerikkalaiseen Simpson-nimiseen sellaiseen pitkään hoikkaan naiseen ja ne yritti sitä sitten Calgaryn kokouksessa, Englannin imperiumi kokoontu Calgaryyn, salaperäseen, sinne Jumalan selän taa vuoriston laitaan, neuvottelemaan siitä – yrittämään sitä että Eetvartti luopuisi tästä Simpsonista.

ELI STONE: Later, I got sick. I think it made me a little light-headed. I needed money. I heard about the Crown Prince Edward VIII: he was coming to Calgary, along with many Royal People. They were going to persuade him to give up the American woman, Wallis Simpson. They didn't approve of her.
I thought: Edward has money. I'll sell him the ancient Inca earring.

ELI STONE and **MUSIC [3]:** [*Together.*] There were guards all over the place. They took me for a spy. A lot of explaining. A lot of trouble. Didn't manage to get the matter to the Crown Prince's attention.

In Winnipeg, I found a Jewish goldsmith. Got eight-hundred dollars for the earring. Was worth more. Should've got more.
[*Silence.*]

RECORDED VOICE (Eeli Kivinen): Sillä tavalla ne vuojet meni siellä ja aina vaan tuli huonommaks ja huonommaks aika ja viimein mun täyty ottaa sitten kirves ja veistää niin paljon ratapölkkyjä – kaheksan senttiä pölkyltä – niin kauan että ruumis meni oikein vääräks... että pääs Miljan luo takas. Että otti lujaa!

LIGHTS: CHANGE FROM 'SCENE 1' TO 'BETWEEN SCENE 1 & SCENE 2'

PERFORMERS MOVE TO POSITIONS FOR SCENE 2.

LIGHTS: CHANGE FROM 'BETWEEN SCENE 1 & SCENE 2' TO 'SCENE 2'

[SCENE 2 WAKA WANHA]

MUSIC: “Waka Wanha”

LIGHTS: CHANGE FROM 'SCENE 2 A' TO 'BETWEEN SCENE 2 & SCENE 3'

PERFORMERS GATHER AROUND THE TABLE
simultaneously:
video projection (Home movie material from Port Arthur in 1959)

LIGHTS: CHANGE FROM 'BETWEEN SCENE 2 & SCENE 3' TO 'SCENE 3'

[SCENE 3 PORT ARTHUR]

PERFORMERS BEGIN PRODUCING SOUNDS WITH GLASSES, BOWLS, TUNING FORKS, WATER AND RICE. (“Port Arthur: Action Score”)
ALL PERFORMERS START AT THE TABLE. AFTER THE VIDEO PROJECTION IS OVER, THE 1st SPEAKER RISES AND COMES FORTH.

1ST SPEAKER (DAWN):

"It was in the early Fifties, before we had a clue that we were going to emigrate. I had a dream. In the dream I was in a house I didn't recognize. I was standing in a room, and there was a stove. I looked at it. It was old-fashioned and primitive: you had to load the wood from above, not from the side. And as you probably know that's something that belongs to the 19th century, not the 1950s! The whole thing looked like it wasn't made with much care or precision. I was amazed it still existed and wondered why someone hadn't replaced it with a newer, better one.

In 1957 we decided to come to Canada. My brother had come here, and my husband's two brothers, too, and they had told us to come west as well, to perhaps find a better fortune.
I remember that the boat was M/S Kungsholm.
Finally, we arrived in Port Arthur – which later became Thunder Bay. Before we built our own house, we had to settle in a rather unfortunate old shack. I remember the moment I walked into it. There was a room that had a stove in the middle of it. I recognized the stove: it was that same primitive thing from my dream."

1ST SPEAKER RETURNS TO THE TABLE AND SITS DOWN.

2ND SPEAKER RISES AND COMES FORTH.

2ND SPEAKER (DAVE):

"Heron Bay was two hundred miles from Port Arthur. They were building a school there, and I was doing the plumbing for it.
Timber was rafted to Heron Bay. Once there, the logs were lifted from the river and put in a wooden chute - a flume - which ran six kilometres, all the way to the mill.
There were dozens of loggers. They had their own dining hall. I would go and eat there sometimes. One time, one of the loggers showed up really drunk, and this was the kind of guy who can't possibly be still for a second, if he's drunk, you know the type? So he was lining up for the soup like everyone else, but his arms were flying about and he was cursing and he was yelling and I don't know what that language was. Somehow he managed to get his soup to the table but then he was throwing his fists in the air again, arms flailing about, cussing like it was the end of the world. No one paid any attention to his show. This enraged him even more and he began to bang on the table with his fist. A knuckle happened to meet the rim of his bowl, and the soup flew up right into his face. The guy froze for an instant - then he rose up very fast and walked right out the door. The whole canteen howled. Good times were had by all."

2ND SPEAKER RETURNS TO THE TABLE AND SITS DOWN.

3RD SPEAKER RISES AND COMES FORTH.

3RD SPEAKER (JOANNA):

"Sturgeon Bay is a small bay a bit south from Port Arthur. Many people went fishing there, it was easy to get a nice catch, even by casting a lure from the shore.
Once, we were there, my brother's family and ours, watching fireflies. There were tons of them. You could see them easily, despite the full moon.
We were camped on one side of the bay, and on the opposite side, there was a steep high rock. We had a campfire going, and were having coffee. Suddenly, a wolf howled from the direction of the rock - one loud howl, then nothing. Thick silence... solemn, somewhat frightening. Some of the kids hurried into the cars. We stood there listening, waiting if there would be more howling... but no. Just the full moon, the fireflies and the campfire crackling.
We spent the night sleeping in the cars."

3RD SPEAKER RETURNS TO THE TABLE AND SITS DOWN.

4TH SPEAKER RISES AND COMES FORTH.

4TH SPEAKER (ELLIOT):

"There was a story going around among the immigrants of Port Arthur. It was about a family who went somewhere way north, fur trapping. I mean Beyond-Everything-Else-North. And these folks, they got snowed in. They were stuck for the whole winter. Just before, they had received two crates, which were supposed to be their supplies for the winter.
One crate was full of noodles. The other contained small cardboard boxes that jingled - tuning forks, an assortment of pitches. Somewhere along the shipping route there must've been a mix-up.
Now, I like to imagine they made most of their situation. In my mind I see them, the whole family, around a table, one or two candles lit, windows firmly covered by snow, eating noodles with tuning forks."

4TH SPEAKER RETURNS TO THE TABLE AND SITS DOWN.

PERFORMERS FINISH ONE LAST ACTION FROM THE SCORE TOGETHER. THEN, ONE BY ONE, PERFORMERS RISE UP AND TOAST, CLINKING GLASSES.

LIGHTS: FADE TO BLACK.

LIGHTS: FADE UP TO 'SCENE 4' (THE TANGO. DRAMATIC SPOTS ON

PERFORMERS' POSITIONS. NO COLD COLORS.)

PERFORMERS MOVE TO POSITIONS FOR PLAYING THE TANGO (SCENE 4).

[SCENE 4 - TANGO ABSENTIA]

MUSIC: “Tango Absentia”

[SCENE 5 - ORION]

"LECTURER" (Pessi) takes a podium, and brings it to the centre of the stage.
< image: Finnish Institute of Suomi >

LECTURER: Good evening. And welcome to you all. Tonight's lecture belongs to a series of lectures addressing various contemporary topics, presented to you by the Finnish Institute of Suomi. ... It is nice to see that tonight's topic attracts some interest, despite its admittedly obscure topic.

I'm going to talk a bit about LISTENING TO THE PAST. And I don't mean that metaphorically: we're concerned with actual bygone sounds, sounds which have faded to silence, or at least inaudibility. Several theorists have noted that sound waves don't cease to exist when we can no longer hear them; they simply become inaudible to normal ears. But perhaps, with proper technology, these past sounds could be picked up.

The Finnish Institute of Suomi recently sent a small research team - equipped with the latest in audio sensors and filters - to Orion Place, right here in Burnaby, or Burquitlam as it is known in local parlance. The research team had lived in this area during 1980-82, so hypothetically they might encounter past sounds which they could recognize. I'm going to show you some video footage from this expedition, but first, let me give you some background.

So, the research team's hypothesis was that sounds made in the early 1980s might still be lingering around, and could perhaps be detected with the right equipment. Possible detectable sounds include the eruption of Mt. St. Helens ***<image: St. Helens >***, which occurred on May 18th, 1980, at 8.32 am PST. It was, as you might remember, clearly heard in Vancouver - the distance is only about 300 kilometres, after all. As a comparison, the volcano Krakatau's ***<image: Krakatau >*** eruption in 1883 was heard thousands of kilometres away.

Other possibly lingering sound waves include local radio transmissions, such as CHQM FM, which had been broadcasting since 1960. In 1963, the station was authorized to increase its effective radiated power from 18,950 to 100,000 watts.

Due to such broadcast power, the researchers believed they might still be able to pick up traces of CHQM's transmissions.
The inventor of radio as we know it was Guglielmo Marconi. ***<image: Marconi >*** You may recall how the radio was called Marconi Wireless. The Marconi wireless was used on the Titanic, for instance. The British composer Gavin Bryars writes, in his notes on his work The Sinking of the Titanic:
(Lecturer puts on a mask depicting Gavin Bryars.)

RECORDED VOICE: Towards the end of his life, Marconi became convinced that sounds once generated never die, they simply become fainter and fainter until we can no longer perceive them. To hear these past, faint sounds we need, according to Marconi, to develop sufficiently sensitive equipment, and one supposes filters, to pick up these sounds. Ultimately he hoped to be able to hear Christ delivering the Sermon on the Mount.[+]

LECTURER: Bryars, himself, hypothesized that the hymn Autumn, played by the heroic musicians on Titanic's deck ***<image: Titanic >*** as the giant ship slowly descended to the ocean floor, might be still audible under the waves. Water is, after all, more conducive to sound than air.
The idea that 'sounds once generated never die, they simply become fainter and fainter until we can no longer perceive them' isn't Marconi's, though. In 1837, almost 40 years before Marconi was born, Sir Charles Babbage, often thought to be the father of modern computing science, wrote in his *Ninth Bridgewater Treatise*:
(Lecturer puts on a mask depicting Charles Babbage.)

<image: Hastings streetscape, old black and white photograph >

RECORDED VOICE: The principle of the equality of action and reaction, when traced through all its consequences, opens views which will appear to many persons most unexpected. The pulsations of the air, once set in motion by the human voice, cease not to exist with the sounds to which they gave rise.
Thus considered, what a strange chaos is this wide atmosphere we breathe! The air itself is one vast library, on whose pages are for ever written all that man has ever said or woman whispered.
If the air we breathe is the never-failing historian of the sentiments we have uttered, earth, air, and ocean, are the eternal witnesses of the acts we have done.[*]

There. Let me now show you the footage of the research team's visit to Orion Place."

[+] Gavin Bryars, The Sinking of the Titanic at Xebec (1990), Gavin Bryars' Official Website http://www.gavinbryars.com/Pages/titanic_xebec.html

[*] Charles Babbage, "On the permanent impression of our words and actions on the globe we inhabit," in *The Ninth Bridgewater Treatise*, 2nd edn London, 1838. The Victorian Web, http://www.victorianweb.org/science/science_texts/bridgewater/b9.htm

LIGHTS: FADE TO BLACK

Video Projection: The Expedition to Burnaby

LIGHTS: FADE UP TO 'BETWEEN SCENE 5 AND SCENE 6'

PERFORMERS MOVE TO POSITIONS FOR SCENE 6.

LIGHTS: GO FROM 'BETWEEN SCENE 5 & SCENE 6' TO 'SCENE 6'

[SCENE 6 - 3RD LACUNA]

MUSIC: "Rondo Hondo"

LIGHTS: fade low

PERFORMERS SHIFT TO POSITION FOR SCENE 7 (SCATTER IN SPACE, TURN TOWARDS SCREEN)

LIGHTS: FADE TO NEAR BLACK (SOME LIGHT MAY BE NEEDED BY PLAYERS)

[SCENE 7 - THE PRESENT]

Video Projection, with music: "Time Layers"

LAST IMAGE IN VIDEO IS THE INTERIOR OF THE BLACK BOX ITSELF. AFTER THAT IMAGE FADES TO BLACK,
LIGHTS FADE UP TO 'ENDING'.

PERFORMERS GATHER ON STAGE, AND PLAY ONE LAST NOTE ('C') TOGETHER.

LIGHTS: FADE TO BLACK.

THE END

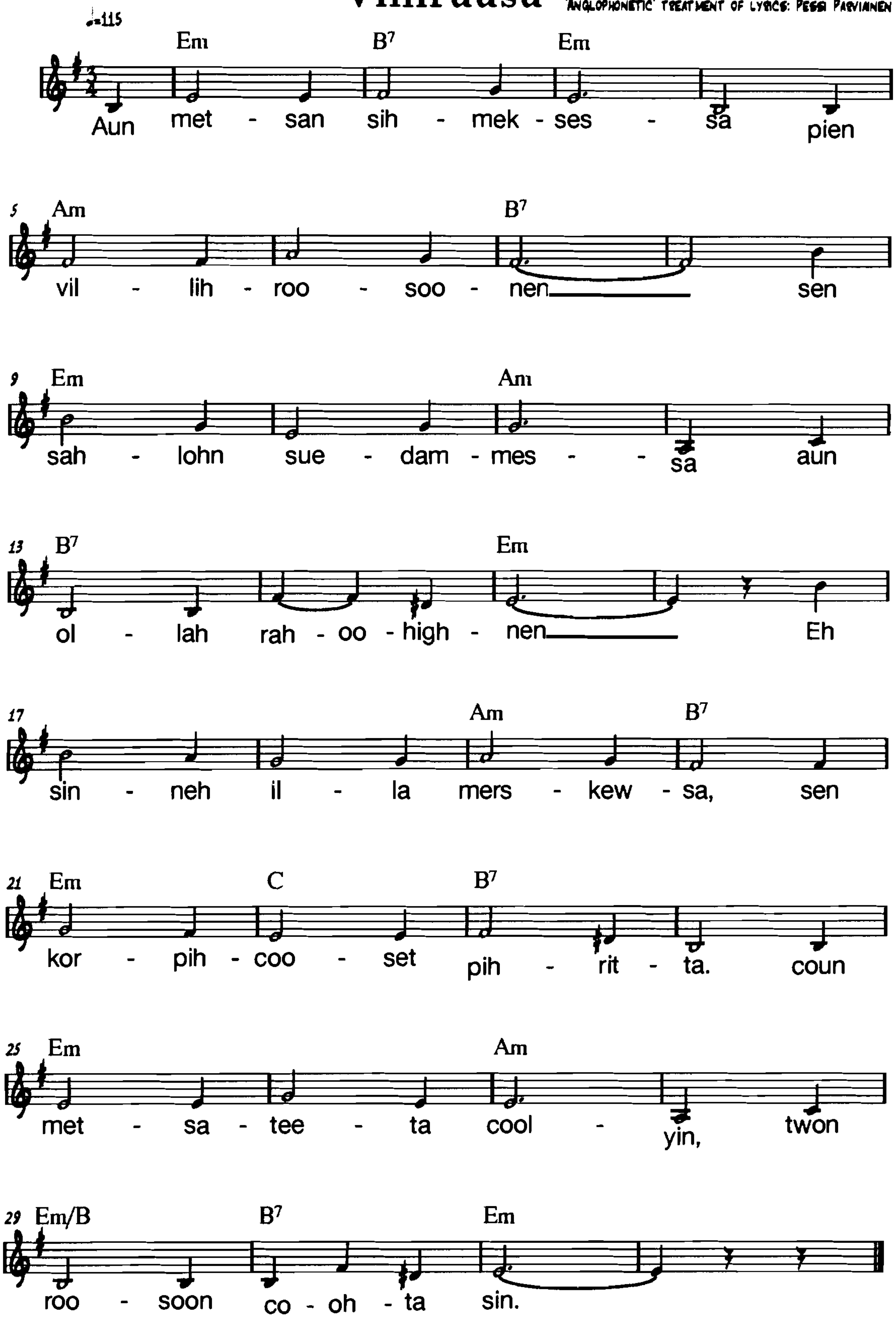
APPENDIX B:
Returns Scores

- Scene One: Villiruusu
- Scene One: The Adventures of Eli Stone (Music [3])
- Scene Two: Waka Wanha
- Scene Three: Port Arthur (action score)
- Scene Four: Tango Absentia
- Scene Six: Rondo Hondo
- Scene Seven: Time Layers

Note: for the sake of larger size and better legibility, landscape layout is used on some pages.

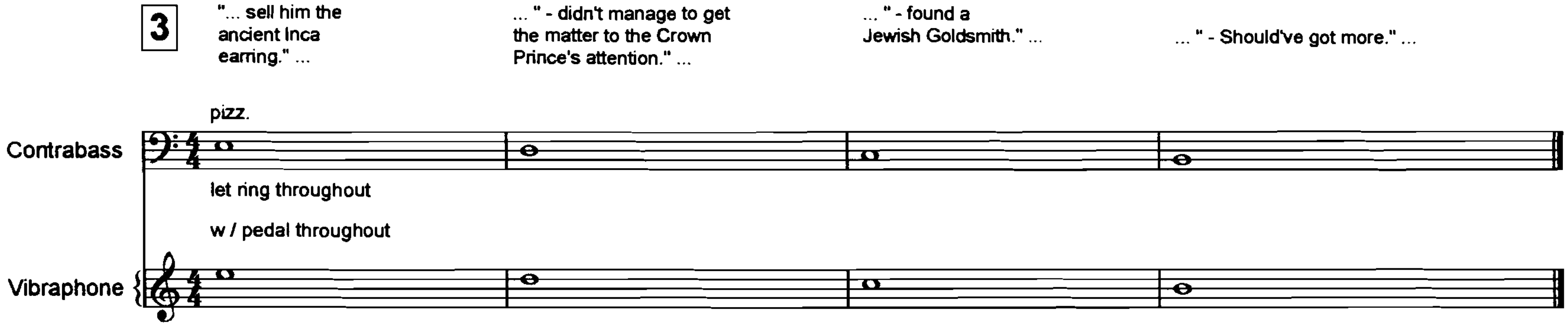
Villiruusu

Evert Saunio
'Anglophonetic' treatment of lyrics: Pessi Parviainen


♩=115
Em B7 Em
Aun met - san sih - mek - ses - sa pien
5 Am B7
vil - lih - roo - soo - nen sen
9 Em Am
sah - lohn sue - dam - mes - - sa aun
13 B7 Em
ol - lah rah - oo - high - nen Eh
17 Am B7
sin - neh il - la mers - kew - sa, sen
21 Em C B7
kor - pih - coo - set pih - rit - ta. coun
25 Em Am
met - sa - tee - ta cool - yin, twon
29 Em/B B7 Em
roo - soon co - oh - ta sin.

Scene 1: The Adventures Of Eli Stone

The notes are to be played when the words above them are spoken.


3
"... sell him the ancient Inca earring." ...
... " - didn't manage to get the matter to the Crown Prince's attention." ...
... " - found a Jewish Goldsmith." ...
... " - Should've got more." ...
pizz.
Contrabass
let ring throughout
w / pedal throughout
Vibraphone

NOTE: Returns Script refers to three pieces of music in scene one.
Music [1] is an improvisation (kantele, joined by contrabass and accordion).
Music [2] is the waltz "Villiruusu".
Music [3] is this score.

Returns Scene Two:

Waka Wanha

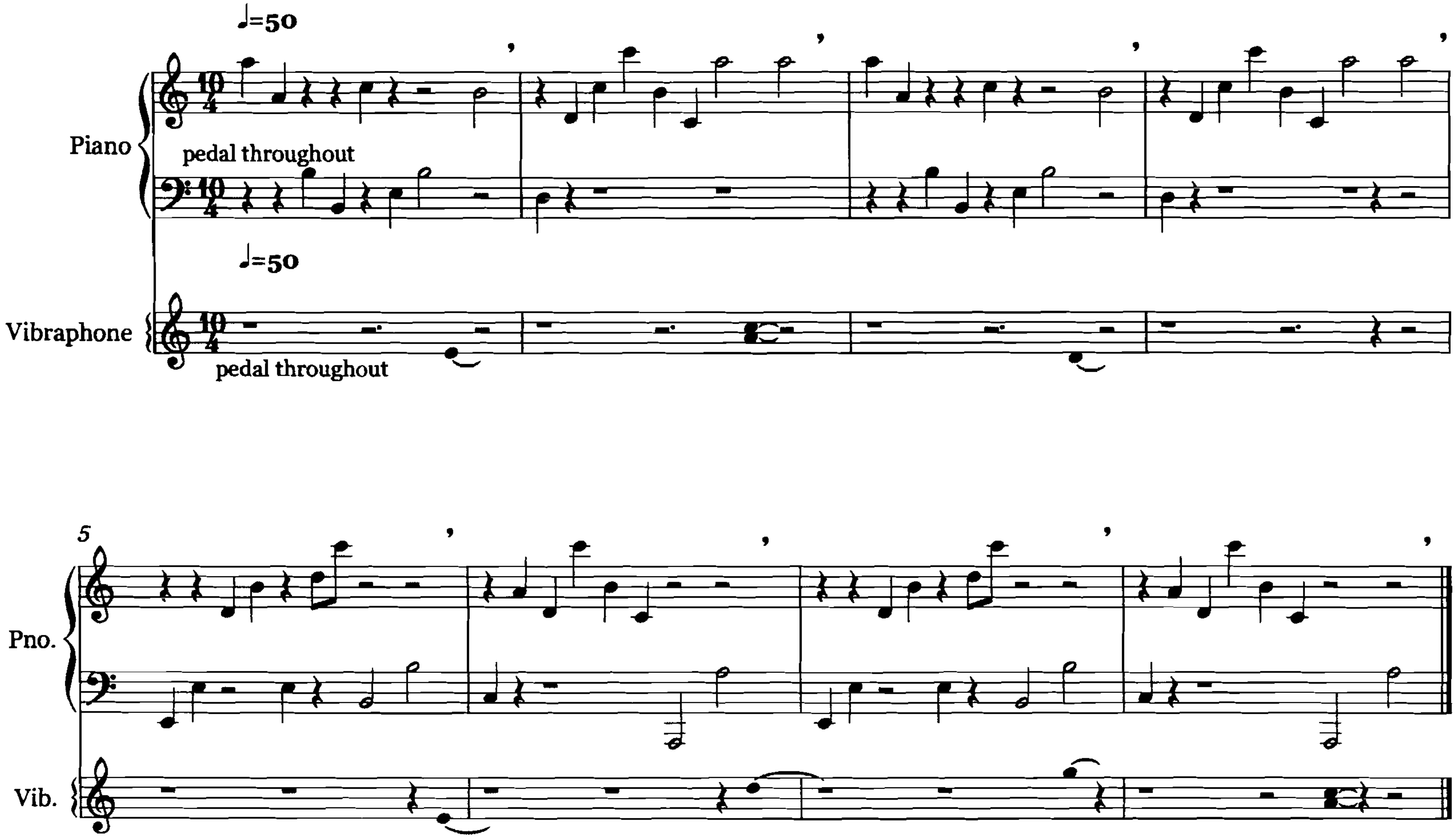
This piece consists of A- and B-sections.
The sections are played in the order: ABA.

Pessi Parviainen 2007

A

Waka Wanha

trad. arr. PESSI PARVIAINEN


♩=50
Piano
pedal throughout
♩=50
Vibraphone
pedal throughout
5
Pno.
Vib.

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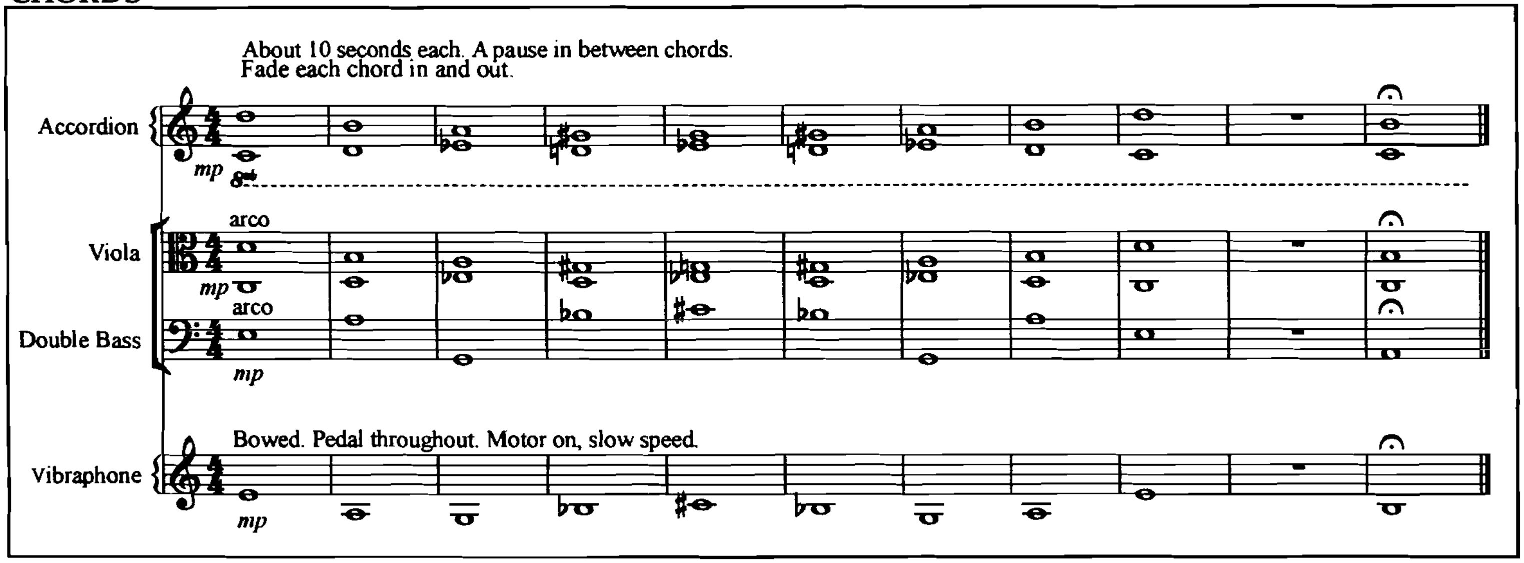
B

First, the OSTINATO fades in (over the course of playing it 3 - 4 times).
Then the CHORDS are played (see directions in the box).
After the CHORDS have been played, the OSTINATO fades out.

PESSI PARVIAINEN 2007

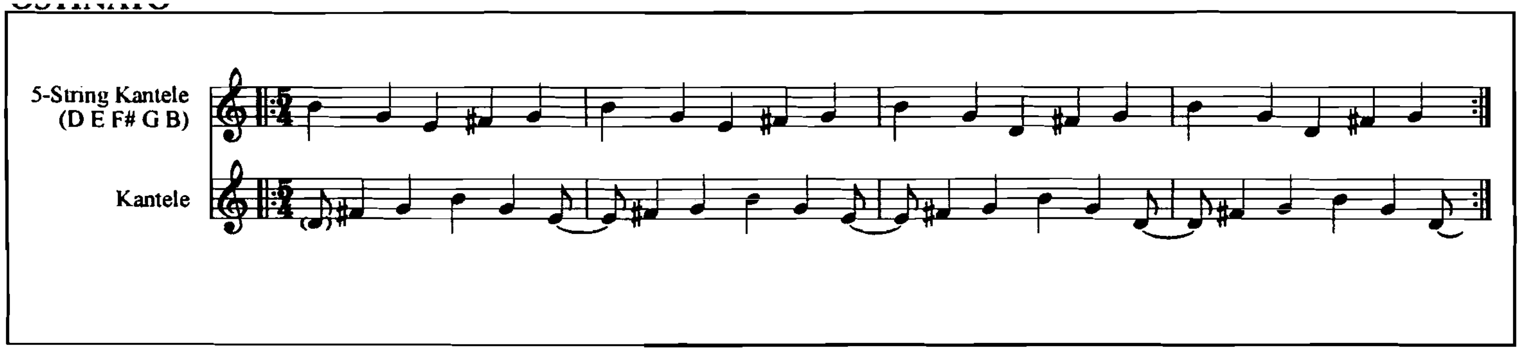
CHORDS


About 10 seconds each. A pause in between chords.
Fade each chord in and out.

Bowed. Pedal throughout. Motor on, slow speed.

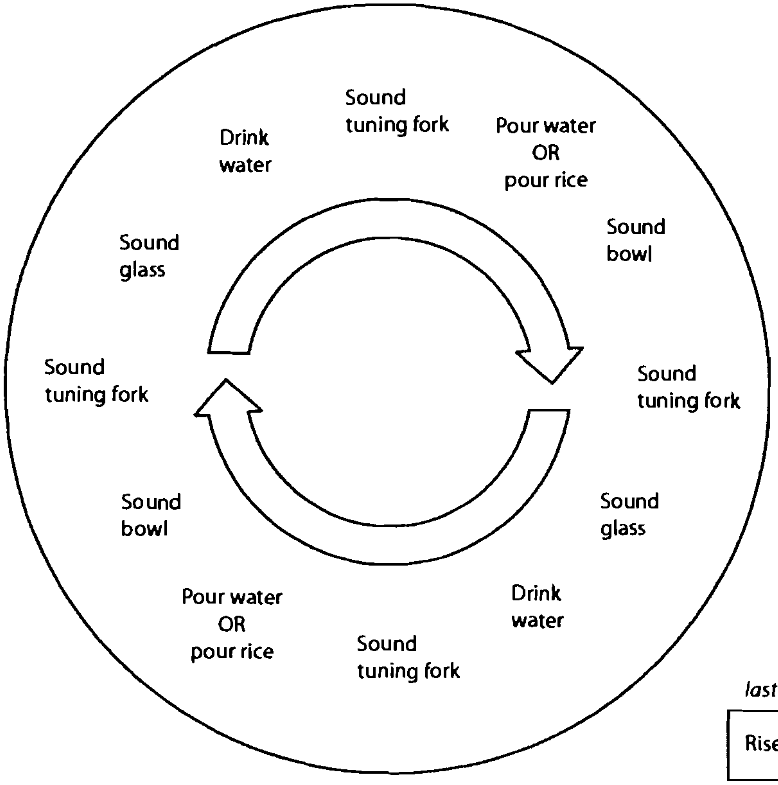
Accordion
mp
8va
Viola
arco
mp
Double Bass
arco
mp
Vibraphone
mp

OSTINATO


5-String Kantele
(D E F# G B)
Kantele

RETURNS Scene Three:
Port Arthur

This score directs the action at the table (see the script).
Performers start at different points of the circle,
but move from one event to the next at the same pace.
The last item is performed after the last monologue is
over and the speaker has returned to the table.

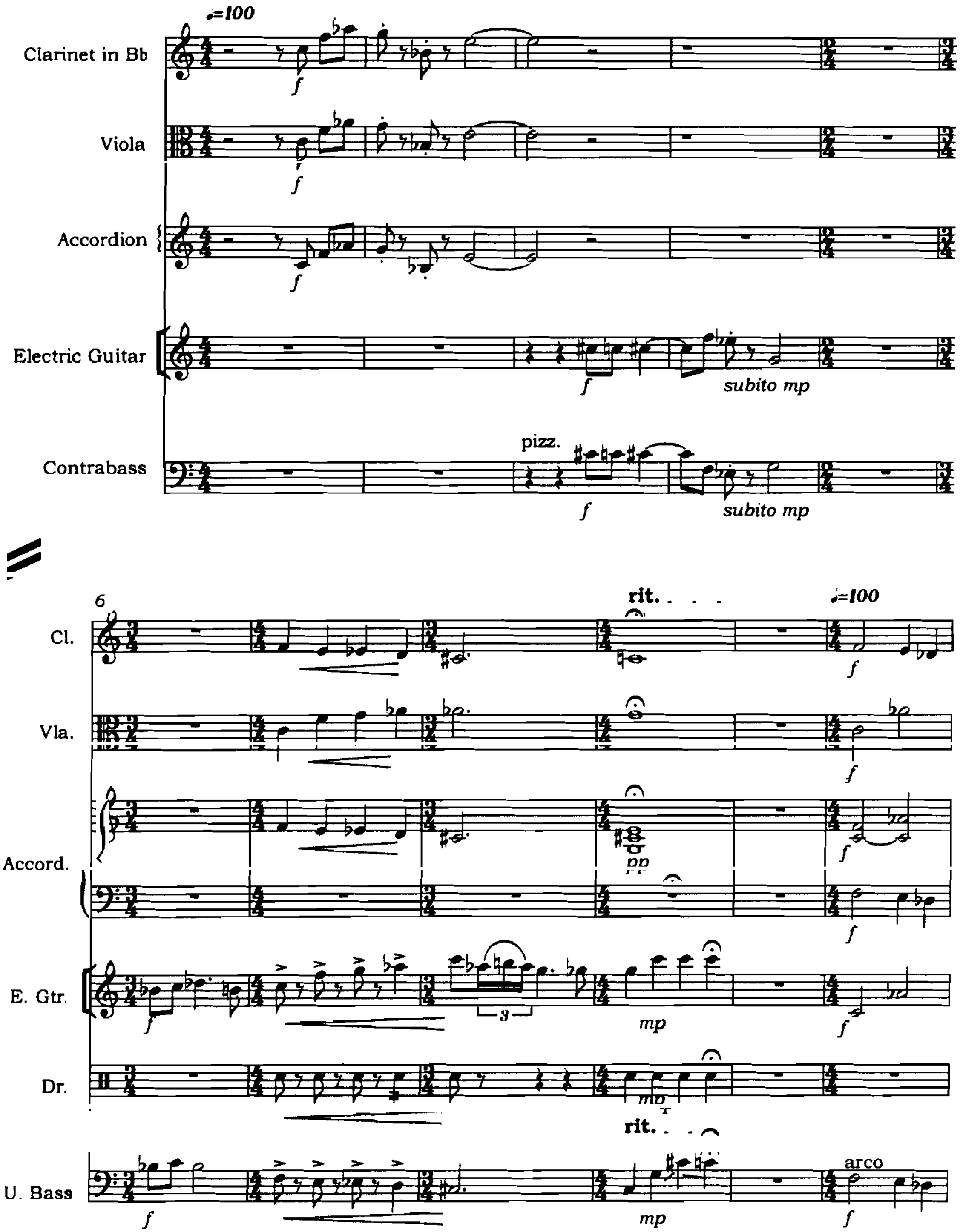

Sound
tuning fork
Pour water
OR
pour rice
Sound
bowl
Sound
tuning fork
Sound
glass
Drink
water
Sound
tuning fork
Pour water
OR
pour rice
Sound
bowl
Sound
tuning fork
Sound
glass
Drink
water

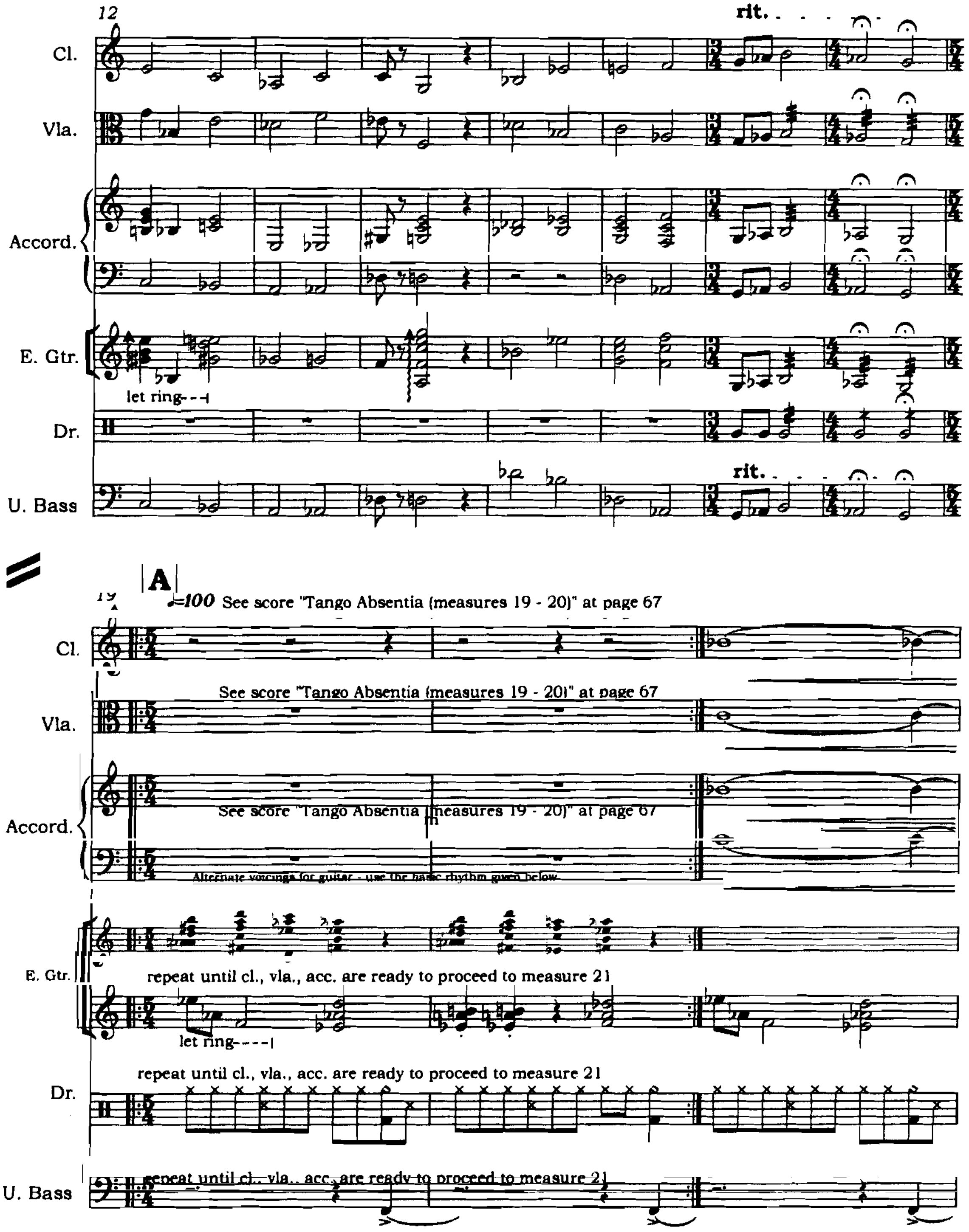
last item:

Rise up and toast!

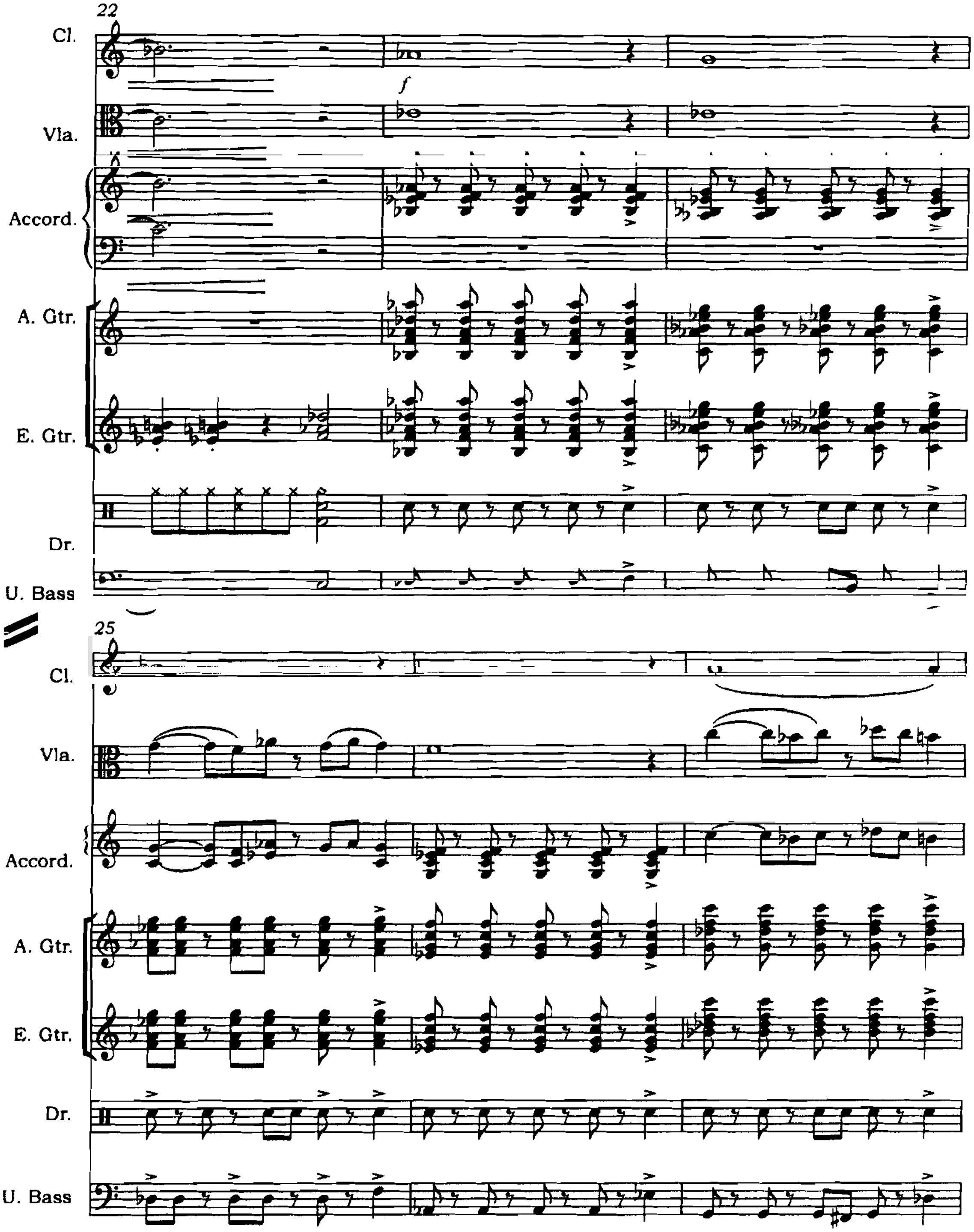
"Tango Absentia"

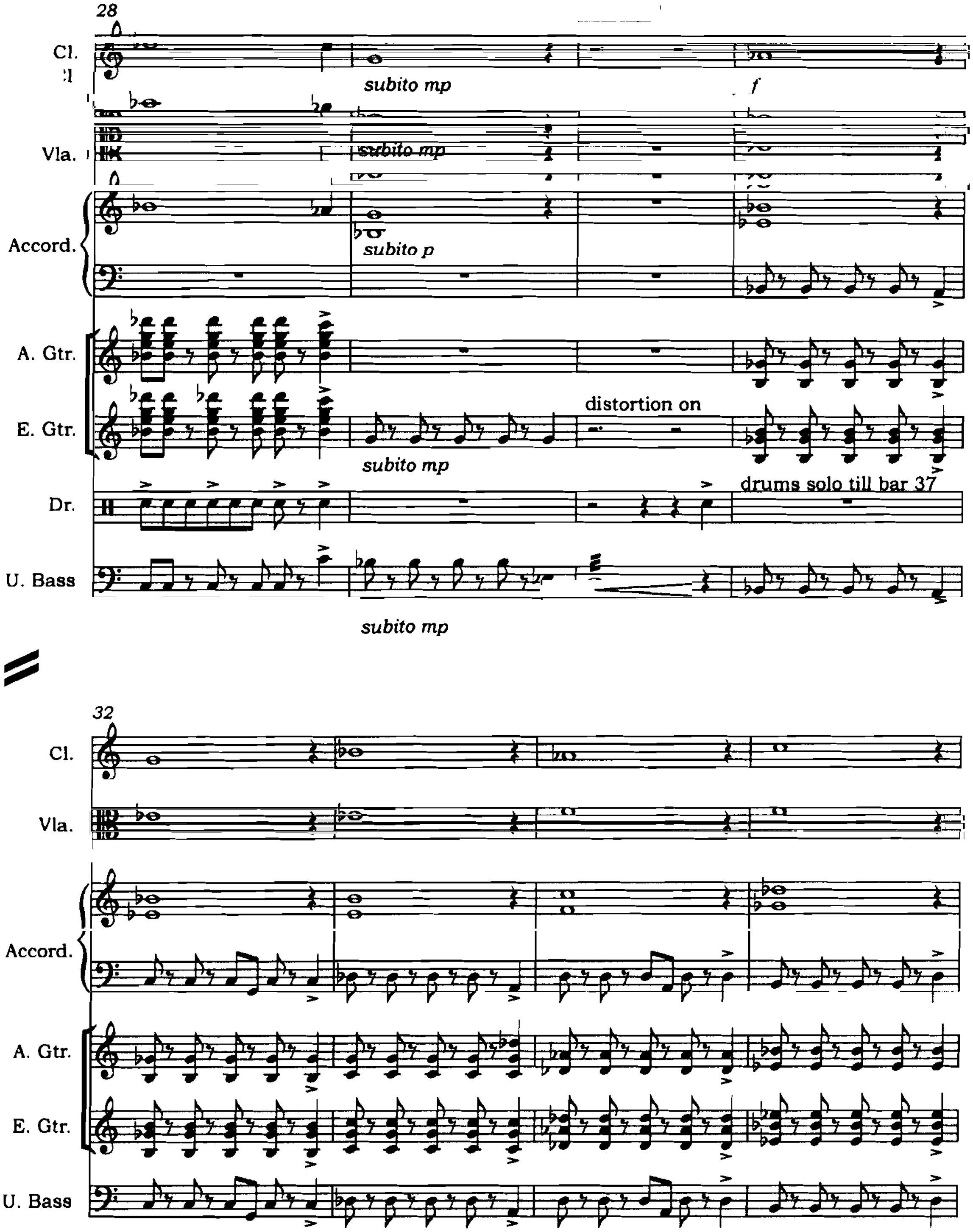
PESSI PARVIAINEN

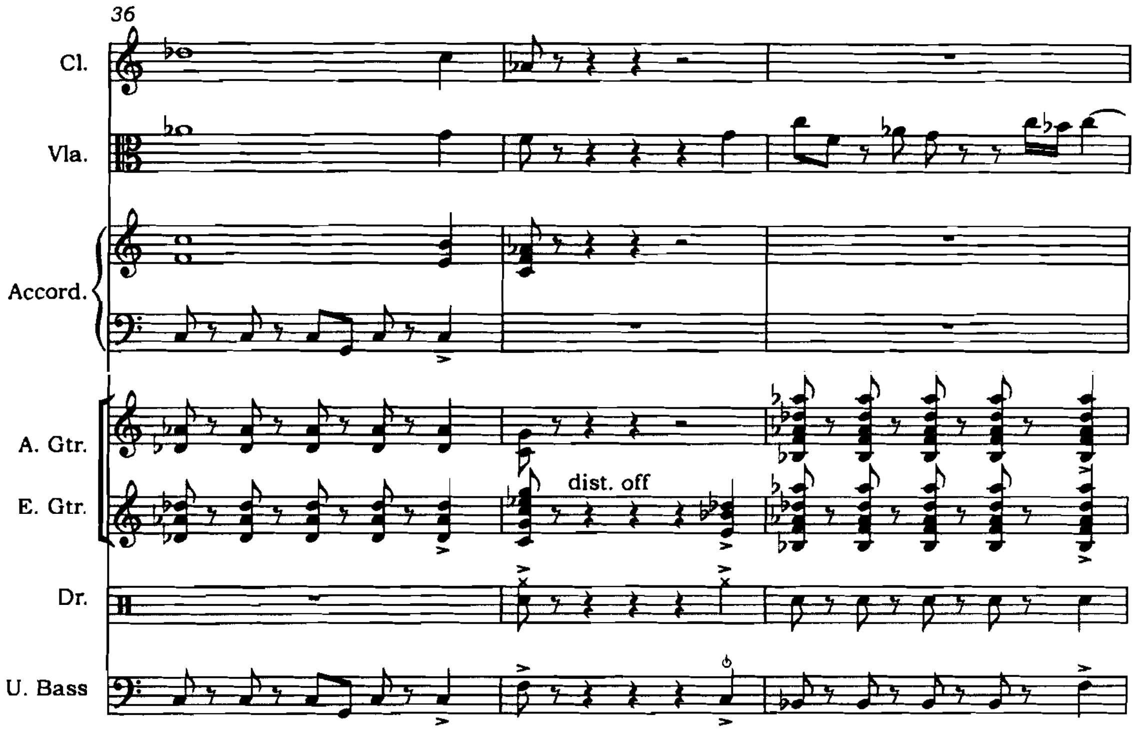

♩=100
Clarinet in Bb
Viola
Accordion
Electric Guitar
Contrabass
f
pizz.
subito mp
6
Cl.
Vla.
Accord.
E. Gtr.
Dr.
U. Bass
rit.
pp
mp
3
arco

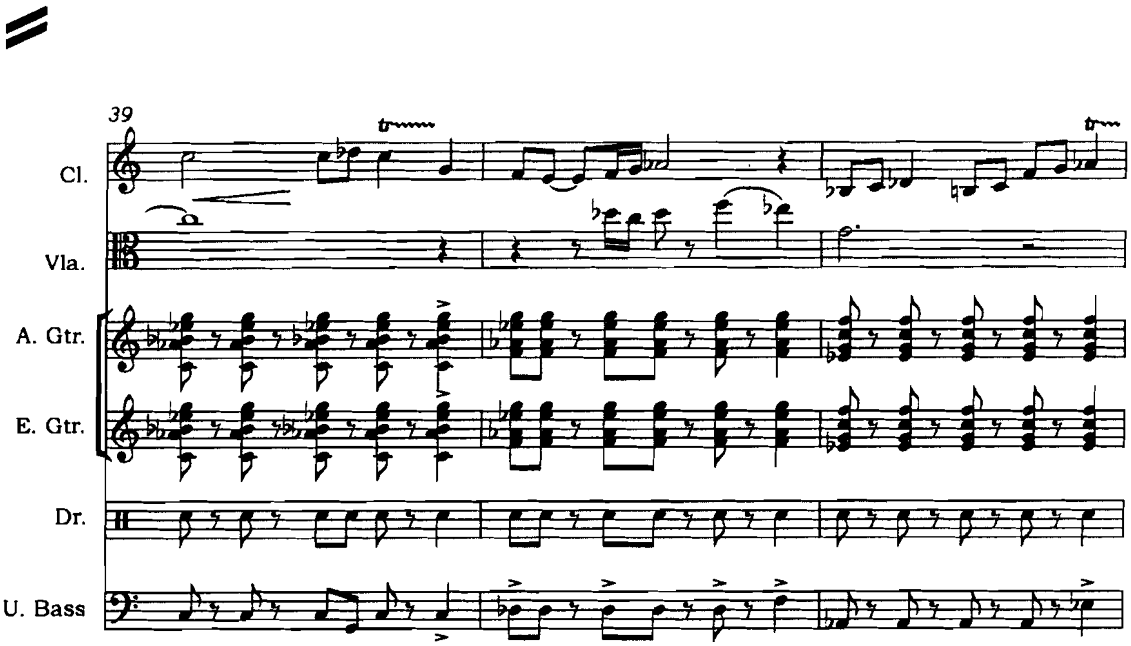

12
rit.
Cl.
Vla.
Accord.
E. Gtr.
let ring
Dr.
U. Bass
rit.
A
19
♩=100 See score "Tango Absentia (measures 19 - 20)" at page 67
See score "Tango Absentia (measures 19 - 20)" at page 67
See score "Tango Absentia (measures 19 - 20)" at page 67
Alternate voicings for guitar - use the basic rhythm given below
repeat until cl., vla., acc. are ready to proceed to measure 21
let ring
repeat until cl., vla., acc. are ready to proceed to measure 21
repeat until cl., vla., acc. are ready to proceed to measure 21

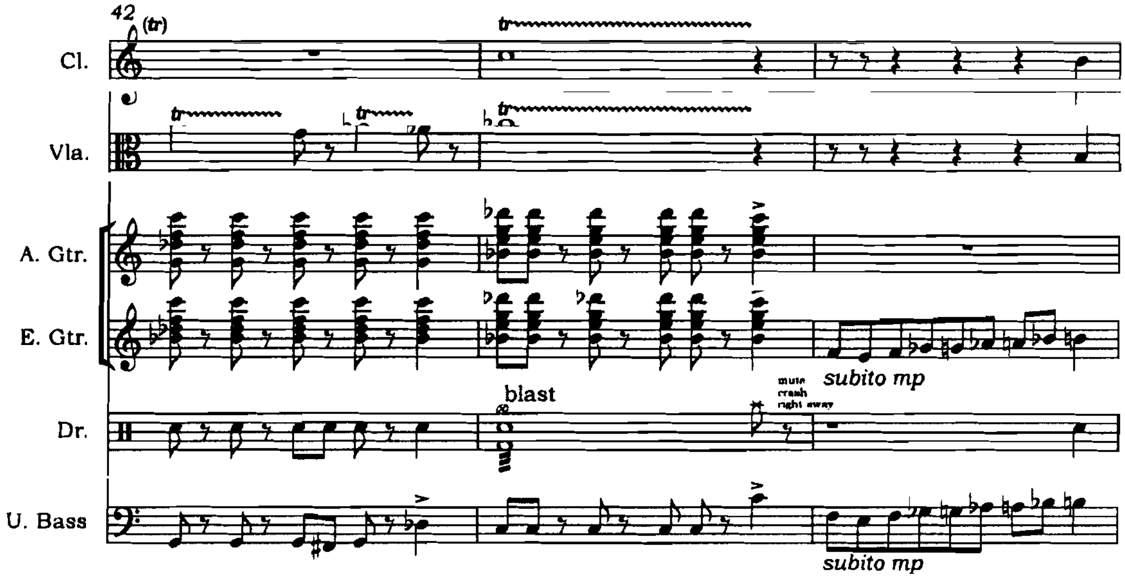
B Tango I

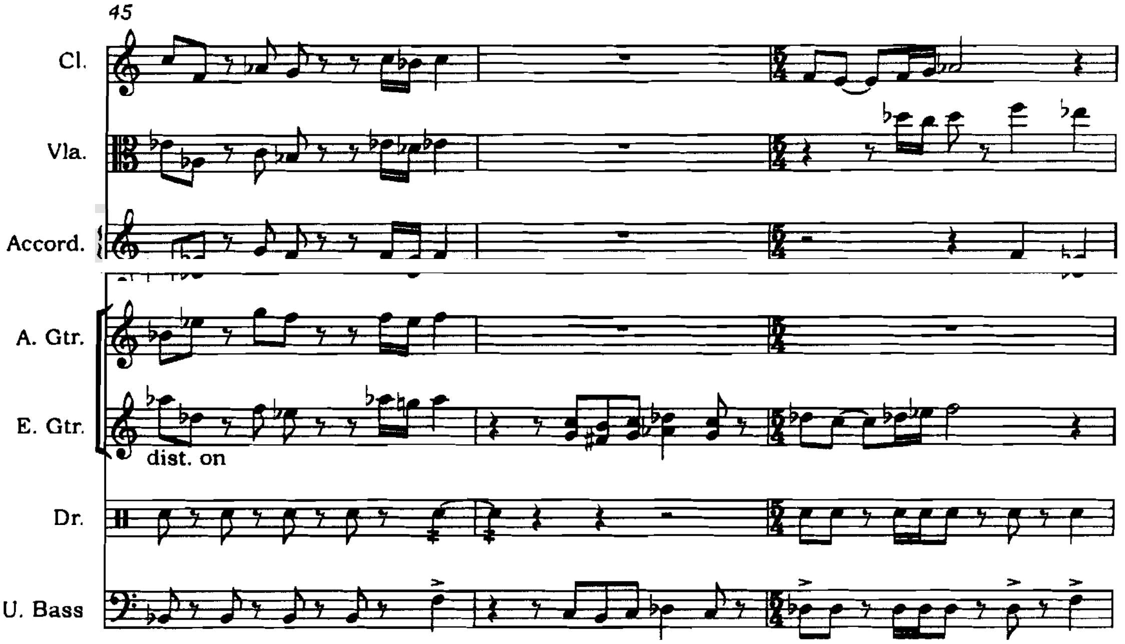

22
Cl.
f
Vla.
Accord.
A. Gtr.
E. Gtr.
Dr.
U. Bass
25
Cl.
Vla.
Accord.
A. Gtr.
E. Gtr.
Dr.
U. Bass

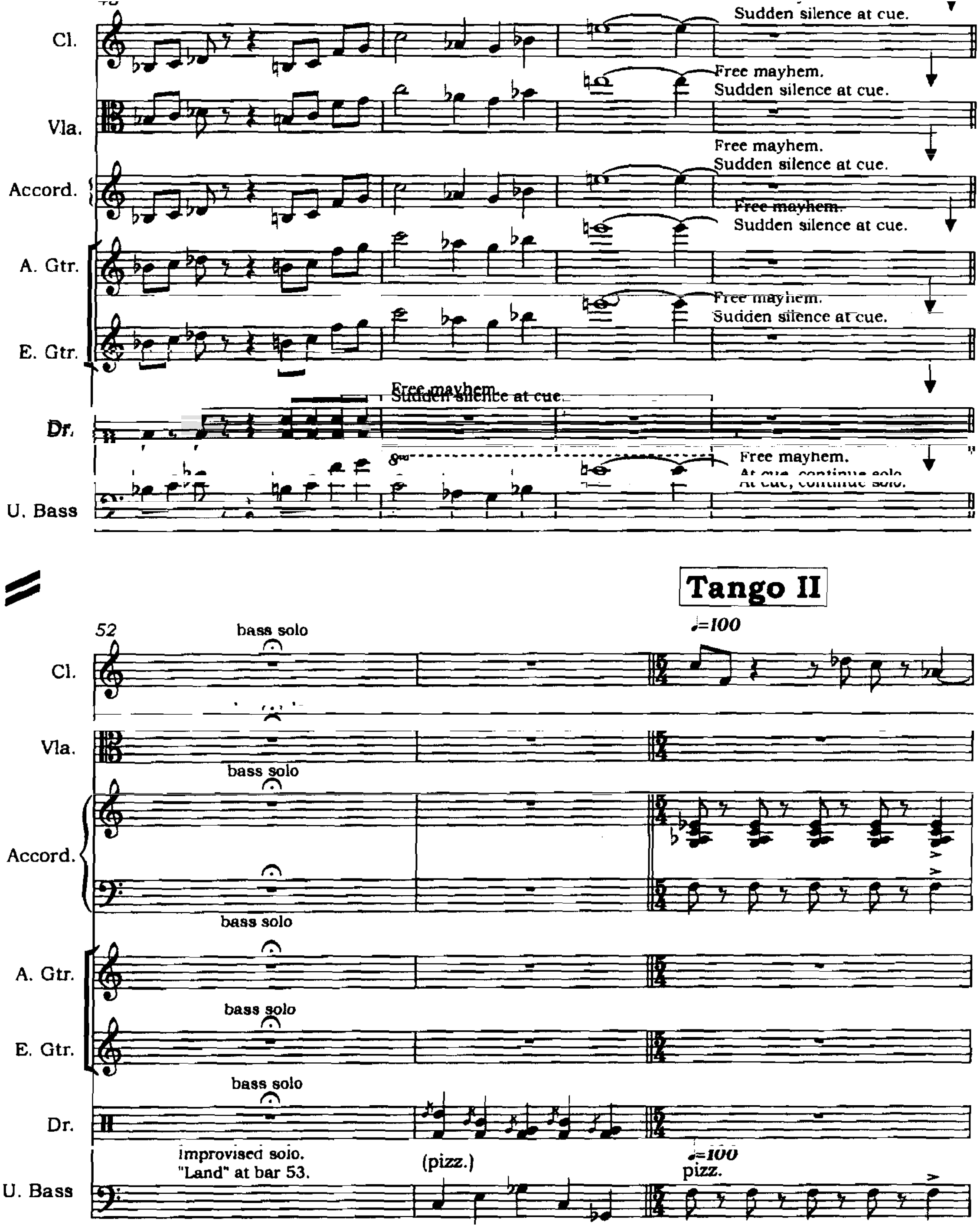

28
Cl.
Vla.
Accord.
A. Gtr.
E. Gtr.
Dr.
U. Bass
subito mp
f
subito mp
subito p
distortion on
subito mp
drums solo till bar 37
subito mp
32
Cl.
Vla.
Accord.
A. Gtr.
E. Gtr.
U. Bass

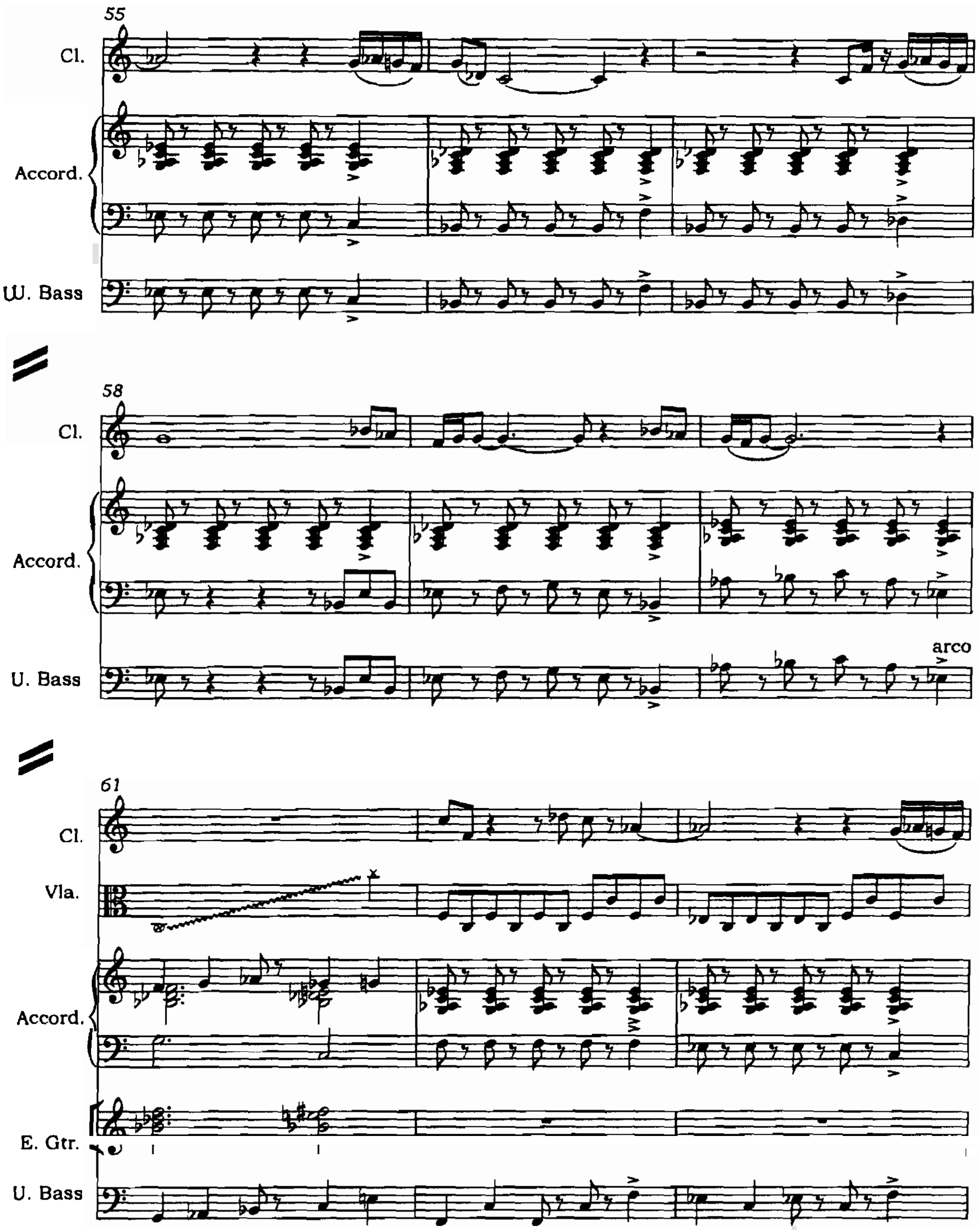

36
Cl.
Vla.
Accord.
A. Gtr.
E. Gtr.
dist. off
Dr.
U. Bass

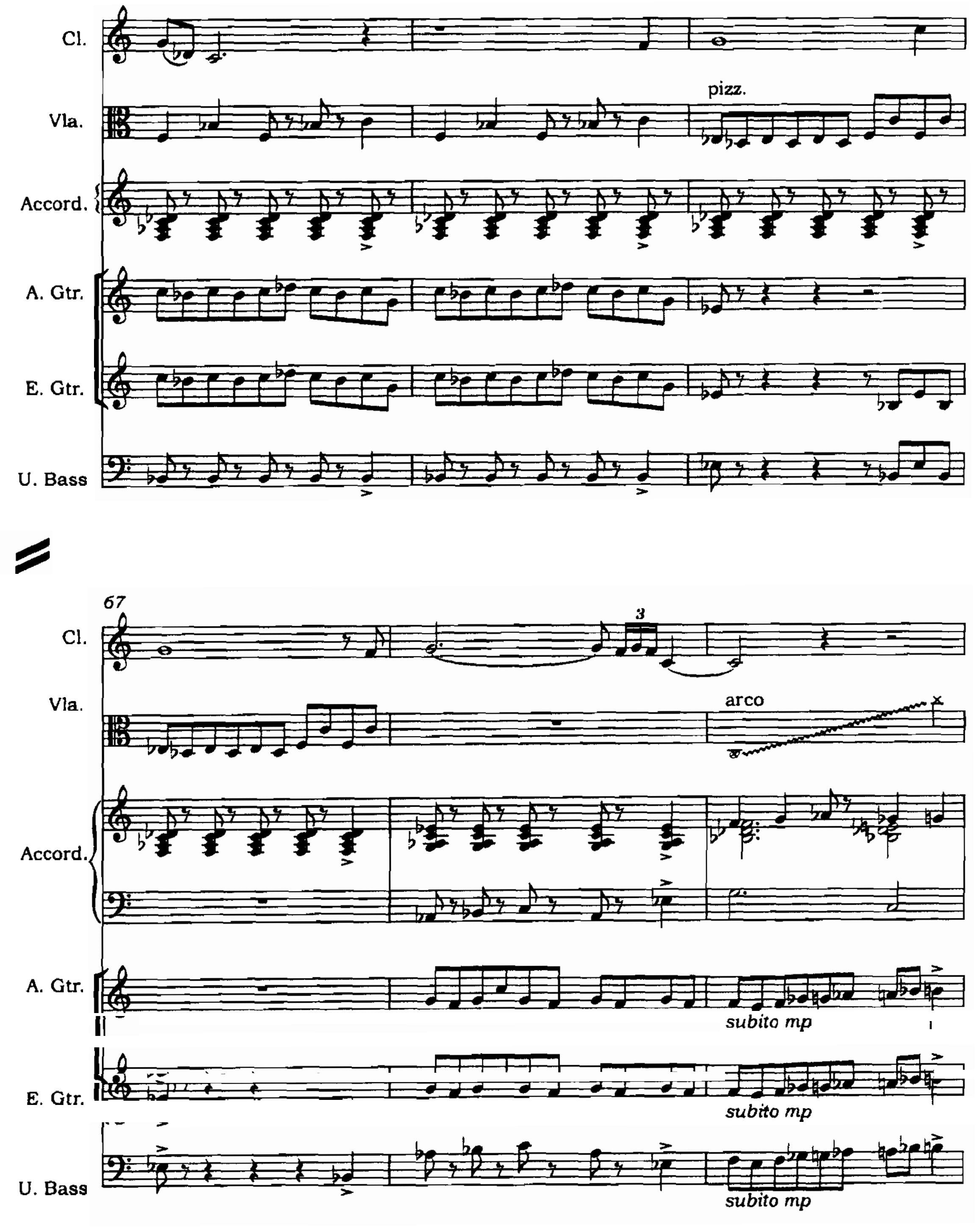

39
Cl.
tr
Vla.
A. Gtr.
E. Gtr.
Dr.
U. Bass

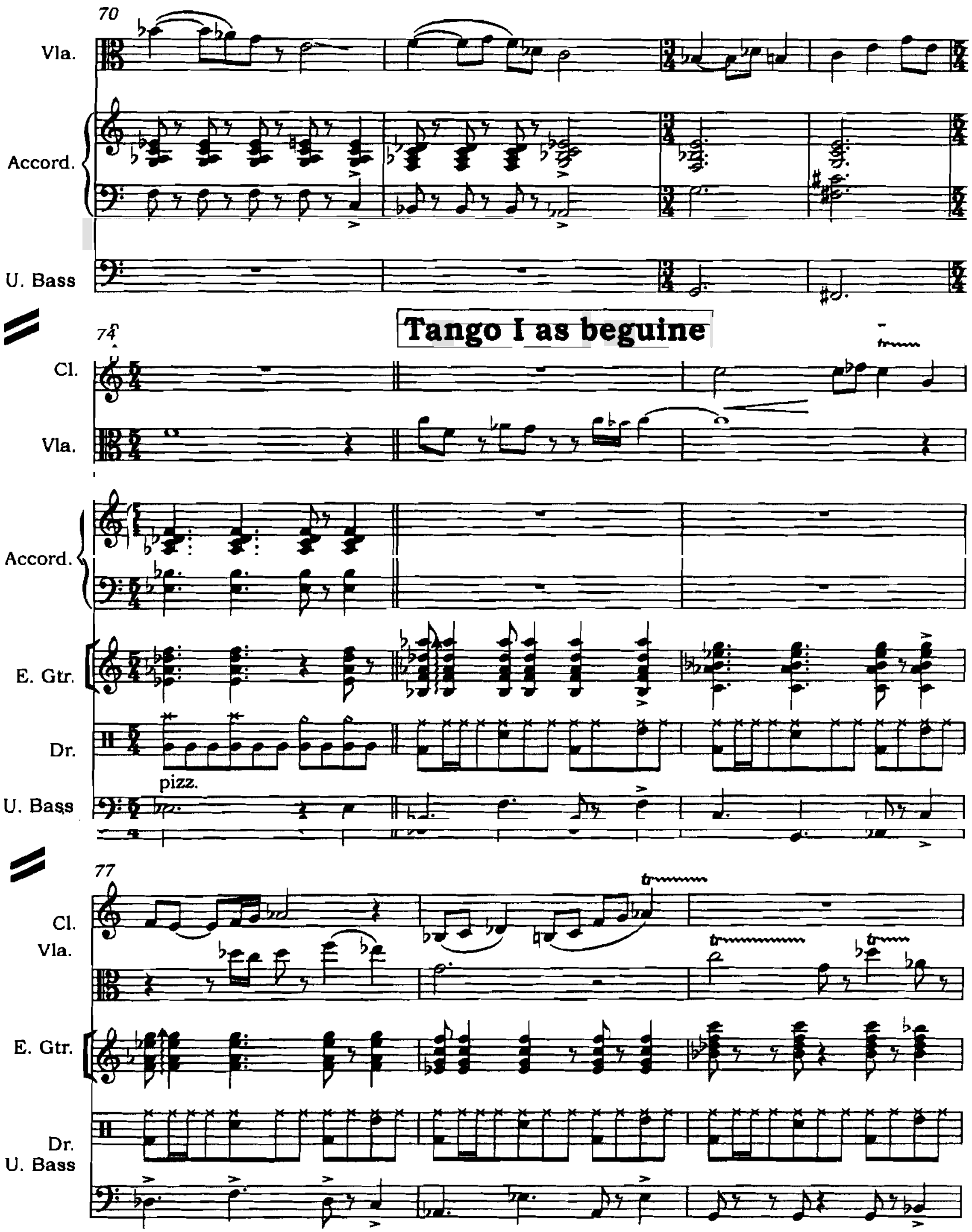

42
(tr)
tr
Cl.
Vla.
A. Gtr.
E. Gtr.
Dr.
U. Bass
blast
mute crash right away
subito mp
subito mp

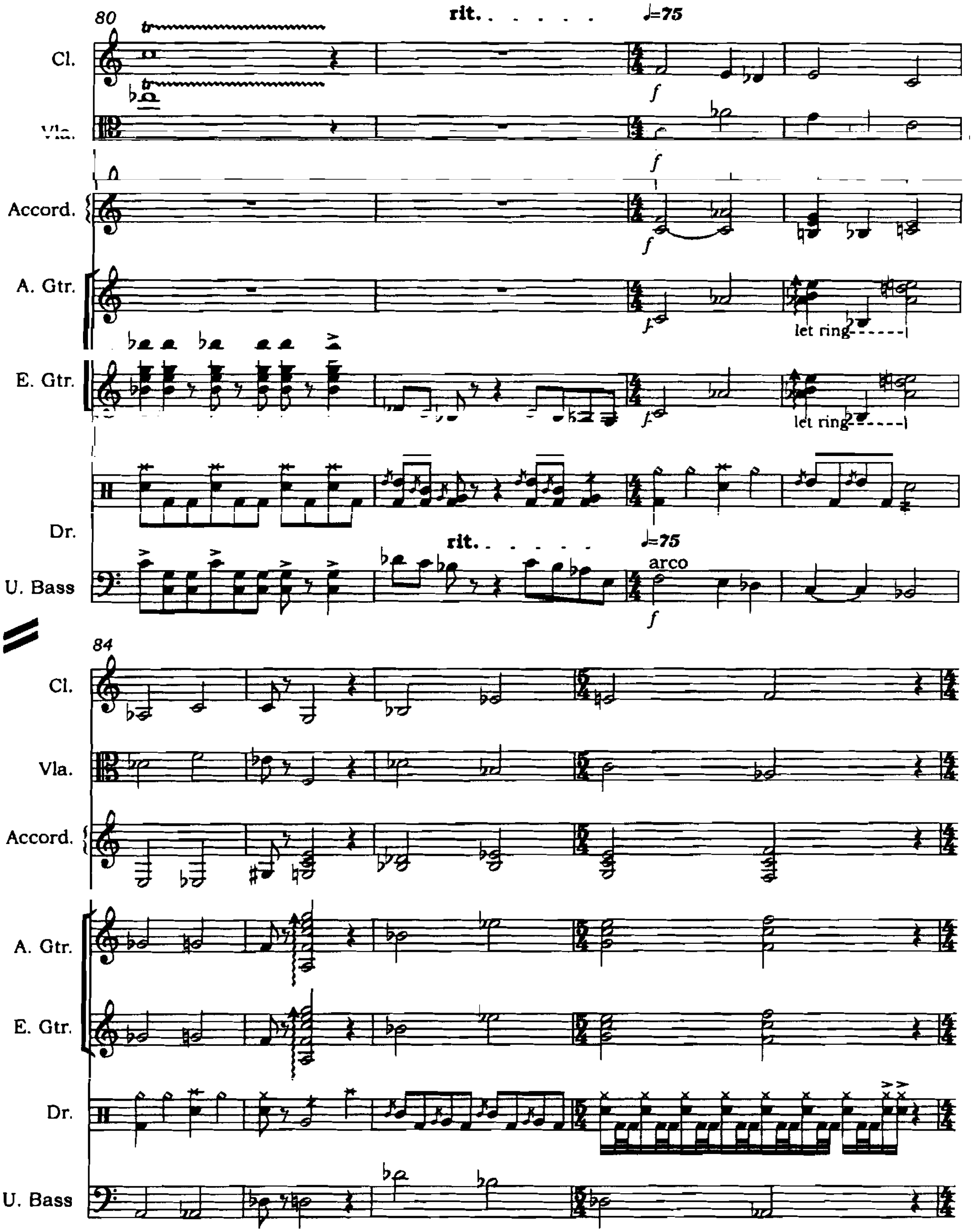

45
Cl.
Vla.
Accord.
A. Gtr.
E. Gtr.
Dr.
U. Bass
dist. on

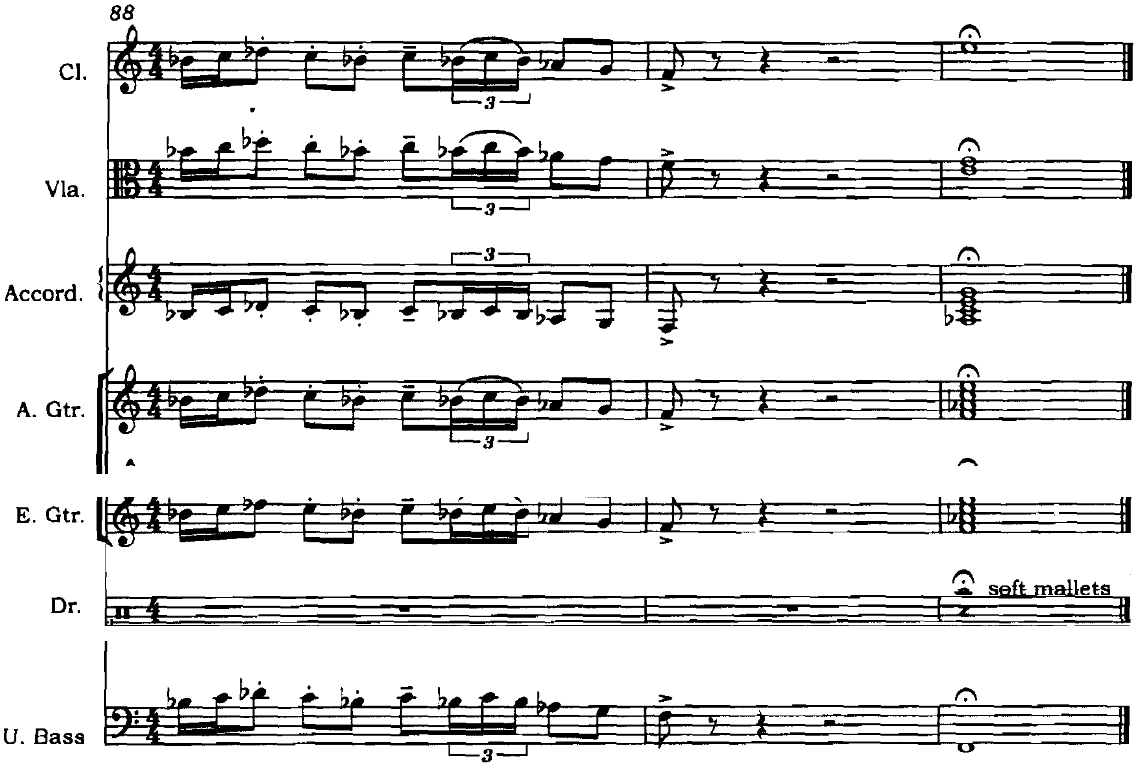

48
Cl.
Vla.
Accord.
A. Gtr.
E. Gtr.
Dr.
U. Bass
Free mayhem.
Sudden silence at cue.
Free mayhem.
At cue, continue solo.
52
bass solo
Tango II
♩=100
Improvised solo.
"Land" at bar 53.
(pizz.)
pizz.


55
Cl.
Accord.
W. Bass
58
Cl.
Accord.
U. Bass
arco
61
Cl.
Vla.
Accord.
E. Gtr.
U. Bass


Cl.
Vla.
pizz.
Accord.
A. Gtr.
E. Gtr.
U. Bass
67
Cl.
3
Vla.
arco
Accord.
A. Gtr.
subito mp
E. Gtr.
subito mp
U. Bass
subito mp

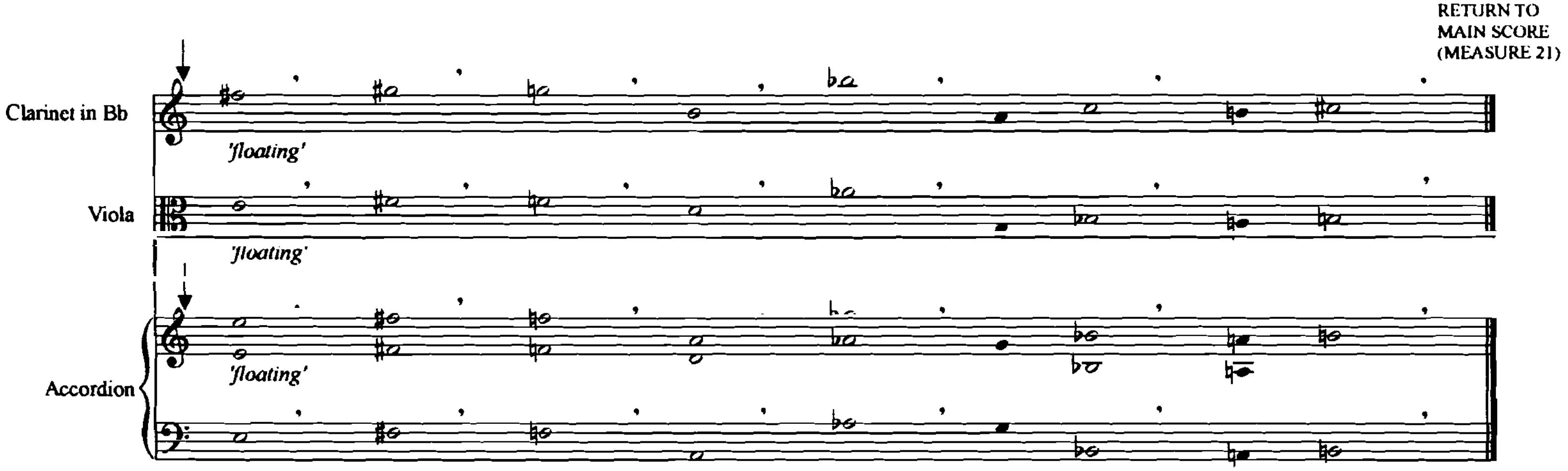

70
Vla.
Accord.
U. Bass
Tango I as beguine
74
Cl.
Vla.
Accord.
E. Gtr.
Dr.
pizz.
U. Bass
tr
77
Cl.
Vla.
E. Gtr.
Dr.
U. Bass
tr


80
rit. . . . . . .
♩=75
Cl.
Vla.
Accord.
A. Gtr.
E. Gtr.
Dr.
U. Bass
f
let ring
rit. . . . . . .
♩=75
arco
84
Cl.
Vla.
Accord.
A. Gtr.
E. Gtr.
Dr.
U. Bass


88
Cl.
Vla.
Accord.
A. Gtr.
E. Gtr.
Dr.
soft mallets
U. Bass
3

TANGO ABSENTIA
- Clarinet, viola, accordion in section A (measures 19 & 20)

PESSI PARVIAINEN


RETURN TO
MAIN SCORE
(MEASURE 21)
Clarinet in Bb
Viola
Accordion
'floating'
'floating'
'floating'

Start at cue.
These notes are played while guitar, bass and drums play an ostinato (measures 19 - 20 in the main score).
After the last note, return to measure 21 of main score.

Do not play in sync with guitar, bass and drums.
Clarinet, viola and accordion are in sync with each other, however.

The duration of a white note is about 5 - 7 seconds.
The duration of a black note is about half that.
Soft attack and soft decay (fade in & fade out).

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RETURNS

SCENE 6:
“RONDO HONDO”

TRUMPET
TROMBONE
TENOR SAX
BASS CLARINET
GUITAR
ACCORDION
VOICE
VIOLA
DOUBLE BASS
DRUMS

$\boxed{A^1}$ $\boxed{B^1}$ $\boxed{A^2}$ $\boxed{C}$ $\boxed{A^3}$ $\boxed{B^2}$ $\boxed{A^4}$

“Beginnings and endings of each section are cued by a conductor. The conductor may be one of the musicians.”

PESSI PARVIAINEN 2007

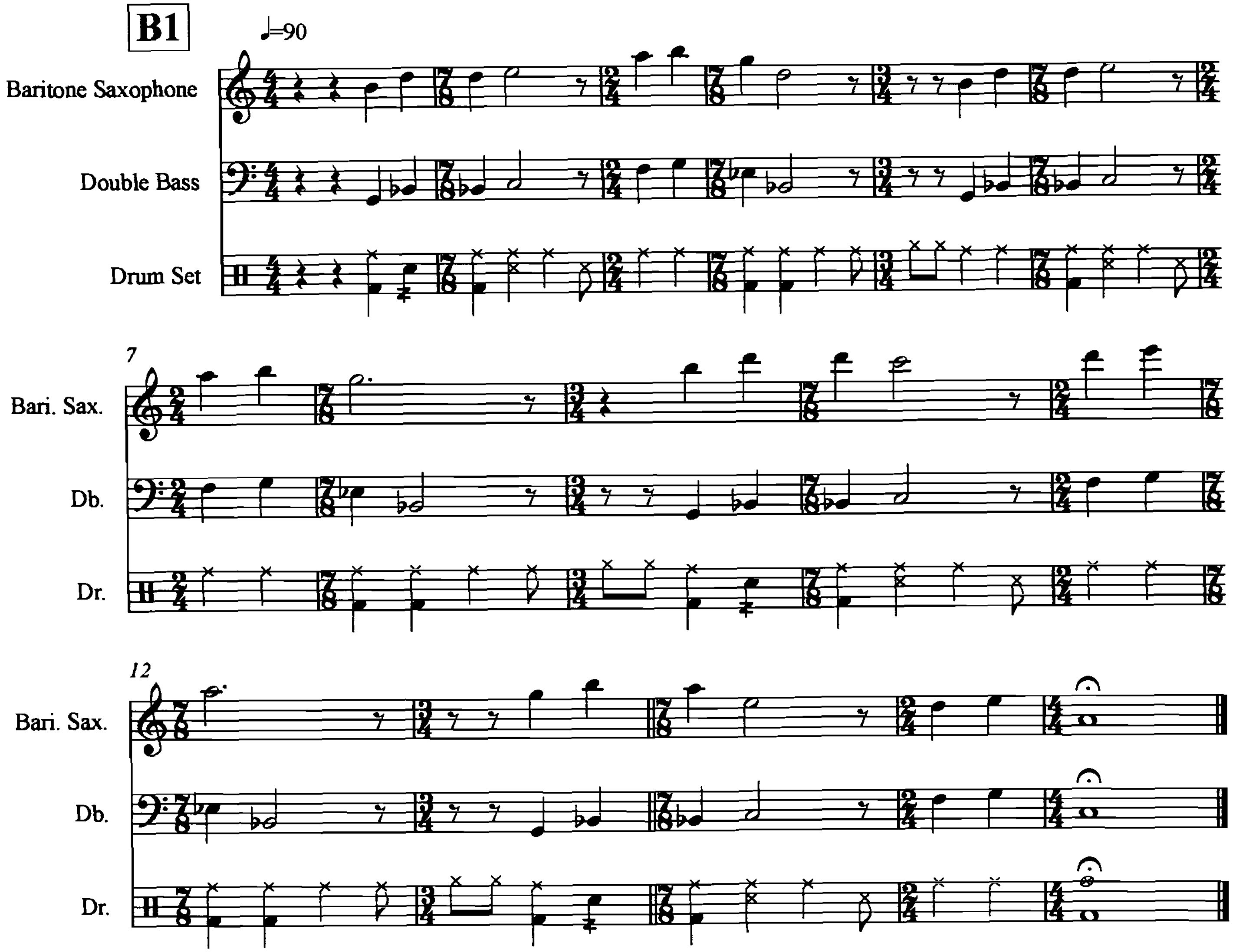
A^1

TRANSPOSING SCORE

Improvise using the pitches given, in any octaves, in any combination(s), adhering to the dynamic and general tempo given.
Moving from a section (1-4) to another is cued by the conductor.

	1 *p* Slow, long notes	**2** *mp* Moderately	**3** *mf* Fairly fast	**4** *ff* Very fast
TRUMPET	D	D G	D G C	D F G C
TROMBONE	C	D G	D Eb G	D Eb G A
TENOR SAX	D	D E	C D E	Bb C D E
BASS CLARINET	D	E G	E G A	E G A B
GUITAR	C	C F	C Eb F	C D Eb A
ACCORDION	C	D G	D F G	D F G B
VOICE	C	D F	D Eb F	D Eb F G
VIOLA	C	C G	C G Ab	C G Ab B
DOUBLE BASS	C	C D	C D Ab	C D Eb Ab
DRUMS	-	cymbals	cymbals + bass drum	tom-toms + bass drum

B1



♩=90
Baritone Saxophone
Double Bass
Drum Set
7
Bari. Sax.
Db.
Dr.
12
Bari. Sax.
Db.
Dr.

A^2

TRANSPOSING SCORE

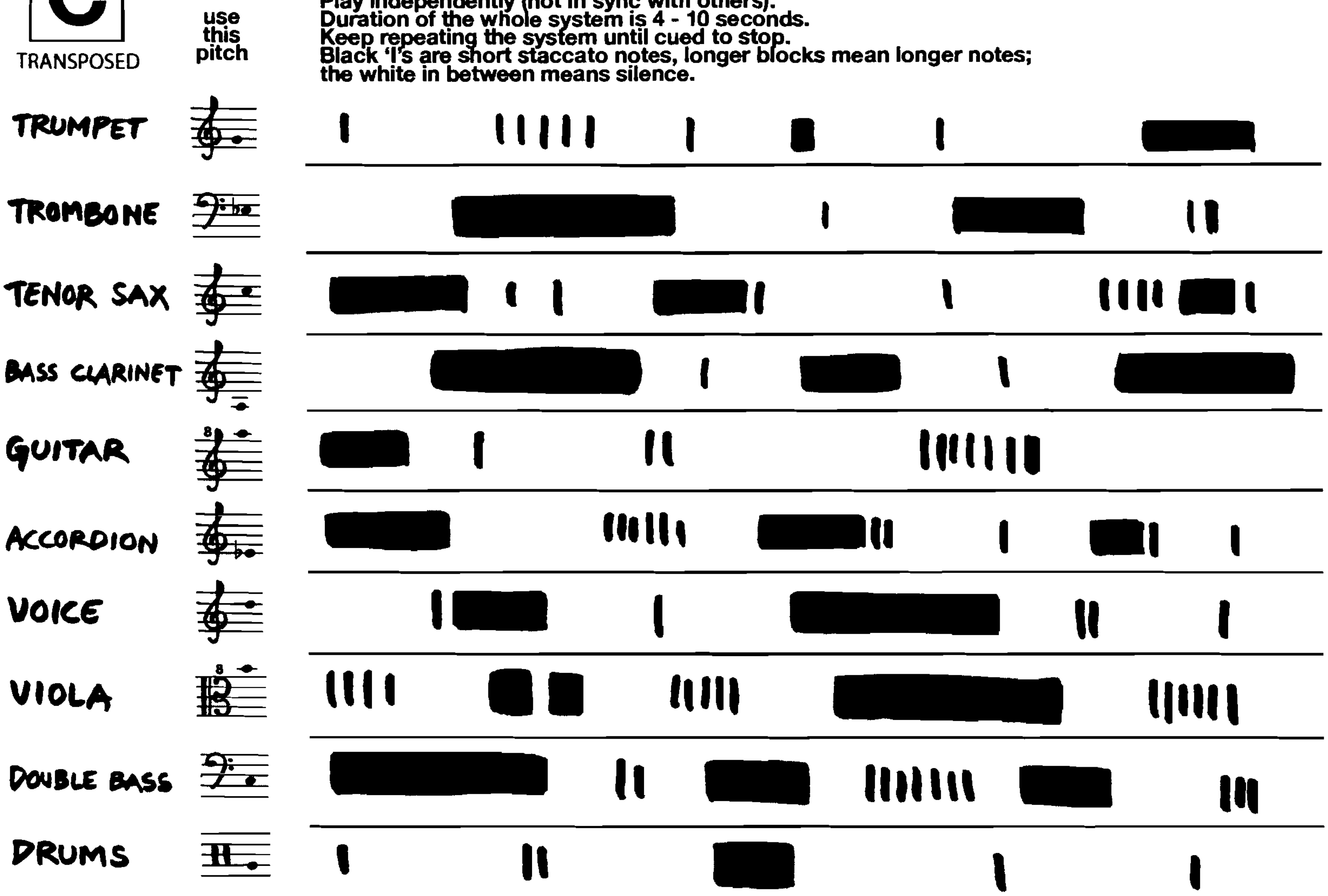
Improvise using the pitches given, in any octaves, in any combination(s), adhering to the dynamic and general tempo given.

	Fairly fast *mf*
TRUMPET	D G C
TROMBONE	D Eb G
TENOR SAX	C D E
BASS CLARINET	E G A
GUITAR	C Eb F
ACCORDION	D F G
VOICE	D Eb F
VIOLA	C G Ab
DOUBLE BASS	C D Ab
DRUMS	cymbals + bass drum

C

TRANSPOSED

Play independently (not in sync with others).
Duration of the whole system is 4 - 10 seconds.
Keep repeating the system until cued to stop.
Black 'I's are short staccato notes, longer blocks mean longer notes;
the white in between means silence.

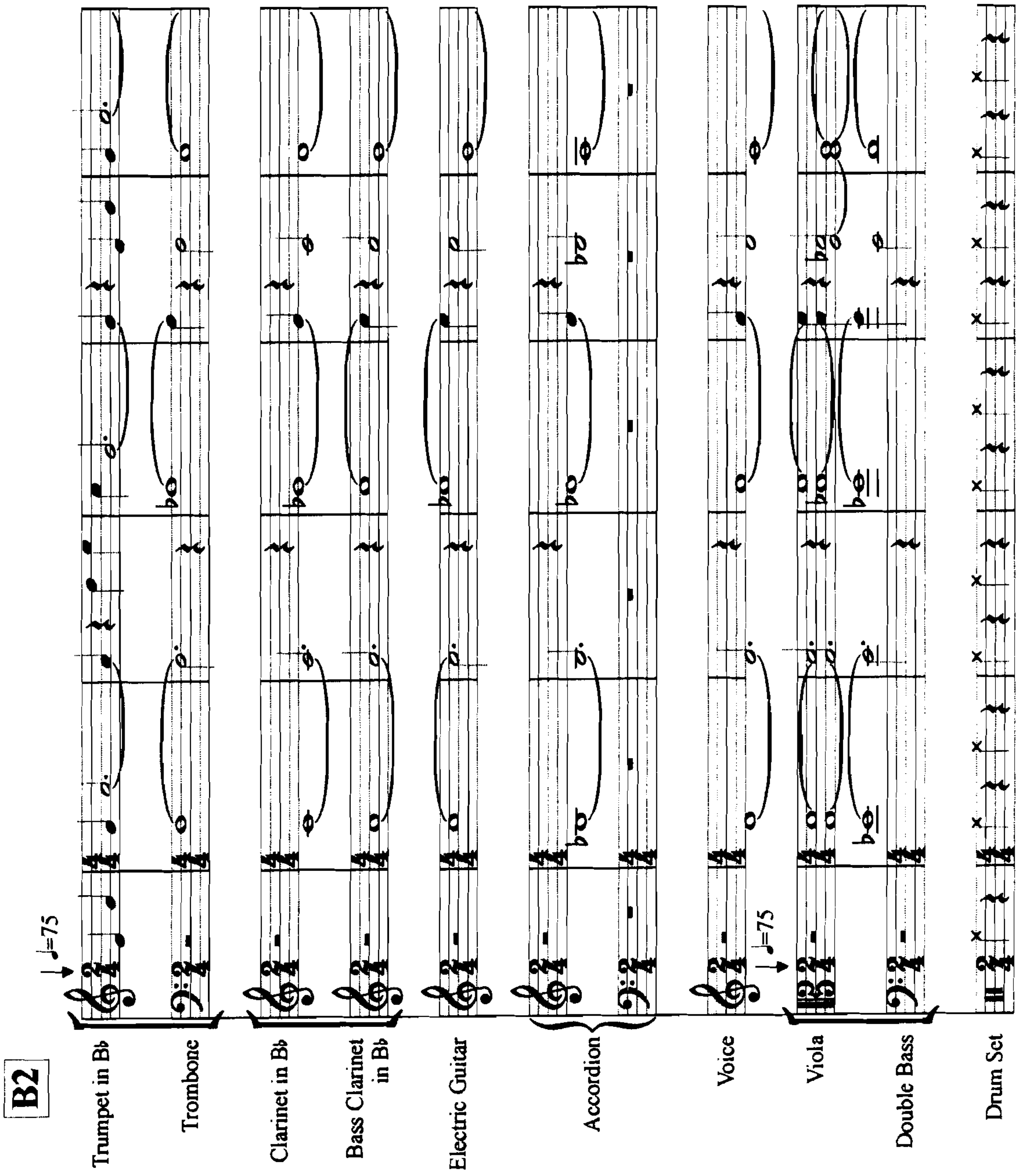

use this pitch
TRUMPET
TROMBONE
TENOR SAX
BASS CLARINET
GUITAR
ACCORDION
VOICE
VIOLA
DOUBLE BASS
DRUMS
8
8

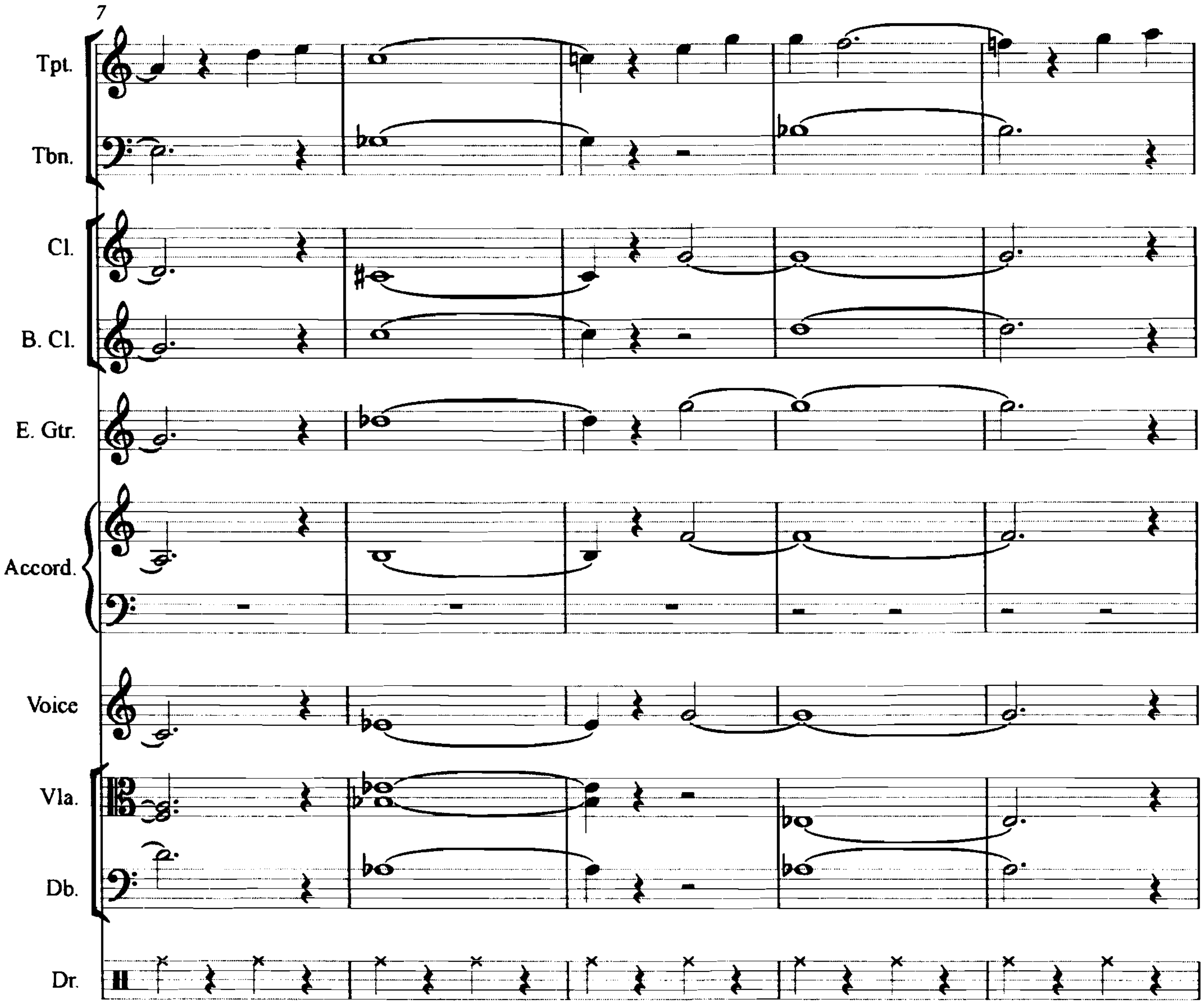
A^3

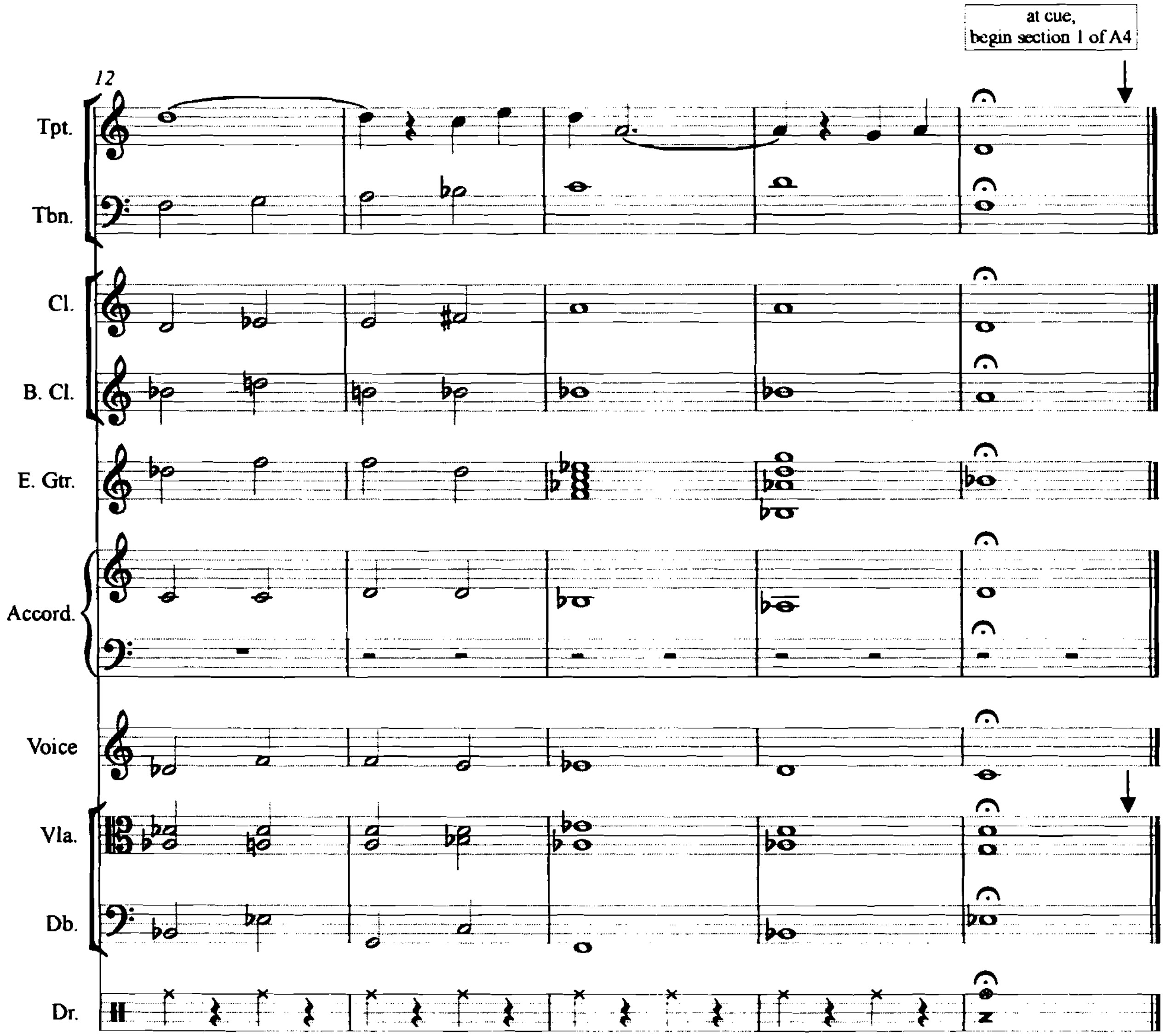
TRANSPOSING SCORE

Improvise using the pitches given, in any octaves, in any combination(s), adhering to the dynamic and general tempo given.

	Fairly fast *mf*
TRUMPET	D G C
TROMBONE	D Eb G
TENOR SAX	C D E
BASS CLARINET	E G A
GUITAR	C Eb F
ACCORDION	D F G
VOICE	D Eb F
VIOLA	C G Ab
DOUBLE BASS	C D Ab
DRUMS	cymbals + bass drum


B2
Trumpet in B♭
Trombone
Clarinet in B♭
Bass Clarinet in B♭
Electric Guitar
Accordion
Voice
Viola
Double Bass
Drum Set
♩=75
♩=75


7
Tpt.
Tbn.
Cl.
B. Cl.
E. Gtr.
Accord.
Voice
Vla.
Db.
Dr.



at cue,
begin section 1 of A4

12
Tpt.
Tbn.
Cl.
B. Cl.
E. Gtr.
Accord.
Voice
Vla.
Db.
Dr.

A^4

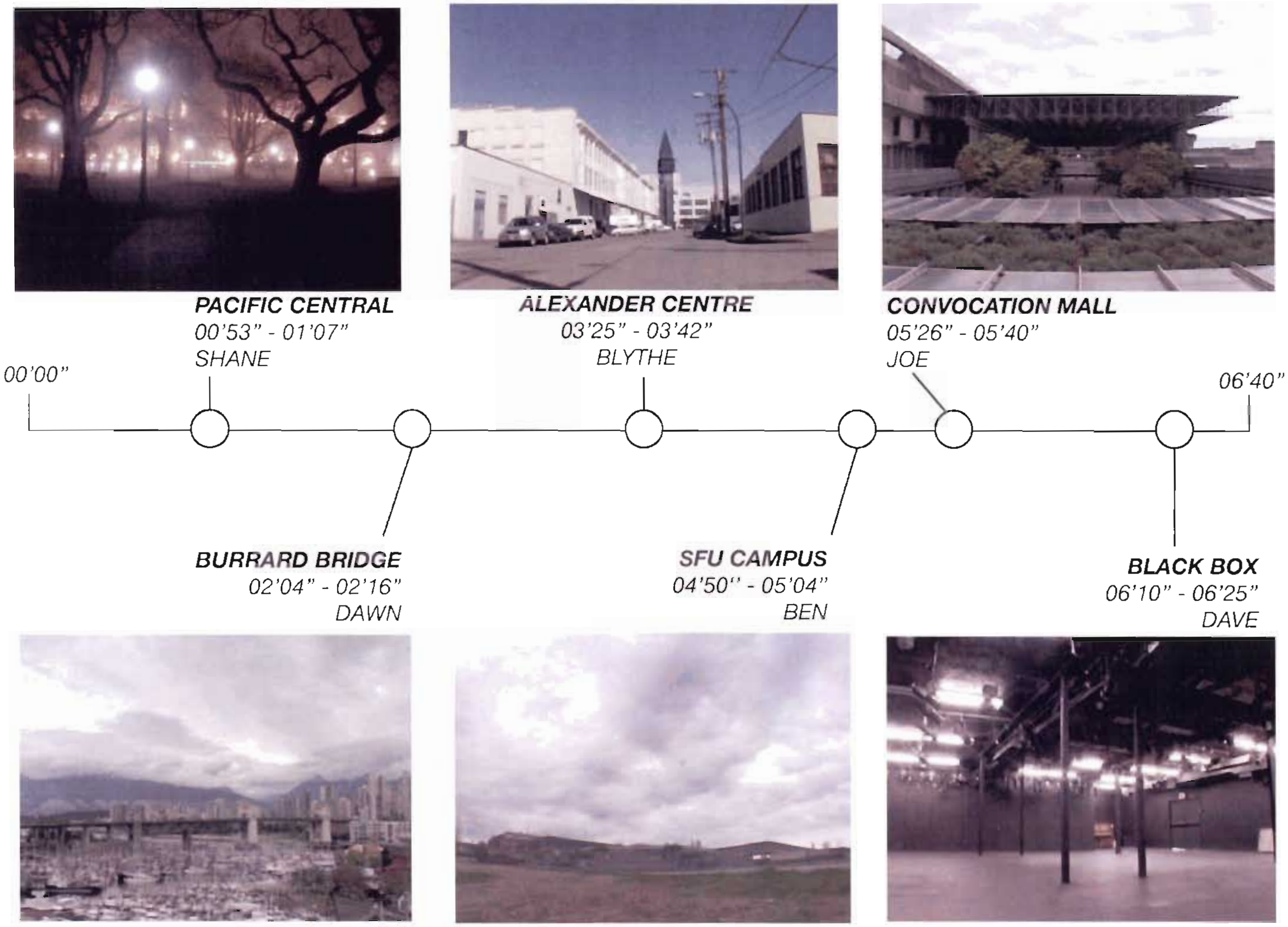
TRANSPOSING SCORE

Improvise using the pitches given, in any octaves, in any combination(s), adhering to the dynamic and general tempo given.
Moving from a section (1-4) to another is cued by the conductor.

	1 *ff* Very fast	**2** *mf* Fairly fast	**3** *mp* Moderately	**4** *p* Slow, long notes
TRUMPET	D F G C	D G C	D G	D
TROMBONE	D Eb G A	D Eb G	D G	C
TENOR SAX	Bb C D E	C D E	D E	D
BASS CLARINET	E G A B	E G A	E G	D
GUITAR	C D Eb A	C Eb F	C F	C
ACCORDION	D F G B	D F G	D G	C
VOICE	D Eb F G	D Eb F	D F	C
VIOLA	C G Ab B	C G Ab	C G	C
DOUBLE BASS	C D Eb Ab	C D Ab	C D	C
DRUMS	tom-toms + bass drum	cymbals + bass drum	cymbals	-

RETURNS
Scene 7: Time layers
PESSI PARVIAINEN 2007

This is a structured improvisation piece to be played along the video *Time Layers*. There are six 'still images' during the video. During a 'still image', only the designated soloist plays. Otherwise, everybody may play.


PACIFIC CENTRAL
00'53" - 01'07"
SHANE
ALEXANDER CENTRE
03'25" - 03'42"
BLYTHE
CONVOCATION MALL
05'26" - 05'40"
JOE
00'00"
06'40"
BURRARD BRIDGE
02'04" - 02'16"
DAWN
SFU CAMPUS
04'50" - 05'04"
BEN
BLACK BOX
06'10" - 06'25"
DAVE

APPENDIX C:
Returns Performance Documentation DVD

The DVD attached forms a part of this work.

The DVD was authored using Apple iDVD 6. It can be played by a computer with a DVD drive, or by a DVD player. Since it is a DVD-R disc, burnt on a personal computer, some DVD players might not read it properly.

DVD Chapter Listing

- Scene 1: The Adventures of eli Stone
- Scene 2: Waka Wanha
- Scene 3: Port Arthur
- Scene 4: Tango Absentia
- Scene 5: Listening to the Past
- Scene 5, video segment: The Expedition to Burnaby
- Scene 6: Rondo Hondo
- Scene 7: Time Layers

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