

P E R S O N A



Tamar Hayduke

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- Àtor: The one without U -

a writing set to music:
performance for voice, violin & cello

Libretto: Tamar Hayduke
Music: Sebastian Themessl

text

Tamar Hayduke

music

Sebastian Themessl

images

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translation of Oggi, Krunk, Mural

Tamar Hayduke

layout

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PERSONA - *Àtor: The one without "U"*

a writing set to music: performance for voice, violin & cello

In «PERSONA – Àtor: the one without U» the Syrian-Armenian author Tamar Hayduke traces elements of identity and touches upon the role of the “superimposition” of languages in shaping the plurality of a person. The multilingual form of the performance is ideated in relation to the word “persona”, which at the origins was used to refer to the mask worn on stage by actors. The word is derived from the Latin per-sonar: to sound through, i.e. the mask as something spoken through and perhaps amplifying the voice.

The languages used are: English, Italian, Armenian and Arabic.

The English text, which constitutes the main component of the libretto, is composed of two interweaved discourses: one is rational and the other is, so to say, irrational. The rational part is originally an essay that explores the nature of the activity of authors, be them artists or scientists, and inquires into their job in “circumscribing” the world. It ultimately proposes the neologism “Àtor” (author without "u") to outline the figure of an ideal author. The irrational part consists of poetic passages and allusions to love, ambiguities and nonsense.

The Italian moment cites verses from the poem “Oggi” by the author.

The Armenian component is a song by Komits. The Arabic one is a poetry by Mahmoud Darwish.

The Austrian composer Sebastian Themessl, in combining text and instruments, underlines, translates and alienates Tamar Hayduke’s concept with musical structures, confronting the human voice (and its multilingual field of semantics) with the abstract significances of musical material.

**I circumscribe
You circumscribe
They circumscribe
We circumscribe...**

Circumscribing is like making history. It is a matter of **opinion** and of a vantage point. Taking a position, selecting assumptions and making conclusions. Circumscribing is a process of inclusion and exclusion. Drawing boundaries and forming **significant units.**

It is an act of creation, of **imagination** and invention.

Circumscribing can occur in every plane of existence and both in the field of physical objects and in the field of the abstract, of numbers and ideas.

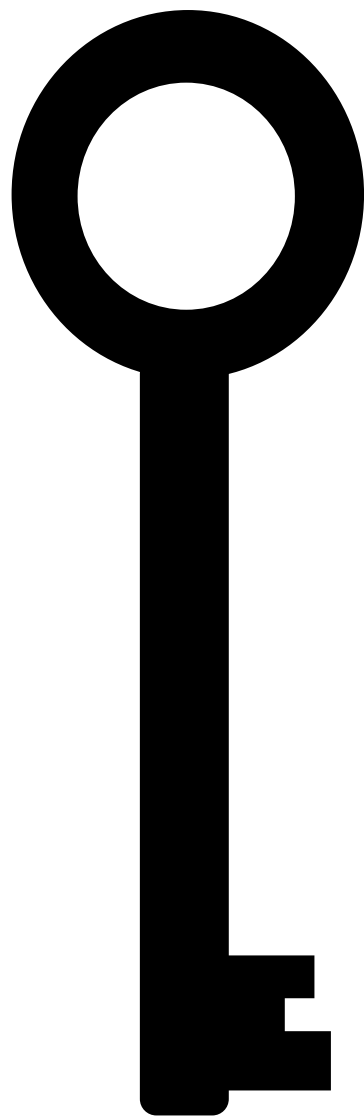




Theories, technologies, portraits and stories, buildings, equations, legends, beliefs and calendars... each and every definition, in this sense,

every **representation** is a circumscription.

In other words, everything we see
and think and touch, everything we know is somehow
a circumscribed author-made production.



Those who produce circumscriptions are **authors**.

Architects circumscribe built environments.

Engineers circumscribe devices.

Musicians circumscribe sounds.

Philosophers circumscribe concepts.

Scientists circumscribe theories.

Even politicians, economists and psychologists **hypothesize**
and "pretend" theories...

**They pretend
you pretend
and you define
the author defines
he names
the constellation
la categoria**

**and a limit
and a conflict
the wall
in between
the armor**

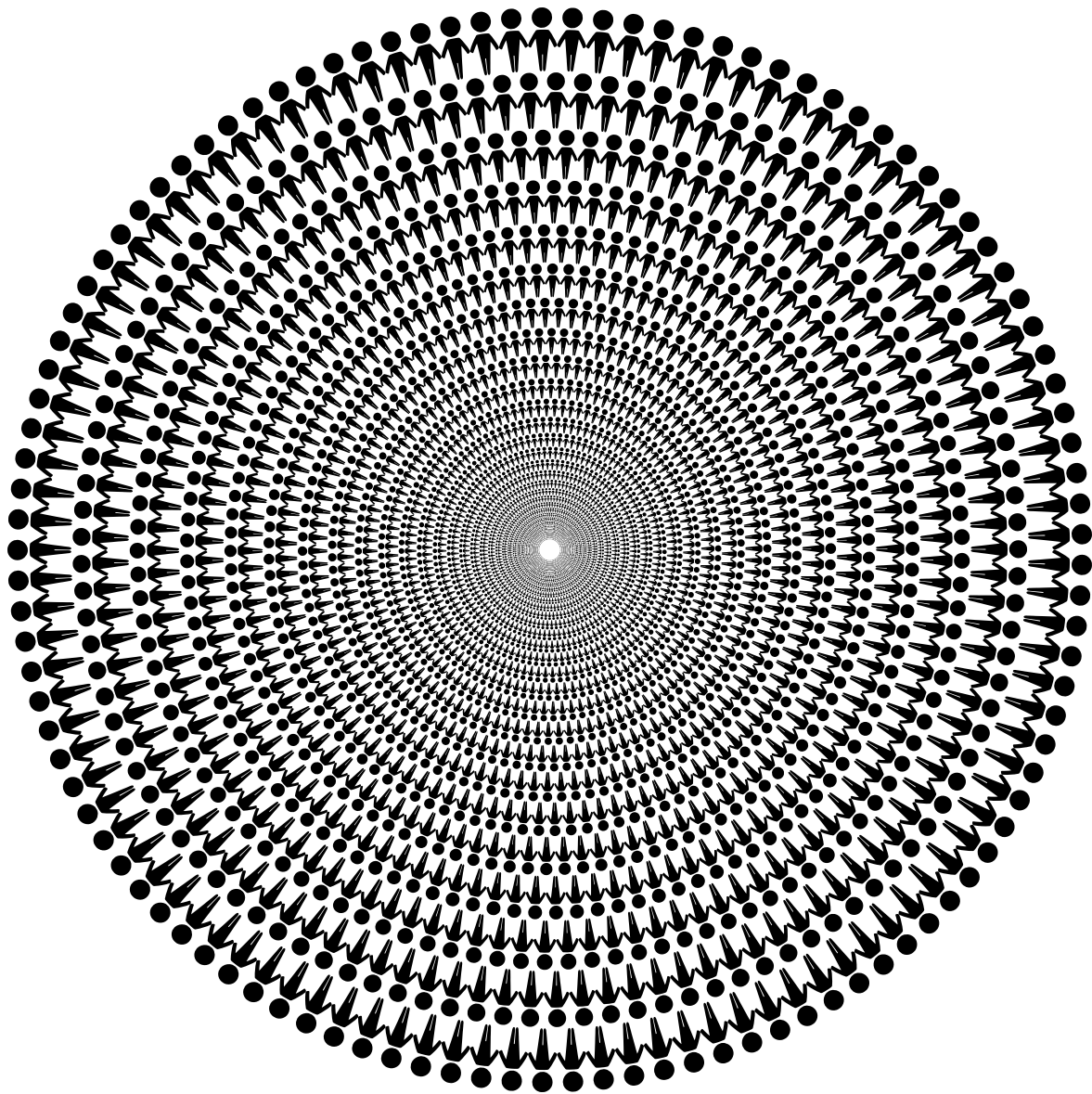
When circumscriptions get confirmed, they begin to live their own lives... And the more credibility they gain,

the more **abstract** they become.

They split from their original contexts and acquire autonomy,

they evolve and turn into premises and **contents** of other circumscriptions.

Every new circumscription rises against the background of other circumscriptions, just like a figure.



In the process of defining and producing circumscriptions, new terms are coined, new verbal expressions are introduced, new **words**. Words that initially circulate within the lexicon of experts, then, once they find their way, they penetrate common language and creep into the consciousness of society. Words re-shape **reality and its narratives**, they draw lines of thought, develop trends and designate what to be considered as “normal”.



Language is the place where the world “occurs”, the surface where
existence is reflected and where we reflect on it.

«Mother tongue is propaganda.»

Through words we organize our perceptions,
we circumscribe conceptions, we convey information,
we document life and we communicate.

What do we communicate?

After all, what is it that we do communicate?



0 für Violin u. Violoncello

(da 56-60)

Violin part (3/4): p CHAC.

Violoncello part (4/4): p CHAC.

Violin part: $pizz$ div

Violoncello part: f ff CHAC.

Violin part: $pizz$ div

Violoncello part: sf p CHAC.

Violin part: $Sul\ pontic$

Violoncello part: $Sul\ pontic$ mf CHAC.

10)

16) *Cresc.* *pp* *ff*

20) *ff*

23) *mezza voce* *fnb* *sf* *p* *sf* *ff* *p* *sf* *ff* *p* *sf* *ff*

26) *fnb* *cresc.* *sf* *p* *sf* *p* *sf* *ff*

29) *sf* *ff* *arco* *pizz p* *ff* *pizz p* *ff* *inf*

31

pizz. p *arco*

32

33

s. ponte *calando* *pizz* *pp* *Tempo pinto*

34

Cresc. *Chac.*

43

liberamente *f* *Scaphe* *Cresc. molto* *f* *3/4*

12)

46

Ritornello, *lento tempo*

Handwritten musical score for measures 46-54. The score is in 3/4 time and features a key signature of one flat (B-flat). It includes various musical notations such as slurs, ties, and dynamic markings like "cresc." and "p". The text "Ritornello, *lento tempo*" is written above the staff.

54

Handwritten musical score for measures 54-58. The score continues from the previous system, showing measures 54 through 58. It includes musical notations such as slurs, ties, and dynamic markings like "cresc." and "p".

58

pizz *arco*

Handwritten musical score for measures 58-64. The score continues from the previous system, showing measures 58 through 64. It includes musical notations such as slurs, ties, and dynamic markings like "pizz" and "arco".

64

pizz *arco*

Handwritten musical score for measures 64-70. The score continues from the previous system, showing measures 64 through 70. It includes musical notations such as slurs, ties, and dynamic markings like "pizz" and "arco".

70

Handwritten musical score for measures 70-76. The score continues from the previous system, showing measures 70 through 76. It includes musical notations such as slurs, ties, and dynamic markings like "sf" and "p".

69

mf cresc. pizz

73

pizz cresc. sf

78

mf cresc. sf

82

mf cresc. sf

86

mf cresc. sf

14)

91

Handwritten musical score for measures 91-92. The top staff is in treble clef with a key signature of one sharp (F#). It contains a triplet of eighth notes, a quarter note, and a half note. The bottom staff is in bass clef with a key signature of one sharp (F#). It contains a half note, a quarter note, and a triplet of eighth notes. Dynamics include 'pizz' and 'ff'.

95

Handwritten musical score for measures 95-96. The top staff is in treble clef with a key signature of one sharp (F#). It contains a triplet of eighth notes, a quarter note, and a half note. The bottom staff is in bass clef with a key signature of one sharp (F#). It contains a half note, a quarter note, and a triplet of eighth notes. Dynamics include 'pizz' and 'ff'.

101

Handwritten musical score for measures 101-102. The top staff is in treble clef with a key signature of one sharp (F#). It contains a half note, a quarter note, and a half note. The bottom staff is in bass clef with a key signature of one sharp (F#). It contains a half note, a quarter note, and a half note. Dynamics include 'pizz' and 'ff'.

106

Handwritten musical score for measures 106-107. The top staff is in treble clef with a key signature of one sharp (F#). It contains a half note, a quarter note, and a half note. The bottom staff is in bass clef with a key signature of one sharp (F#). It contains a half note, a quarter note, and a half note. Dynamics include 'pizz' and 'ff'.

113

Handwritten musical score for measures 113-114. The top staff is in treble clef with a key signature of one sharp (F#). It contains a half note, a quarter note, and a half note. The bottom staff is in bass clef with a key signature of one sharp (F#). It contains a half note, a quarter note, and a half note. Dynamics include 'pizz' and 'ff'.

118 *Rit. Ad tempo* 15)

Handwritten musical score for measures 118-121. The top staff is in treble clef with a key signature of one sharp (F#). It contains eighth and sixteenth notes with triplets and a fermata. The bottom staff is in bass clef with a key signature of one flat (Bb), featuring a 4-measure rest followed by eighth notes. Dynamics include *p* and *sf*.

122 *Rit. > Ad tempo*

Handwritten musical score for measures 122-125. The top staff is in treble clef with a key signature of one sharp (F#), showing eighth notes and a 4/8 time signature change. The bottom staff is in bass clef with a key signature of one flat (Bb), showing eighth notes and a 4/8 time signature change. Dynamics include *pp* and *cresc.* markings.

129

Handwritten musical score for measures 129-130. The top staff is in treble clef with a key signature of one sharp (F#), showing eighth notes and a 6/8 time signature change. The bottom staff is in bass clef with a key signature of one flat (Bb), showing eighth notes and a 6/8 time signature change. Dynamics include *f*, *p subito*, and *f*.

131

Handwritten musical score for measures 131-135. The top staff is in treble clef with a key signature of one sharp (F#), showing eighth notes and a 3/4 time signature change. The bottom staff is in bass clef with a key signature of one flat (Bb), showing eighth notes and a 3/4 time signature change. Dynamics include *sfz*, *cresc.*, *sf*, and *aro*.

136

Handwritten musical score for measures 136-140. The top staff is in treble clef with a key signature of one sharp (F#), showing eighth notes and a 4/4 time signature change. The bottom staff is in bass clef with a key signature of one flat (Bb), showing eighth notes and a 4/4 time signature change. Dynamics include *pp subito*, *(Pompier a tempo)*, *molto apr e vib*, and *p*.

11)

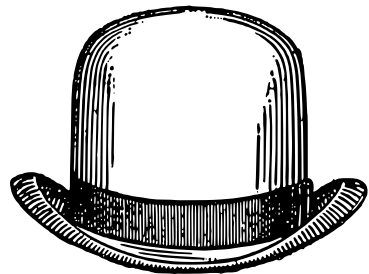
144

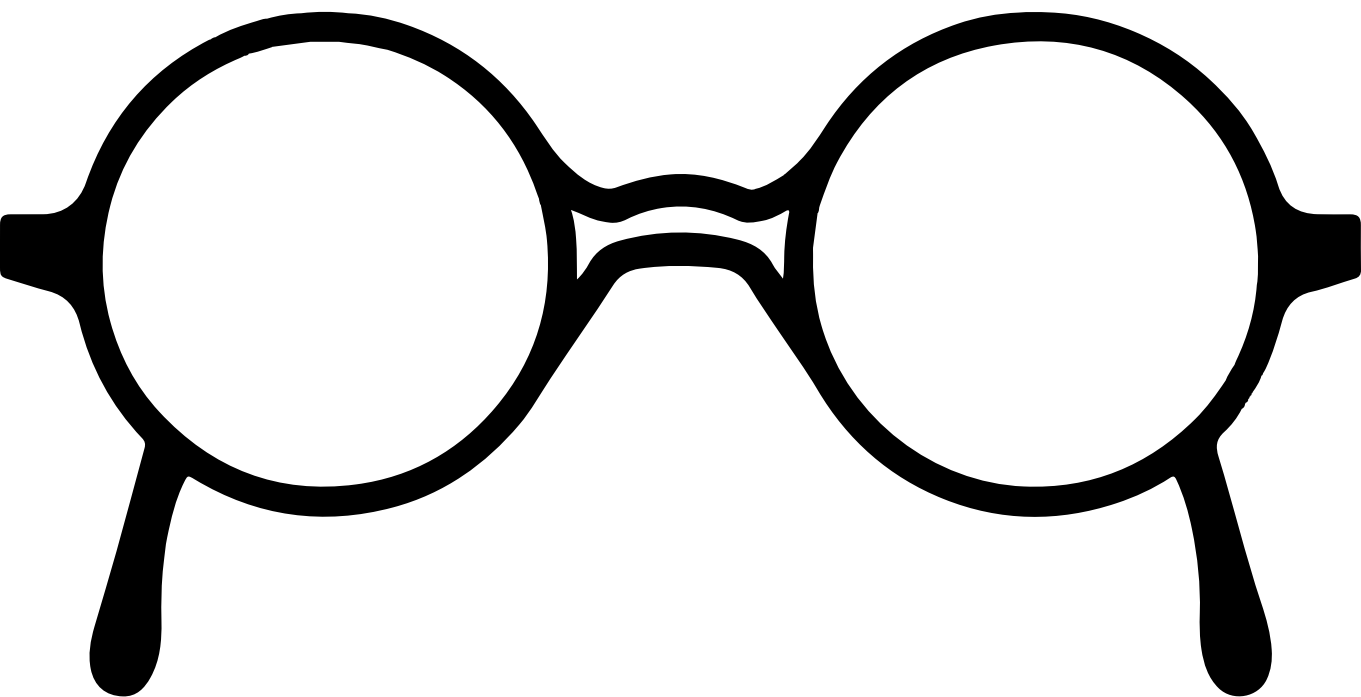
Handwritten musical score for measures 144-149. The score is written on two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one sharp (F#). The time signature is 4/4. The music features a melody in the right hand and a bass line in the left hand. There are dynamic markings 'sf' and 'f' with arrows indicating crescendos and decrescendos. The word 'cresc.' is written above the right hand and 'decres.' is written below the left hand. The piece ends with a double bar line.

151

Handwritten musical score for measures 151-154. The score is written on two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one sharp (F#). The time signature is 4/4. The music features a melody in the right hand and a bass line in the left hand. There are dynamic markings 'f' and 'ff' with arrows indicating crescendos and decrescendos. The word 'cresc.' is written above the right hand and 'decres.' is written below the left hand. The piece ends with a double bar line.

Our cognitive and communicative skills are shaped under
the guidance of **societies** where we grow up and live.
And, therefore, when facing the immensity of the world,
we naturally rely upon convictions and world visions
that are handed down to us by the cultures we **belong** to.





We cannot help but adopting the legacy of circumscriptions. We get accustomed to it by assimilating, replicating, rationalizing, analogizing, incorporating and defending it.

The inherited legacy equals our own **identity**.

And so, **images and symbols**, interpretations and approximations, that is, circumscriptions end up defeating what is beyond circumscription.

The world gets reduced to some model of the world.

Experiencing gets replaced by **consuming** experiences.

**I consume
You consume
All do consume
Not the past but
rather memory
You: memory
Us a memory
Our memory...**

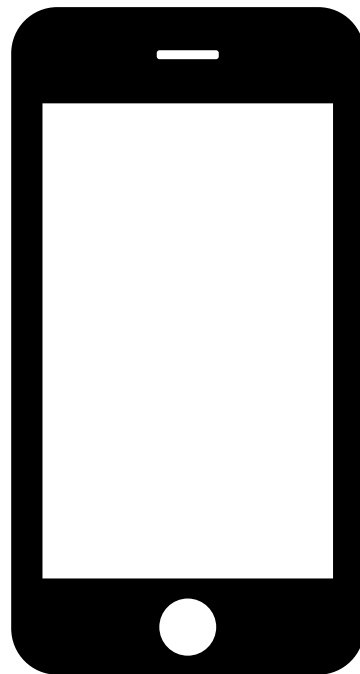
Author-made products become the world.
Authors become authorities.



The relationship between man and the world is rather a relationship between a circumscribed man and a circumscribed world, both bounded in man's mind...

And you find yourself living in the past, in **paradise**:
in the enclosed park of memory, forever dealing with
“the old and the told”,
preserving what is familiar and cherishing what is common.
Protecting what is familiar and what is common...

And living them **over and over again**.



Continuity... It is the **need** for continuity
that extends the line between past and future.
An apparently regular line advancing without apparent “deviations”.
Deviations, instead, occur every now and then

due to some special **events**.
Events are shocks which destabilize the symbolic order in which we live.
Events are the land of **revolutions**.

**Their revolution
every revolution
we revolution
you a revolution...**

**Where is the
harbour?**

**The only harbour
where each and
every load is already
settled**

**Where each and
every color,
even that bilish**

**yellow-green,
seems to be
dissolved
and settled,
where the self is
almost settled...**

The revolution

**You telling me about
revolution!?**

**You revolution
We a revolution
She revolution
I... I circumscribe
I circumscribe Àtor:
the one without U...**

Oggi è il pugno dell'ironia
è lo schiaffo dell'ossimoro
è l'umido del non vissuto.
Oggi Adamo guarda Eva stranito
le dice che non gli va quella mela.

Oggi l'inconscio, matrice.
Oggi l'invenzione e Beatrice.

Oggi specchio
mi specchio
tu, specchio.
Oggi il tuo velame
tu, velame
chi sei
e dove.

Oggi l'estasi
e scoprirsi
né crosta né midollo.
Oggi zafferano e ambra e oro.
Oggi alloro
eroi, tragedie e il coro.

Oggi asfalto
che si espande
asfalto che si estende
per le vie del Signore.

Oggi nuovo.
Oggi antico.
Oggi tu antico
tu fantasma e tu motivo.
Oggi tutti in te
l'effimero in te.

Today is the fist of irony
the slap of the oxymoron
the moist of the not lived through.
Today Adam is eying Eve in daze
and telling her he does not want the apple.

Today the unconscious: the matrix
Today the invention and Beatrice.

Today a mirror,
I who mirror
you, a mirror.
Today your veil
you, a veil
who are you
and where?

Today an ecstasy
discovering oneself to be
no crust nor a marrow.
Today saffron and amber and gold.
Today laurel
heroes, tragedies and the choir.

Today an asphalt
that expands
an asphalt that extends
over the roads of the Lord.

Today new.
Today ancient.
Today you ancient
you a spectre and you a motive.
Today everyone in you
the ephemeral in you.

Oggi è il futuro
il sempre
che non incontra il futuro
eterno
che si intreccia con l'altro eterno
memoria e la storia
il senso e tu ed io

Today is the future
the evermore
that doesn't encounter the future
the timeless
that interweaves with another timeless
memory and history
a sense and you and me.

OGGI - Tamar Hayduke
excerpt

21)

b) - Kuruuk
(nach Kunitas Vändapet)

Adagio *capri.*

VR. *mf* *pp* *4* *harpo* *mf*

VL. *pp* *p*

Alto *date, Aboramute*

Kuruuk *us-ti* *gu-gas*

Intebatas Khan *chäl ö* *vin*

Sempre callo paste

VR. *p* *f* *p*

VL. *p* *f* *p*

Crane, where are you coming from?
 I'm a servant of your voice.
 Crane, don't you have any news from our land?

You did not answer me.
 You moved on and left.
 Crane, go away from our land, just leave...



MURAL
Mahmoud Darwish
excerpt

«Just as Christ walked on the lake, I walked in my vision.
Yet I came down from the Cross, cause I fear heights
and I do not preach about resurrection.
I have only changed my rhythm so that I can hear my heart more clearly.
Heroes have their eagles; Mine is the dove's neck ring,
a star abandoned over the roofs, and a street which ends at the port.
This sea is mine. This moist air is mine.
This pavement and the steps on it and my sperm are mine.
The old bus station is mine.
Mine is the ghost and the haunted one.
The copper pot, the Verse of the Throne and the key are mine.
The door, the guards and the bells are mine.
The horseshoe that flew over the fence is mine.
Mine is all that once was mine.
The piece of paper, torn from the New Testament, is mine.
The salt from the stain of tears
over the house wall is mine.
And this name,
even though you mispronounce my name,
this name is mine and my friends' wherever they may be.
Mine is this temporal body, present or absent.
Mine is what was mine: my yesterday.
Mine is what will be mine: the distant tomorrow
and the return of the wandering soul.
As if nothing had happened
and as if nothing had happened...
A slight wound on the absurd present's arm.
History mocks both victims and heroes,
it glances at them and passes by.
This sea is mine, this moist air is mine.
And my name,
even though you mispronounce my name on the tombstone, is mine.
But as for me, brimming with all the reasons of departure,
I am not mine.
I am not mine.»

I circumscribe Àtor: **the one without U**
when the U stands for the principle of authority.

Àtor: **A T O R** a word meant to outline authors who are eager
for real understanding and committed to safeguarding authorship
against the blunders of authority.

In mastering the art of drawing boundaries and **creating**
circumscriptions, inspite of operating inside **“boxes”** as everyone
else, the Àtor are just constantly aware of the **limits** of those boxes,
hence they are capable of stepping out of them when necessary and
smoothly getting back in. They inhabit the “field of the event”. They
move on, transiting safely and merrily in the plurality of the planes
of existence, without confusing one plane with another and knowing
exactly when to **trust** and when to **doubt**. They acknowledge
the importance of the **Context...**

You see them in state of deep friendship with themselves, in ceaseless
exercise of their intelligence, with no claims to possess absolute answers.
They know that somehow we are the architects of our own reality
and that we live within a complex “landscape” composed of signs
and symbols, surrounded by remanents of overlapped, superimposed
languages, that make us the **PERSONA** we are...

Àtor:

The one without U

**The one without the
principle of authority
indispensable
being...**

You

Àtor

I Àtor

We Àtor

Tamar Hayduke, author and performer, was born in Aleppo, Syria in 1981 to an Armenian family. She currently lives in Pesaro, Italy. Her artistic practice includes experiments in videography and photography. As a performer, she presents her poetry and writings in monologue recitations and readings.

<https://qa-projects.com>

Sebastian Themessl, composer, was born in 1975 in Innsbruck, Austria to a Viennese family of musicians. He teaches at the Conservatory of Innsbruck and the Universität für Musik und darstellende Kunst Wien. His catalogue counts more than 40 compositions, continually performed in Europe and the USA.

www.sebastian-themessl.com

