

### *PROGRAM NOTE:*

Domus Aurea or Golden House was the name of Emperor Nero's enormous palatial villa built in the center of Rome sometime after the great fire of 64 AD. The structure and grounds were so vast that Tacitus remarked that the whole of Rome had been reduced to one house.

Shortly after Nero's death, this opulent and despised construction was buried in dirt and rubble. The structure lay undisturbed for fifteen hundred years when excavations revealed the unusual and perfectly preserved frescoes that decorated the palace walls and ceilings. These bizarre ornamental drawings featured elaborate fantasies with symmetrical anatomical impossibilities, small beasts, human heads, and delicate, indeterminate vegetables merged into one unified decorative motif. Renaissance artists including Filippino Lippi, Pinturicchio, Perugino, Signorelli, and most importantly the Chief Architect and Prefect of Antiquities at the Vatican, Raphael studied and copied these drawings. It was Raphael that used the motif in his decorations of the Vatican Loggia. The style came to be called "grotesche" (referring to underground caves) a word that was later to evolve into the term "grotesque".

As the evolution of the practice and meaning of the grotesque has moved through the centuries it has left a profound mark on Western thought and art practice. Today, the "grotesque" can be seen covering the buildings, cathedrals and palaces of all of Europe. Present day understanding of the word grotesque has evolved into a very broad and complex subject. Geoffrey Harpham in "On the Grotesque" says "the Grotesque is the central moment of a process on the path to emergent comprehension. The purgatorial stage of understanding during which the object appears as a jumble of distortion of other forms".

### *PERFORMANCE NOTES:*

- Accidentals carry through the measure only in the octave in which they originally appear. Cautionary accidentals are employed frequently.

- Pedal markings have been carefully notated to control the resonance of each instrument. Arrows indicate the moment the damper pedal should be pressed down (dampers off) or released upwards (dampers on). In the case of a diagonal line (eg vibraphone, measure 4) the pedal should be released gradually, slowly damping the resonance. The inverted "V" symbol indicates a brief touch of the dampers, stopping the resonance and immediately releasing.

**Robusto con forza, molto ritmico**  $\text{♩} = \text{ca. } 144$   
*senza accento*

Vib.  $139$   
*pp sempre, sempre dolce, resonante*

**Robusto con forza, molto ritmico**  $\text{♩} = \text{ca. } 144$

Pno.  $139$   
*ff sempre*  
*senza pedale*

Vib.  $142$

Pno.  $142$  (8<sup>va</sup>)  
(8<sup>va</sup>)

Vib.  $145$

Pno.  $145$  *loco* 8<sup>va</sup> *loco*

Vib. <sup>488</sup>

Pno. <sup>488</sup> *p*

Vib. <sup>491</sup> *Calmo*  $\text{♩} = 90$  *secco i non accento*

Pno. <sup>491</sup> *Calmo*  $\text{♩} = 90$  *mp*

*senza pedale*

Vib. <sup>494</sup>

Pno. <sup>494</sup>

Vib. <sup>498</sup> *non ritardando*

Pno. <sup>498</sup>