

UNIVERSITY OF CALIFORNIA, SAN DIEGO

New Compositions for the Double Bass

A Thesis submitted in partial satisfaction of the requirements
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in

Music

by

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ABSTRACT OF THE THESIS

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by

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Master of Arts in Music

University of California, San Diego, 2015

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In this thesis, I will discuss six contemporary works that include the double bass in a solo and chamber setting. Each of these works were pieces that I worked on and performed during my graduate studies at UCSD. This thesis is a reflection of the research I have done as a performer of contemporary double bass repertoire.

Chapter 1

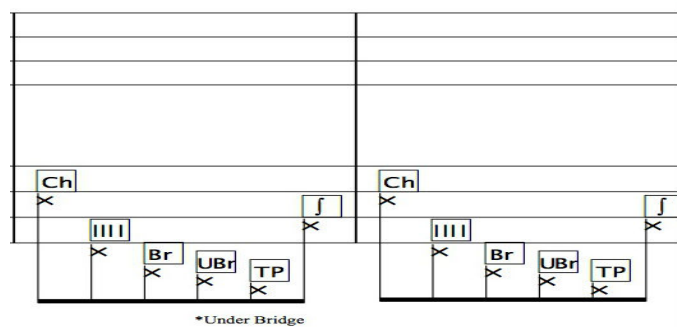
Too big for the Door by Fernanda Aoki Navarro

In the fall of 2013, I began my graduate studies at UCSD in double bass performance and was required to take a course in which composers wrote new works for the incoming performers. This class was designed to encourage collaboration between the two areas of study, which meant that the composers would draw upon the technical vocabulary of each specific performer that they were writing for. As we each shared our artistic work with one another, Fernanda Navarro (1985 -) and I quickly discovered that we were eager to work with one another. Navarro decided to write a solo double bass piece because she not only wanted to explore the unique possibilities of the instrument but also desired to compose a highly specific work for me as a performer.

There are many different ways that a composer will decide to explore the instruments that they are writing for. One of the most common methods to understanding how to write for a particular instrument is one where the composer studies musical works that have been established and have also proven to be effective in performance. The composer will then learn from the possibilities and limitations that other composers have encountered. Another method includes composers who will separate themselves from the instrument and write music that is then edited and realized for performance by the performer. The type of approach that Navarro chose was more unique because she began her compositional work with the source material. She started by borrowing a school owned double bass and for several weeks explored what unique sounds she could create

with the instrument in her hands. Although it would seem that this approach could be limiting due to her lack of experience with the instrument, this practice actually allowed the composer to creatively conceive of the bass in a radically new way that was not weighed down by traditional methods of writing for the instrument.

The piece *Too Big for the Door* is a great challenge for a performer because the score instructs the player to treat the instrument like a percussionist and not as a traditional string player. This new role that the piece requires becomes immediately obvious when one looks at the notation. Instead of writing a staff with pitches, Fernanda has designed a tablature that contains different locations on the instrument for the performer to strike.¹ The following excerpt from the score (example 1) shows symbols that indicate different locations on the double bass such as the chest, fingerboard, bridge, below the bridge, tailpiece and f hole.



Example 1

¹ Navarro, Fernanda Aoki. *Too Big for the Door*. La Jolla: n.p., 2014. Print.

As this section unfolds, the material for the right hand becomes denser which creates different melodic contours and polyrhythms against the steady pulse in the left hand.^{2,3}

(See Example 3)

The image shows a musical score for a double bass, divided into three measures. The notation is spread across three staves. The top staff contains rhythmic markings: 'Ch' (chordal) and 'Sh' (sharps) with 'x' marks. The middle staff contains rhythmic markings: 'f' (forte), 'x', and '|||' (triplets). The bottom staff contains rhythmic markings: 'TP' (tap), '8-2' (rhythm), 'Br' (bass), and 'x'. Above the first two measures, there are time signatures: 6-4, 6-4, and 8-2. A horizontal line with a series of vertical ticks is at the top, representing a steady pulse. The notation is dense and complex, illustrating the polyrhythmic nature of the piece.

Example 3

In the second part of the piece, the performer still uses the hands in a percussive manner, but the music is now much more lyrical. For this section, the bassist is required to tap harmonics that occur within a constantly fluctuating rhythmic pulse. Fernanda achieves a musical instability by notating the motion of the two hands on different staves. (See Example 4)⁴

² When treating the instrument like a percussion instrument, a performer must take into consideration the effects this will have on the instrument. In the course of learning this work, I did some damage to my instrument and therefore now only perform the piece on a cheap double bass that I do not mind doing harm to. The subject of the bass being a percussion instrument is further discussed in "The Contemporary Double Bass" by Bertram Turetzky.

³ Turetzky, Bertram. "The Bass as a Drum." *The Contemporary Contrabass*. Berkeley: U of California, 1974. 56-71. Print.

⁴ In this example the motion of the left hand location is notated on the top staff, the resulting pitches are on the second staff, and the rhythm of the right hand is on the third staff.

The image shows a musical score for a guitar-like instrument, divided into two sections: 16 measures and 14 measures. The staves are labeled as follows: end, neck, nut, I, II, III, IV, Sh, Ch, J, III, Br, and TP. The first section (16 measures) is marked 'nat. harm. 1' and the second section (14 measures) is marked 'nat. harm. 2'. Dynamics range from *mp* to *ff*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Example 4

Although this section uses very simple harmonics as the pitch material⁵, Example 3 shows that the sonic interest is found in the descending glissandos that occur between the consonant harmonics.

In the last third of the piece, a pizzicato gesture is introduced that is different from any material that has previously come before. (See Example 5)

The image shows a musical score for a string section in 4/4 time with a tempo of quarter note = 40. The score includes staves for Strings, with dynamics ranging from *mf* to *fff*. Techniques include hammer on, pull off, ho, po, and pizz.

Example 5

This musical fragment is unique because it is the first sign of material that Fernanda could not have not have conceived at the instrument. Highly specific techniques such as

⁵ In speaking with the composer, she informed me that the harmonics being used are the 6th, 4th, 3rd and 2nd partial.

two handed hammer-ons and pull-offs are written in the score. Unlike the rest of the piece, this is not material that Fernanda discovered with the instrument in her own hands but rather she is referencing techniques that I employ in my own musical improvisations. Here is a selection from one of my own compositions, *Fragments*⁶, which has a similar technical approach. (See Example 6)



Example 6

This is a distinct compositional moment because the piece has now combined both Navarro's and my own approach to the instrument. *Too Big for the Door* becomes a new work that only could have been created from this particular relationship. Working on this piece with Fernanda has been a pleasure for me and I am glad to have this new work.

⁶ Kline, Matthew. *Fragments*. Waco, TX: n.p., 2009. Print.

Chapter 2

imAge/imagE by Roger Reynolds

To this date Roger Reynolds (1934 -) has composed six solo pieces that are part of the composer's "image" series. This includes works written for Flute, Guitar, Piano, Violin, Cello and Double Bass.⁷ Just like the *Sequenzas* by Luciano Berio⁸, Reynolds explores the individual instruments expressive potential through a unique technical vocabulary. Reynolds has this to say about the pieces:

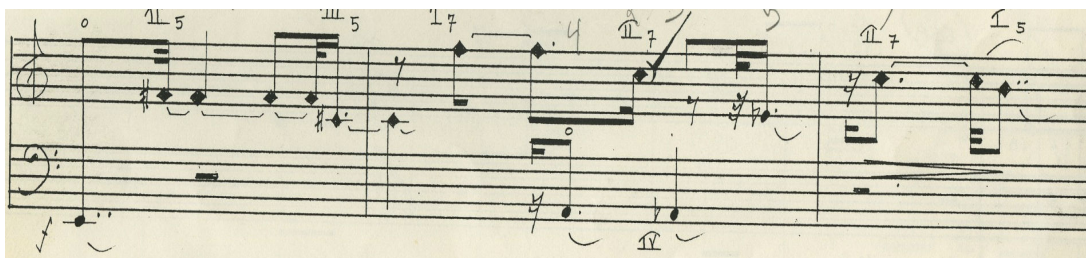
*"The image series involves brief complimentary works for a variety of instruments. imagE/...is "evocative". Concerned with symmetry, it is more lyrical, continuous, even tender. imAge/...is "articulate" and sectional, tending towards assertion, and variety."*⁹

imAge for double bass is entirely pizzicato and includes material that is very direct in nature. The piece opens with a forceful gesture in which the performer quickly rakes the open strings up and down with both hands. This same motive establishes the beginning of new phrases and returns many times in a very abrupt manner. The time between each section gradually decreases and this formally pushes the work forward with an agitated momentum. Although the work is aggressive, the composer writes pizzicato harmonics in such a way that that keeps the bass resonating and also produces overlapping harmonies. (See example 7)

⁷ Reynolds, Roger. "Roger Reynolds: Solo." Roger Reynolds: Solo. N.p., 4 Oct. 2015. Web. 19 Oct. 2015.

⁸ Halfyard, Janet K. *Berio's Sequenzas: Essays on Performance, Composition and Analysis*. Aldershot, England: Ashgate, 2007. Print.

⁹ Reynolds, Roger. *imAge*. New York: C.F. Peters, 2013. Print.



Example 7

The work also uses techniques such as hammer-ons, pull-offs, buzzing notes and snap pizzicato.

imagE for double bass contrasts with imAge in that the piece is entirely arco. The work is very slow and uses mostly harmonics to keep the instrument constantly ringing. Reynolds takes great care in choosing which string the harmonics are played on so that the music can achieve maximum amount of resonance. imagE is stunning in how it uses the entire range of the instrument to create many subtle colors. One aspect of the piece that is particularly striking is how the composer uses a bow technique called falsetto flautando. This sound is achieved when the bow is placed exactly two octaves above the note being held by the left hand and the bow is moved quickly without much pressure. The resulting pitch will be one octave higher than normal and has a very haunting affectation to the sound.^{10, 11} (See example 8)

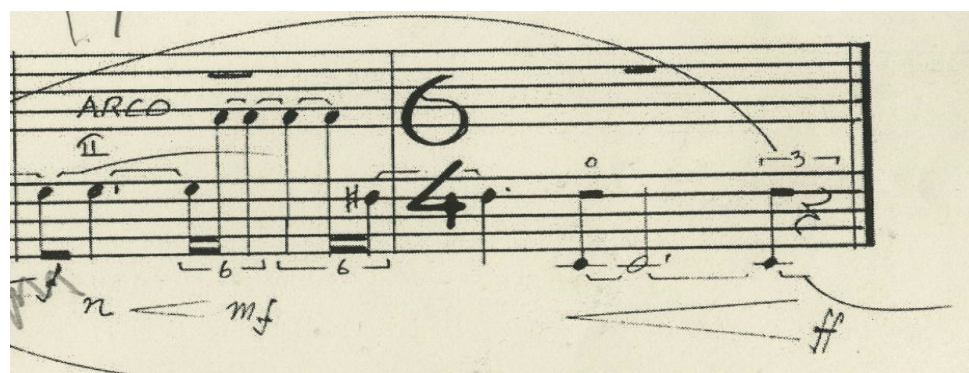
¹⁰ In 2008, wrote the article "A Personal Pedagogy" which was published in John Zorn's first volume of the Arcana series. The technique of falsetto flautando is explained in this article. This predates the work that was done in the Strad and Guts. This article was also referenced by Reynolds when he was writing these works.

¹¹ Dresser, Mark. "A Personal Pedagogy." Arcana: Musicians on Music. By John Zorn. New York: Granary, 2000. 250-61. Print.



Example 8

A large amount of the material in image E is a series of notes that are constantly swelling. Just like image A, the phrases become shorter and the constant crescendos become more insistent. The piece culminates with a deliberate release on the lowest string. (See Example 9)



Example 9

Both of the pieces for double bass were written specifically for the performer Mark Dresser¹² and are highly influenced by his individual style of playing. In 2008, Dresser wrote an article for *Strad* magazine¹³ that is a pedagogical approach to his innovative string technique. Reynolds helped edit this article and through this became very knowledgeable on how to write for the double bass. The pieces include many of his signature technical approaches to the double bass and were even recorded on a CD/DVD called *Guts* that showcases Dresser's unique artistry. In *Guts* Dresser describes a signature technique that can be heard in many of his recordings.

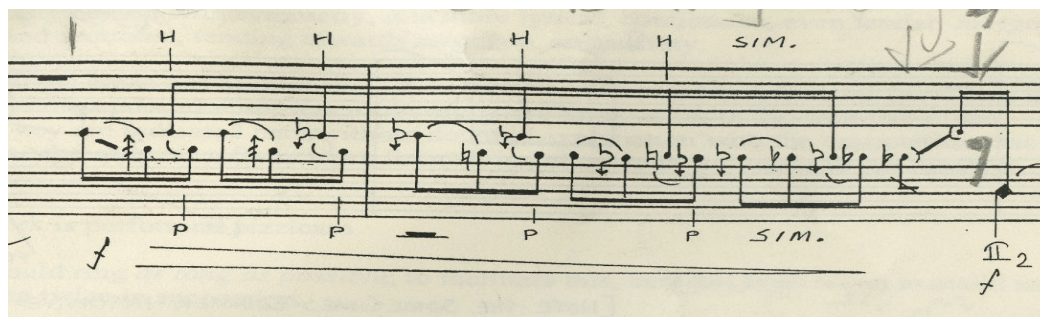
*“The double glissando is a two-handed pizzicato technique. A left-hand glissando alternates a “pull-off at the note of arrival while the right hand catches the glissando at the original point of departure. This glissando can be repeated as an effect or as a melodic and rhythmic device and is loud enough to project at the same volume level as normal pizzicato.”*¹⁴

Here is an excerpt from *imAge* that employs the exact technique described above.
(See example 10)

¹² Reynolds also consulted with the bassist Han Han Cho and *imAge* is dedicated to her.

¹³ Dresser, Mark. "Harmonics." *Strad Magazine* (2008)

¹⁴ *Guts*. Dir. Mark Dresser. Perf. Mark Dresser. Kadima Collective, 2010. DVD.



Example 10

For me, it is very obvious how much Roger Reynolds was impacted by the artistry of Mark Dresser. I believe that the previous excerpt shows that the composer was not merely trying to copy techniques that he found interesting but rather is highlighting the individuality of the performer. *imAge/imagE* are works that contains the specific musical vocabulary of Mark Dresser while imposing the formal and expressive design of Roger Reynolds. Just like the piece *Too Big for the Door*, these are works that evolved from a unique collaboration between the composer and the performer.

Chapter 3

Gliding Wind by Chinary Ung

Chinary Ung was born in 1942 in Takeo, Cambodia but left the country in 1964 due to the oppressive political leadership at the time. He came to the United States to study composition at Columbia University yet would not return to his homeland for over thirty years. During this time the composer became deeply invested in the research and preservation of Cambodian folk music. This period of research would heavily influence the content of his later compositions. Ung is very interested in traditional eastern folk instruments and spent many years learning how to perform several instruments native to Cambodia. One of the defining characteristics of his music is how he creates sounds on western instruments that emulate eastern instruments.¹⁵ The composer's music is not just an imitation though. Through the understanding of both eastern and western sound worlds he is able to create instrumental colors that are entirely authentic. In conversation with Ung¹⁶, he relayed an analogy that compares his two cultural worlds to colors. He explained "that if the east is represented by green and the west red than his music can be seen as orange."

Gliding Wind was composed in 1999 and was written for the bassist Keizo Mizouri.¹⁷ Formally the piece draws upon a practice from Cambodian folk music where

¹⁵ Kays, John. *The Music of Chinary Ung: A Synthesis of Asian Aesthetics and Western Technique*. Ann Arbor: UMI Dissertation Services, 2000. Print.

¹⁶ I worked on *Gliding Wind* with the composer in May, 2015.

¹⁷ Ung, Chinary. *Gliding Wind*. New York: C.F. Peters, 1999. Print.

individual pedal tones are expanded to create large phrases and ultimately architectural signposts for how the piece unfolds. The pitch material for the work is comprised of mainly eastern modes that are similar to the western pentatonic scale, however the organization of the harmonic material is almost never predictable since the tonal center for any given section is constantly shifting. An interesting aspect of *Gliding Wind* is how the timbre of the double bass is constantly changing. This is achieved with highly virtuosic technical demands for the performer. Ung's notation is extremely specific with the bow location on the string and will produce drastically different sound worlds in the duration of just one held pitch. Here is an excerpt from *Gliding Wind* (See Example 11) that demonstrates how the composer changes the color of a melodic line through shifting bow placement.

Example 11

In rehearsals with the composer, he kept insisting that I not think of my instrument in this piece as a double bass, but as some new instrument that is being created in the moment. The use of quarter tones combined with finger nail plucking, sporadic tremolo, or multiphonics creates a very beautiful and original sound world.

Just as the title would suggest, *Gliding Wind* is a constantly changing landscape with many different lyrical episodes. The piece begins with a long crescendo that then descends by a major seventh. (See example 12)



Example 12

This type of downward leap is a fragment that will emerge throughout the work. Although the piece is structurally divided by divided by different episodes, it can be difficult to tell where one idea begins and another ends. The music has many cadential landing points but the musical meaning of these moments seems to dissolve as the piece moves on to the next idea. For me, this music is inherently vocal and although the work contains many extended techniques for the instrument, the piece never deviates from the lyric character. The music is always in constant motion and the lines sometimes seem to have no end. When silence does happen, I feel that they paradoxically bring both relief and tension at the same time. The first part of the piece contains material that is very sparse but the work becomes denser as the harmonic material is developed. *Gliding Wind* culminates on a low E at the very end and slowly disappears into silence. (See example 13)

Chapter 4

Inside by Kenneth Gaburo

The piece *INSIDE* by Kenneth Gaburo (1926 – 1993) was composed in 1969 and was written for the bassist Bertram Turetzky.¹⁸ During this time there were almost no other bassists who were as dedicated to new music as Turetzky and this piece is one of almost two hundred and fifty compositions that were commissioned by him.¹⁹ Gaburo was a colleague of Turetzky's at the University of California San Diego and this work is a great example of the type of musical experimentation that was occurring on the west coast at the time.²⁰ The composer was very interested in linguistics and how the fundamental aspects of language could be integrated into musical composition. For example, in Gaburo's Antiphony VIII for solo percussion, the soloist interacts with a tape recording that has spliced up individual's verbal reaction to the threat of nuclear war. His work and interest in this area are very well presented in his book *Allos*.²¹

Kenneth Gaburo describes the work *INSIDE* as a "Quartet for one Double Bass player" and requires the performer to vocalize while playing the instrument.²² Along with kissing, tongue clicks, and sucking, Gaburo uses five phonemes derived from the

¹⁸ Poyourow, David. *A Performance Analysis of Kenneth Gaburo's Inside: (Quartet for One Doublebass Player): A Thesis ...* San Diego: U of California San Diego, 1977. Print.

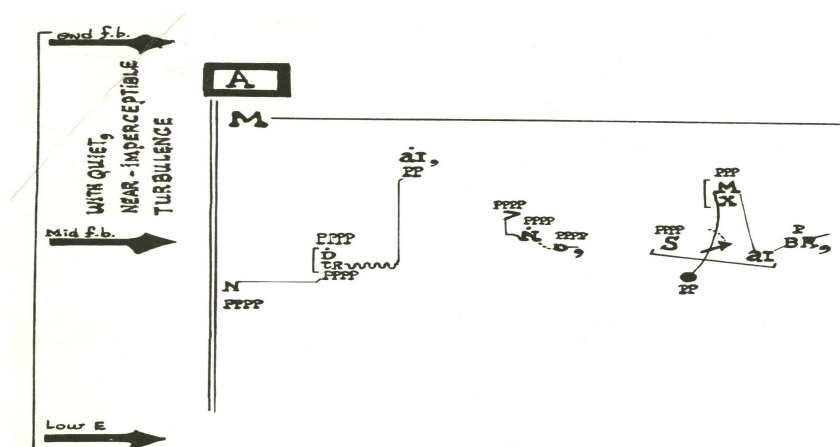
¹⁹ Turetzky, Bertram. *A Different View: A Memoir: The Story of the Father of Modern Bass-playing*. Del Mar, California: BT&NC, 2014. Print.

²⁰ Other faculty at UCSD during this time included Pauline Oliveros, Roger Reynolds, and Robert Erickson.

²¹ Gaburo, Kenneth. *Allos, "other" Language*. La Jolla, Calif. (Box 1192, La Jolla 92038): Lingua, 1980. Print.

²² Gaburo, Kenneth. *Inside : Quartet for 1 Double Bass Player*. La Jolla, California: Lingua, 1976. Print.

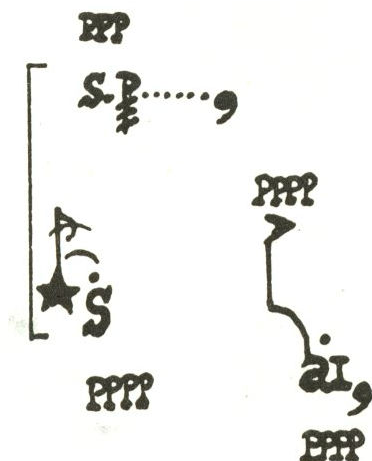
title of the piece: I – N – S – Ai – D. These sounds are reordered among other double bass sounds in a very pointillist style. The actual word *INSIDE* is never actually formed until the very last moment. A unique type of tablature notation is used for the score and the piece requires that the performer invest a large amount of time learning the language of the score. Just like the composition *Too Big for the Door*, much of my beginning work with this piece was spent away from the instrument studying the score and learning how to read it. Each sound has its own individual symbol that is spatially notated within an open grid that determines approximate pitch, rhythm and tempo. (See example 14) To best prepare myself for the work, I made flash cards with each symbol and what technique is associated with that symbol on the individual cards. I then memorized each card so I could read the score fluidly before I picked up my instrument.



Example 14

I was fortunate to have the opportunity to study with Bertram Turetzky on this score and he gave me valuable insight on how to execute such a complex work. For example, he emphasized how I should conceive of the phrasing in the work. Although

the piece has a highly original sound world, the phrasing is actually very symmetrical and classical in design. In this phrase (See example 15) you can see the beginning of the gesture as an antecedent and the second part as the consequence.



Example 15

Turetzky released a recording of *INSIDE* which shows his meticulous and strict approach to the piece. However, with a score as abstract as *INSIDE* I felt compelled to discover my own personal interpretation of the work and reimagine how this piece could be presented in a live performance. The notation might present itself as a very austere work from a modernist time period, but I believe that the title is a sly wink at something much more provocative. For me, it is impossible to separate sounds like kissing and sucking from sexual implications. The piece *INSIDE* contains an element of absurd theatricality within the rapid motions and singing that is required. I find there is a great tension that occurs with dealing with all of these elements within a very quiet and delicate sound world. The work *INSIDE* challenges how I present myself before a live

audience and has taught me new ways to approach musical theatricality. *Inside* is a wonderful composition and I am grateful for the strange new world that I have been introduced to.

Chapter 5

Capriccio Per Siegfried Palm by Krzysztof Penderecki

The *Capriccio Per S.P.* was written by Krzysztof Penderecki in 1968 and as the title would imply, this work was written for the cellist Siegfried Palm. Palm, just like Bertram Turetzky was a major champion of new music during this period and had compositions written for him by prominent composers such as Kagel, Ligeti, and Xenakis.²³ The *Capriccio* was composed during Penderecki's early period that occurred from about 1958 – 1970²⁴ and during this time he was considered one of the most prominent experimental composers. Other works composed during this time were his *Threnody for the Victims of Hiroshima*, *Polymorphia* and the epic *St. Luke's Passion*.²⁵ Penderecki's sound is very identifiable by his use of chaotic sound masses. The composer Iannis Xenakis²⁶ would describe this technique that he used in his own compositions as being stochastic however Penderecki would approach his own music in a much less mathematical way than Xenakis. Penderecki would write several works during this time with the title *Capriccio*. This includes the *Capriccio for Violin and Orchestra* and the *Capriccio for solo tuba*. All of these works have a similar notation lexicon that Penderecki was developing during this period that include graphic notation for sound

²³ Kontarsky, Aloys, and Siegfried Palm. *Siegfried Palm - Intercomunicazione*. Universal Music, 2002. CD.

²⁴ Since about 1980, the music that Penderecki has been composing can be described as neo-romantic and draws upon 19th century forms.

²⁵ Schwinger, Wolfram. *Krzysztof Penderecki: His Life and Work: Encounters, Biography and Musical Commentary*. London: Schott, 1989. Print.

²⁶ Konach, Sharon. "Pendragon Press Book: Xenakis Matters." *Pendragon Press Book: Xenakis Matters*. Pendragon Press, n.d. Web. 19 Nov. 2015.

clusters, approximate pitch material, rhythmic grids based on clock time and symbols for extended techniques.²⁷

The *Capriccio Per Siegfried Palm* pushes the instrument to absurd extremes that are at times almost comical and this work can be seen as a type of joke. This is very clear in the moments when a silly major chord is juxtaposed with material that is excessively violent. (See example 16)

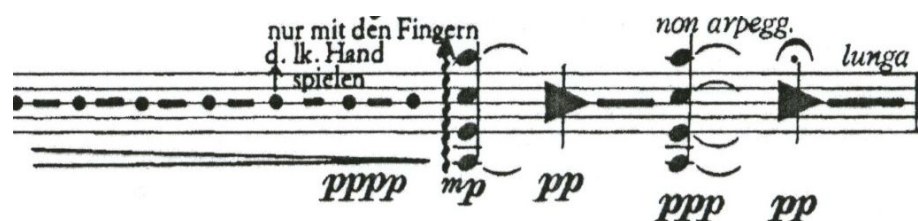
Example 16

The piece contains harmonic material that will begin as lyrical but is then transformed into something so dense and fast paced that the individual notes become virtually unrecognizable. (See example 17)

Example 17

²⁷ Robinson, Ray. Krzysztof Penderecki: A Guide to His Works. Princeton, NJ: Prestige Publications, 1983. Print.

Penderecki writes extended techniques like bowing the bridge, hitting the instrument, bowing the tailpiece and playing with just the left hand. Just like *Gliding Wind*, the piece dissolves into nothing. However, the *Capriccio* has a far more sarcastic and pessimistic finality to this ending. The performer is required to bow the tailpiece and is hunched over in defeat. (See example 18)

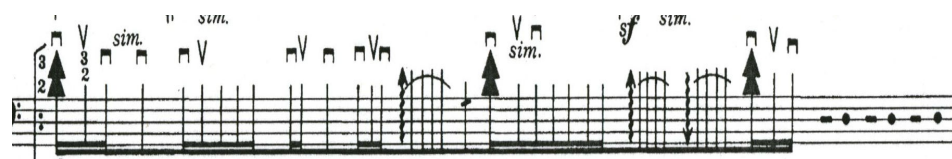


Example 18

During the summer of 2012, I met the composer Krzysztof Penderecki (1933 -) at the Akademie Penderecki Westfalen in Germany and performed in an orchestra under his baton. This was an incredible opportunity for a young musician to perform with one of the most famous names in 20th century music and I decided that I could not pass up the opportunity to play for him solo. When I approached him he was very kind and let me present many of my solo double bass works for to him. Penderecki was very enthusiastic about my work as a performer and suggested that I try performing his solo cello piece *Capriccio Per Siegfried Palm*.

I was obviously very excited about this project, however, because this composition was not originally for my instrument, my work on the piece began slowly. When I first opened the score, I was immediately terrified of playing such a technically demanding work on the double bass. The cello is a much smaller instrument than the

bass and is more suitable for the type of agile string writing found in the *Capriccio*. The more I studied the work though I realized how much of the composition was determined by the physical properties of the cello. What makes the piece technically challenging is how Penderecki pushes the performer to produce sounds that are testing the absolute physical limits of the performer. The following passage from the cello score demonstrates how the performer must play two pitches as high as possible and then alternates to hitting the bow behind the bridge.²⁸ (See example 19)



Example 19

I took these extremes that are written into the score and reworked them to where they suited the idiomatic realities of the double bass. The composer and I had many meetings about how to make this piece work best on a different instrument and he concluded that the piece is still workable if certain techniques change as long as the spirit of the initial gesture remains intact. As an example, here is a passage from the Double Bass version of the *Capriccio*. (See example 20)

²⁸ Penderecki, Krzysztof. *Capriccio Per Siegfried Palm*. Mainz: Schott Musik, 1968. Print.

arco/pizz
sul. pont.

Arco above the left hand
on the the G string.

tt

ff
sfz

pp

Example 20

On the cello this passage would normally be played by bowing and fingering behind the bridge of the instrument. The bass is too large for this technique to be achieved in the correct tempo and so instead I produce a similar nasally, pinched sound with my bow behind my left hand to the composer's satisfaction.

The world premiere of the *Capriccio per S.P.* double bass version took place in August 2014 in a concert organized by the composer. I am very grateful for the collaboration I had with the composer and the new work that resulted from it.

Chapter 6

Inarritu by John Dorhauer

I met the composer John Dorhauer (1985 -) during the summer of 2013 in Westpark, Wisconsin where we were both participants of the Fresh Inc music festival. This program was an excellent opportunity for composers and performers to collaborate on new compositions. Although I did not work on any music with Dorhauer during this particular summer, I was very inspired by his compositions and decided to commission a piece from him. I am part of a trio in San Diego that includes flautist Michael Matsuno and pianist Kyle Adam Blair. We are always looking for new compositions and the composer decided upon the instrumentation of Flute, Double Bass and Piano. This work would also serve as a companion piece to the Bagatelles by Gyorgy Kurtag for the same group of instruments.²⁹

Inarritu is a personal work to me because John was very intentional in writing specific double bass techniques that I have developed in my own compositions and improvisations. Similar to Navarro in *Too Big for the Door*, John studied pieces that I had written for double bass and created material that was influenced by my technical approach to the instrument. I previously showed an example from my composition *Fragments*. (See Example 6) Here is an example from *Inarritu* that appropriates certain technical approaches from my own work. (See example 21)

²⁹ Kurtág, György. *Bagatelles*. Budapest: Editio Musica Budapest, 1982. Print.

Example 21

This example uses slap bass, hammer-on/pull-offs, and dry pizzicato. Dorhauer succeeds in taking a vocabulary that is unique to a performer and presenting the same idea in a radically new context.

The title *Inarritu* is a tribute to the Mexican film maker Alejandro Gonzalez Inarritu (1963 -) and the form of the work is based on Inarritu's film *21 Grams*.³⁰ Just like the film, there are several different narratives that occur in this trio and the piece does not unfold in a conventionally linear manner. Each time a new element emerges, a different type of music then abruptly interrupts it. This schizophrenic unfolding is similar to the chaotic sound world of Charles Ives, John Zorn³¹ and also the cartoon music of Carl Stalling³². The types of material in the work range from melancholic melodies in the double bass to banging inside the piano to jazz flute lines that are reminiscent of Ron Burgundy³³. The piece displays a whole range of emotions

³⁰ *21 Grams*. Dir. Alejandro. González Iñárritu. Focus Features, 2003. DVD.

³¹ John Zorn's compositions have many diverse compositional approaches. For this example I am referencing the sound world of works such as *Carny* and *Hockey*.

³² Cooke, Mervyn. *The Hollywood Film Music Reader*. Oxford: Oxford UP, 2010. Print.

³³ *Anchorman: The Legend of Ron Burgundy*. Dir. Adam McKay. Perf. Will Ferrell. 2004. DVD.

that are funny, bizarre, complicated, touching and delightful. I am grateful for this new work that John has given me.

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