

Concerto
Final Draft
Lakeside, Nottingham
December 2016

Preset

SND: Preset

Michael and Katt let in audience

Ryan hidden under clothes onstage.

Katt sits stage left on piano stool.

Michael sits at the concert master chair.

Ryan: We just loved our nation

Ryan drops baton.

Scene P – Introduction

Ryan takes baton. Ryan gestures for audience to stand.

Michael: Good evening.

Thank you for coming to Concerto

At the beginning of a concert the orchestra stand to acknowledge the conductor.

Ryan and Michael shake hands. Ryan gestures for all to sit.

Michael: The conductor gestures for the orchestra to be seated after shaking the hand of the concert master, the lead violin, who represents the orchestra throughout the performance.

Katt starts to clear the stage.

Michael: The pianist is welcomed to the stage and takes a bow before taking their seat.

Ryan gets dressed.

SND: Motif

Michael: We interviewed a conductor, a musician and a pianist for this project

About what it's like to perform a piece of music

The conductor told us we have to breathe with our arms

Let's just try that for a moment shall we

Breathe with our arms

He said he practices every day

So he can feel it in his bones

He said we have to let the orchestra follow us

Let the target take the arrow

Let it happen don't make it happen

He said all music takes us on a journey
And then brings us home again
He said all a conductor does
Is listen to the music to create a mood
And the audience should get that mood from the conductor
He said you don't conduct the piano
You just listen to it
He said when the orchestra plays
It is like the sea is crashing over you
He told us to make eye contact with the orchestra
So they know we know what we're doing

Ryan and Katt make eye contact with audience.

He made notes in our score in pencil
And he told us to stick to the tempo
So tonight we want to take you on a journey
And then bring you home again
Our journey follows a bullet through 100 years of history
Our journey follows the score
Our journey sticks to the tempo
Tonight musical manuscript will fall from the sky like snow on the battlefield
Doctors will persuade shell-shocked soldiers to play again
An apple crate will become a piano keyboard
A conductor will become an assassin.

Katt becomes an assassin

Michael: An audience will become an orchestra

And a pianist will play

SND: Ave Maria

Scene B – Introduction Duet

Ryan: This is a piece for one hand

This is a piece for one man

This is a piece for piano

To be played by one hand

To be played by one man

The page has ripped

Katt: This is a concerto

A concerto is a piece of music

For one instrument

A piece to be accompanied

By an orchestra

You are the orchestra

Concerto means together

So we will play this together

To the rhythm of warfare

All tap pencils

All: Rat a tat tat. Rat a tat tat.

Katt: Tutti, one, two, three, four

Ryan: There are five characters in this story

Five fingers on one hand

Maurice Ravel **Katt:** The composer

Paul Wittgenstein **Katt:** The pianist

Gavrilo Princip **Katt:** The assassin

You **Katt:** The orchestra

Ryan: Me **Katt:** The conductor

Ryan: You hold a baton
Between a finger and a thumb
I am the one
Who keeps us together
I am the one
Who keeps the tempo
I am the one
Who keeps this going
Tutti, one, two, three, four

Katt: Tonight a pianist will play
For the first two minutes he just waits
He is waiting for the right time to play
He is waiting for his entrance
He is sitting on a piano stool
His foot extended
Ready to press the pedals
There are two pedals
The soft pedal

Michael: Or *una corda*

Katt: The sustaining pedal

Michael: Or *sostenuto*

Katt: The brake
And the accelerator
He is pressing the pedal
Like a man in a van
Driving supplies to the front in 1914
The wheel came off

And he had to survive for 10 days
Foraging for food in a fur coat.
And sleeping in leaves.
Eating the apples from his truck.
Listening to the gunfire

All tap pencils

All: Rat a tat tat. Rat a tat tat.

Katt: Tutti, one, two, three, four

All hold up apple and take a bite. Then hold apple back up.

The Three Movements

Michael: There are three movements

Ryan: First Movement – The Exposition

Katt: Second Movement – The Development

Michael: Third Movement – The Recapitulation

Ryan: There is a conductor

Katt: There is a pianist

Michael: There is an assassin

Ryan: There is Maurice Ravel

Katt: There is Paul Wittgenstein

Michael: There is Gavrilo Princip

Ryan: There is a piece of music

Katt: A piano concerto

Michael: For the left hand

Ryan: There is a bandaged head

Katt: There is a bandaged arm

Michael: There is a bandaged hand

Ryan: He had a car accident

Katt: He was wounded in battle

Michael: His arm was amputated

Ryan: He lost his memory

Katt: He lost his arm

Michael: He lost his life

Ryan: There are three of us

Katt: Three movements

Michael: Three men

Ryan: In Paris

Katt: In Omsk

Michael: In Terezin

Ryan: In a taxi

Katt: In a prison camp

Michael: In a prison hospital

Ryan: In a theatre

Katt: In an operating theatre

Michael: In a cell

Ryan: In the orchestra pit

Katt: In the trenches

Michael: In shackles

All: In our story

Ryan: Everything we do should take you on a journey and then bring you home again.

Michael: The concert master tunes up the orchestra using this note

Michael strikes tuning fork and holds to mic.

Katt: Tutti, one, two, three, four...

Bashing pencils becomes rain. Katt holds pencil back up to stop.

Scene G – Ravel in the woods

SND: RAIN

Ryan sits on crate with batons as windscreen wipers.

Michael: Our journey starts in 1914, when Ravel is sent as a truck driver to deliver food to the troops at Verdun where the Germans have launched a heavy attack. The silence is broken and his letters give a graphic picture of Ravel the soldier and how his music was inspired by war.

Ryan: While I was driving I saw a shell fall to the right of the road – a magnificent black firework. Shortly afterwards, behind the lorry, a whistling and a bang – my companion was not very comfortable and was glad for both our sakes that I was driving. And to think I'll end up having shell-shock.

Katt takes away batons

For a whole week I have been driving day and night, without lights, on unbelievable roads, often with a load double what my truck should carry. And even so I had to hurry because all this was within range of the guns. Adelaide and I – Adelaide is my truck – escaped the shrapnel, but the poor dear couldn't keep going and in despair she shed a wheel in a forest, where I did a Robinson Crusoe for 10 days, sleeping in leaves, eating the apples from my truck, until someone came to rescue me.

Ryan on the floor.

FIRST MOVEMENT/ MASH

SND: 1st movement

Katt covers Ryan in leaves. She sits and munches apple into microphone.

Ryan shuffles under coat and sits up during below text. Munches apple.

Michael starts talking after 1 minute.

Michael: There is a story behind Ravel's Concerto for the Left Hand. It was written for an Austrian pianist named Paul Wittgenstein who lost his right arm during the First World War. He embarked on a long search to commission piano works for the left hand alone. Composer after composer turned him down but he refused to give up.

Katt: Finally, he found.... Ravel, who, like him was willing to accept this great challenge. Who, like him had experienced the Great War. Who, like him had heard the song of the shells. Who, like him had heard the silence of the dead. Don't you see? Your hand may be still but your gift cannot be silenced if you refuse to let it be!

Michael: Because the true gift is in your head, in your heart, in your soul. You can shut it off forever or you can find new ways to share your gift with the world, through the baton, the classroom, the pen. As to these works, they're for you, because you and the piano will always be as (one).

Katt: [*Katt does movement*] One

Michael: position

Michael: Position

Katt: Two

Michael: Fall

Michael: Fall

Michael: Roll

Katt: Three

Michael: Chair

Michael: Roll

Michael: Breathe with your arms

Katt: four

Michael: Knees

Michael: Chair

Michael: Right hand

Katt: Five

Michael: Left hand

Michael: Breathe with your arms

Katt: Legs – six

Michael: Knees

Katt: Hold – seven

Michael: Right hand

Katt: Sit – eight

Michael: Left hand

Assassination Scene

SND: O Mio Babbino Caro

Michael: [Wait 20 seconds into music] 28 June 1914. Sarajevo.

Ryan: There is Franz Ferdinand

Katt: There is Sophie, Duchess of Hohenberg

Michael: There is Gavrilo Princip.

Michael picks up apple and holds aloft

Michael: The Archduke and Duchess are on their way to a civic reception. An assassin throws a bomb but he forgets to count to 5. 1, 2, 3, 4...

Michael throws apple. Ryan catches and throws it back.

Michael: And the assassination doesn't happen. He jumps in the river.

Katt: You are in danger

Michael: On arrival at City Hall the Archduke says to his hosts:

Ryan: I am not safe here.

Michael: When they leave the reception the Archduke waves at the crowd

The Duchess tells the Archduke she does not feel well

The Duchess is pregnant and no one knows

Katt: Wir sind in gefahr

Michael: The Archduke and Duchess set off in their car on their journey

The Archduke's driver takes a wrong turn off Appel Quay.

Katt: Where are we?

Ryan: I am not safe here.

Michael: Princip crosses the street and the car is in front of him.
He cannot look the Archduke and Duchess in the eye.

Michael puts down apple.

Ryan: Wir sind hier nicht sicher.

Michael: He raises his gun in his right hand.
A war is about to begin.

Katt: In God's name what has happened to you?

Ryan: Please don't die think of the children.

Katt: Is something hurting you?

Ryan: It's nothing, it's nothing etc...

Michael: We just loved our nation

Ryan and Katt roll offstage go to their chairs

Too Famous to Fight

Michael: After the assassination Princip is taken to Terezin and kept in chains

Ryan: When war breaks out Ravel is keen to fight for his country, he dreams of being a pilot.

Katt: Wittgenstein joins up for the Austrian army

Michael: Princip grows a long beard and loses the fire and brightness of youth.

Ryan: Ravel is too light to become a soldier. Too famous to fight.

Katt: Wittgenstein uses his skills as a pianist to gauge where enemy shells land. One day he can't escape the blast fast enough...

Michael strikes tuning fork and holds to mic

Ryan: Ravel is sent to support the troops in Verdun as a truck driver.

Michael: Princip's slim frail body shows the typical tubercular appearance.

Katt: Wittgenstein's arm is amputated in the prison hospital.

Ryan: After an attack Ravel's truck breaks down in the woods.

Michael: Princip's left arm is withered so it has to be tied up by a silver piano wire.

Katt: When Wittgenstein wakes up he teaches himself to play the piano one-handed

All: This incident inspires Concerto for the Left Hand.

Katt and Ryan build wall for Tzigane scene

Movement sequence

SND: Tzigane Again

A movement sequence

Michael: Le concerto pour la main gauche est dans un mouvement et différent à mon autre travail.

J'ai été influencé par le jazz.

L'écriture n'est pas si légère.

Il a une texture pas plus mince que celle d'une partie écrite pour les deux mains.

Une caractéristique particulière est qu'après une première partie dans ce style, un changement soudain se produit.

La musique de jazz commence.

Plus tard, il devient évident que cette musique de jazz est construite sur le même thème.

Rappelez-vous il ya huit battements à chaque barre.

Une limitation sévère de ce genre pose un problème au compositeur.

Les tentatives pour le résoudre sont rares.

Le plus connu contourne la question la plus redoutable.

Comment maintenir l'intérêt dans un travail prolongé avec de tels moyens limités.

Mais la peur de la difficulté n'est jamais aussi vive que le plaisir de la confronter.

C'est pourquoi j'ai accepté votre demande de rédiger pour vous.

Le concerto est marqué pour un orchestre complet.

Il est divisé en deux parties à jouer sans pause.

Le travail est traité comme s'il était écrit pour deux mains.

L'accompagnement tisse autour de la ligne mélodique.

Le thème et le style musical du concerto rivalisent entre eux.

Ils sont brusquement interrompus par une conclusion brutale.

Ryan and Katt build wall and get dressed.

Wittgenstein in the Trenches

SND: Gunfire
Video: Piano

Ryan: Short. Elevate 1200 meters. Long. Reduce to 1100 metres. Rotate 14 degrees. One more degree. Fire for effect. Cool your barrels and rest your men. Take cover. Take cover.

Katt throws soil. Ryan and Katt hit the ground.

Katt: Attention. Attention. All right men. What's wrong with you. Don't you salute officers anymore? Snap to. On the double. Oh, for Christ's sake. Learn how to salute. This is Major Paul Wittgenstein. Artillery. Do what he says...

Ryan: All right men. At ease. At ease. Easy. Easy. There's no need to lose your heads. This shelling isn't hurting anybody. We're pretty safe here in the trenches. It may not look like much, but you can get comfortable here if you know what to do. The first thing I want you to remember is this: never take your eyes off the enemy trenches unless you think you're going to take a direct hit. Let me explain the song of the shells. Every calibre has its own key, and I never met an Austrian who couldn't carry a tune. Listen! That 120 is going to land right over there. The wind changes the key changes. Throw snow or leaves into the air to find the direction.

Katt throws leaves.

Don't build any fires here. Makes you a target. And if you have to smoke, duck when you light up. But never three on a match. Gives a sniper too much time to get a bead. Incoming. Take cover.

Katt throws snow. Ryan and Katt hit the ground.

Michael strikes tuning fork and holds to mic.

Ryan and Katt take down wall.

Scene C – Ravel's Funeral

Ryan taps stage with walking stick.

SND: PAVANE

Ryan: You know at night when I was walking along the shore, wondering whether something should be in B Flat or B Major or how to choose a chord or manage a melodic line I said to myself, 'Oh I'm tired of this! I'd like to be finished with it, just sitting in a café at last, enjoying an aperitif, looking at the sea'. And when I was finally through and could sit in a café having my aperitif, the taste of it was bitter! I was longing for the time I'd spent walking at night, thinking, 'should it be B flat or B Major'?

Katt takes off Ryan's shoes, covers Ryan in a sheet and lays flowers on the grave.

Michael: Ravel dies at 3.30am on Tuesday 28 December 1937. Only closest friends are there. The funeral takes place at midday the following Thursday in the cemetery in Levallois Perret just outside Paris, where he is laid to rest next to his parents. It snows that day. Those who are there claim that as a prayer there is only Ravel's Pavane pour une Infante defunte. Perhaps the nearest thing to a eulogy is the address. Bizet refers to it as a poor speech. A journalist calls it 'an improvisation... a few phrases scattered here and there. Their drift reaches us on the breeze... the rest is lost in noise from the street, broken by the whistle of a suburban train...'

SND: SUBURBAN TRAIN

Scene K –Concerto 1

Katt is the pianist, she waits for her solo, she nods.

SND: CONCERTO INTRO / INTERVIEWS

Ryan becomes Wittgenstein after his clothes have been stolen under the sheet. He worms his way out. He disappears in the wings in the build-up before the piano starts. (takes with him costume)

Ryan: Hilfe, Hilfe, Hilfe, Help...

Scene F – A train journey with Ravel

SND: Klick Klack
Video: Train

Katt builds wall.

Michael: In 1932 Ravel and the pianist Marguerite Long travel by train from Paris to Vienna, where they perform the G Major Concerto for the first time. Marguerite Long describes the journey in her diary.

Katt: I begin then to become closely acquainted with Ravel's legendary absentmindedness. His good humour and cheerful character make a pleasant contrast with the sometimes catastrophic consequences of his mistakes; with the exhaustion of train journeys, concerts, receptions and the anxieties Ravel the conductor put me through, I really thought I should return from this tour in a state of collapse. On every trip the same scenes repeat themselves.

Michael: He loses his luggage, his watch, his train ticket.

Katt: Mine too.

Michael: He loses letters that are in his pockets.

Katt: Mine too.

Michael: She says to him

Katt: We're collecting memories

Michael: And they both laugh.

Katt: Our departures are indescribable, I wonder every time how we are going to catch the train. I find him in a mass of scores and photos that the poor man doesn't manage to sign, all his things higgledy-piggledy, mixed up with ribbons and programmes he is determined to take back to his brother. Never did he leave Paris without forgetting his patent leather shoes, as though someone hid them every time.

Fade out SND / Video

Michael: Ravel's encounters with women were often marked with awkward silences.

Katt: On arrival in Vienna, an elegant dinner party in their honour is hosted by Paul Wittgenstein. He performs the Concerto for the Left hand for Ravel for the first time. During the performance, I follow the score of the concerto I do not yet know and can read Wittgenstein's mistakes on Ravel's face which becomes increasingly sombre. He walks slowly towards Wittgenstein and says...

Ryan: But that's not it at all

Michael: Performers must not be slaves

Ryan: performers are slaves

Michael: I am an old hand as a pianist and it doesn't sound right

Ryan: I am an old hand as an orchestrator and it does sound right.

Ryan throws paper.

Katt: Tutti, one, two, three, four.

Katt holds paper up. All rip paper. Katt and Ryan remove the wall.

Second Movement

SND: Second Movement

Katt sits on the stool and plays the piano, Ryan comes up behind and wraps Katt's right arm during this sequence. He puts Wittgenstein's jacket on her shoulders.

Michael starts talking after 1 minute 30 seconds.

Michael: Although commonly assumed Ravel died of a brain tumour, the more scientific theory is that in fact the composer suffered with a condition known as Pick's disease. Pick's disease was discovered in 1892 by Prof. Arnold Pick, who had been examining the brain tissue of several diseased patients with a history of dementia.

Pick's disease is a condition that results from the progressive deterioration of the frontal and temporal lobes of the brain. The temporal lobes are responsible for the processing of sensory inputs, for understanding language, for the deriving of meaning. It's responsible for our emotions, visual memory, for storing new memories. Losing these abilities can lead to behavioural changes, difficulty in speaking, in thinking: and displays of dis-inhibition or tactlessness.

A specific physical characteristic of Pick's disease is the build-up of what are known as 'pick bodies' within the brain. These are protein aggregates which slowly build up like piano notes reaching a crescendo. Ravel found it impossible to notate despite the creative side of his brain still very much functioning. He had the material swimming around in his head, but no longer had the means to express it.

Towards the end of his career certain qualities of the music he composed seemed to change. In 1932 Ravel suffered major head trauma in a road accident, after which, he began experiencing absent mindedness. It's debated as to whether it was this accident or the onset of pick's disease that was responsible for his symptoms. Indeed, it may well have been as early as 1928, when Ravel was writing his piano concertos that he began experiencing the early stages of dementia.

Ravel's true illness remains a mystery.

And this is why we are still taking a journey into the music.

A journey that follows the score.

A journey that sticks to the tempo.

Scene M – Wittgenstein

SND: Gunfire

Ryan: The pianist Paul Wittgenstein's life is marked by tragedy. Three of his brothers commit suicide. One day, when he is practising the piano as a child, he leaps up and shouts at his brother Ludwig in the room next door.

Katt: I cannot play when you are in the house, as I feel your scepticism seeping towards me from under the door!

Katt rips paper with mouth.

Ryan: When he goes to war he is wounded in battle. He wakes up in his prison hospital bed to find his right arm has been amputated. He teaches himself to play the piano by drawing a keyboard onto an apple crate with chalk. He commissions composers to write for him. A repertoire of music for the left hand alone. Much of which remains unplayed until after his death. He's difficult to work with and becomes known as The String Breaker. He's prone to moments of madness, like the time he loses his clothes in New York and roams the hotel wrapped in a bedsheet, crying for help.

Ryan gets stick and baton and enters the stage as Ravel. Ryan taps stage with stick.

Scene J – The Disagreement

SND: Frontispiece

Michael: In a letter to Wittgenstein in 1932 Ravel speaks of infringement

Ryan: I demand a formal commitment to play my work, henceforth, strictly as written.

Michael: Wittgenstein responds 10 days later.

Katt: No self-respecting artist could accept such a condition... I have in no way changed the essence of your work. I have only changed the instrumentation. I have refused to play in Paris as I cannot accept impossible conditions.

Michael: Ravel smokes his indispensable Gaulloises without which he is a shadow of himself.

Katt: Performers must not be slaves.

Ryan: Performers are slaves

Katt: I am an old hand as a pianist and it doesn't sound right.

Ryan: I am an old hand as an orchestrator and it does sound right.

Michael: Wittgenstein refuses to comply

Katt: All pianists make modifications, large or small, in each concerto we play. Such a formal commitment would be intolerable. I could be held accountable for every imprecise semiquaver which I omitted or added. You write indignantly and ironically that I want to be 'Put in the spotlight'. But dear Maestro, you have explained it perfectly, that is precisely the special reason I asked you to write a concerto!

Indeed, I wish to be put in the spotlight.

A spotlight on Katt.

Ryan unwraps Katt.

SCENE L – Ravel is commissioned (1-8)

SND: Timelapse

Katt and Ryan rid themselves of costume.

Michael: Ravel wrote to Wittgenstein. 1. The concerto for the left hand is in one movement and different to my other work. 2. I was influenced by jazz. 3. The writing is not so light. 4. It has a texture no thinner than that of a part written for both hands.

Katt/Ryan: *A movement sequence* One – position, two – fall, three - roll, four - chair, five – arms out, legs – six, knees, hold – seven, right hand, sit – eight, left hand.

Michael: 1. A special feature is that after a first part in this style, a sudden change occurs. 2. The jazz music begins. 3. Only later does it become evident that this jazz music is built on the same theme. 4. Remember there are 8 beats to every bar.

Katt/Ryan: *A movement sequence* One – position, two – fall, three - roll, four - chair, five – arms out, legs – six, knees, hold – seven, right hand, sit – eight, left hand.

Michael: 1. A severe limitation of this sort poses a problem for the composer. 2. Attempts to resolve it are rare. 3. The best known sidestep the most formidable question. 4. How to sustain interest in an extended work with such limited means.

Katt/Ryan: *A movement sequence* One – position, two – fall, three - roll, four - chair, five – arms out, legs – six, knees, hold – seven, right hand, sit – eight, left hand.

Michael: 1. But the fear of difficulty is never as keen as the pleasure of confronting it. 2. That is why I agreed to your request to compose for you. 3. The concerto is scored for a full orchestra. 4. It is divided into two parts to be played without pause.

Katt/Ryan: *A movement sequence* One – position, two – fall, three - roll, four - chair, five – arms out, legs – six, knees, hold – seven, right hand, sit – eight, left hand.

Michael: 1. The work is treated as though written for two hands. 2. Accompaniment weaves about the melodic line. 3. The theme and musical style of the concerto contend with one another. 4. They are brusquely interrupted by a brutal conclusion.

Katt/Ryan: *A movement sequence* One – position, two – fall, three - roll, four - chair, five – arms out, legs – six, knees, hold – seven, right hand, sit – eight, left hand.

The music fades out

Princip Court Scene

Michael stands with one hand up. Katt brings him the book. Michael mutters an oath on the bible as Ryan stands and goes to his seat SR. He taps the stand with pencil.

Ryan: Order! Order!

Katt: Moments after the assassination of Franz Ferdinand, Gavrilo Princip is arrested and put on trial. At the age of 19, he is one month too young to face the death penalty. The trial is rushed and no real defence is present. With an inevitable life sentence looming, Princip says this:

Katt and Ryan hold up barbed wire. Michael reads text from book.

Michael: As far as suggestions are concerned that somebody talked us into committing the assassination, this is not true. The idea for the assassination grew among us and we realised it. We just loved our nation.

Michael sits.

Ryan: He is taken to a prison cell in Terezin, Prague. In solitary confinement he is completely unaware of the consequences his actions caused. He contracts tuberculosis and his right arm begins to wither away. The prison guards tie it up using a silver piano wire. Covered in snow from his open cell window, he is cold, numb and has lost the use of his arm and of his hand. The hand that held the gun that fired the bullet that changed the world. When he dies, he is buried in an unmarked grave, his story becomes lost in the soil, now a footnote in history.

They let go of the wire.

The Premiere

SND: APPLAUSE

Katt: The lights blind them as they gaze out at the audience.

Ryan stands as Ravel and takes a bow.

Katt: There is a momentary hush when Ravel comes out and takes the podium.
Then thunderous applause greets the Frenchman.

Ryan sits. Katt stands and takes a bow.

Ryan: Wittgenstein begins his walk onstage, trembling slightly.
A spotlight follows him
And all at once the audience gasps.
The man in the white tie and tails
Sitting at the piano has his right sleeve pinned to his shoulder.

Katt sits.

Michael: The entire house goes still.
Ravel raises his baton, readying the orchestra.

Katt: Tutti, one, two, three, four.

Katt holds pencil up. All hold up pencil.

Michael: The gleaming black Steinway, his old friend,
Surprises Wittgenstein when he stares at the keys.
He sits bolt upright on the piano stool
And the strain of holding that position for several minutes
Will get his heart pumping like an engine.
Ravel lowers his baton and brings the orchestra to life...

Katt: Tutti, one, two, three, four.

Katt drops pencil. All drop pencil.

Ryan and Katt build wall.

Scene H – Ravel's Surgery

SND: Grave Megamix

VIDEO: Graveyard

Katt wraps Ryan's head.

Michael: During 1937, Ravel's last year of life he walks alone in the forest, stays with friends or with his brother, Edouard, or sat at his little house in Montfort L'Amaury.

Ryan: Waiting.

Michael: The last performance he attends is Concerto for the left hand played as he had envisaged it on 19 March 1937. Other composers rush to congratulate him.

Katt: Ah Maurice, after what you're giving us, how can I go on composing?

Michael: He never speaks of death and is afraid of it. His heart is loving simple gentle and tormented. He is inhibited by latent melancholy and anguish

Katt: When they shave his beautiful silver hair he is still begging to be taken back home and a nurse, present at this show of despair, cannot hold back her tears

Michael: When so as not to alarm him he is assured that he is merely going to have another x-ray it is at this moment that he says:

Ryan: 'No I know quite well they're going to cut my head off'

Katt: I can still see him, the evening before the operation, with a turban of white bandages, laughing at the resemblance we found to Lawrence of Arabia.

Michael: The doctors eliminate the diagnosis of cerebral tumour and it is decided with Ravel's consent to operate without general anaesthetic. After the operation Ravel recovers consciousness.

Ryan: Edouard

Michael: Two days later he falls into a progressive coma after inter-cranial bleeding.

Ryan and Katt take down wall.

Katt leaves flowers on grave.

Scene I – Wittgenstein Piano Practice

Katt gives Ryan the apple box, he draws the piano keys on with chalk.

Ryan: Ein

Zwei

Drei

Vier

Funf

Sechs

Sieben

Acht

Neun

Zehn

Elf

Zwölf

Ryan bangs crate on stage.

Third Movement/Princip

Michael: Third Movement – The Recapitulation

SND: Third Movement

Ryan undresses and withers. Katt throws snow onstage from wine glasses.

Michael starts talking after 1 minute.

Michael: The prison psychiatrist asks Gavriilo Princip what he thinks about in his cell.

Katt: Sometimes I am in philosophical mood

Sometimes poetical

Sometimes prosaic

I think about the human soul.

What is the essential in human life?

Is it instinct or will or spirit?

What moves man?

SNOW DROP

Michael: First Interview

Prison

19 February 1916

It snows that day

Here since 5 December 1914

The whole time in solitary confinement

Three days ago, chains off

He has heard something about the war

He has heard a tragic thing

And on a sudden comes the urge to hang himself

If he has the opportunity

He would do it

SNOW DROP

Katt: Second Interview

Prison hospital

12 May 1916

He recognizes me immediately

And shows pleasure at seeing me

Since 7 April here in hospital

Always nervous

Gets no air and sun here

In the fortress took walks

He has no longer any hope for his life

There is nothing for him to hope for

Life is lost

In former days had ideals

Now everything is destroyed

Has sacrificed his life for his people

Could not believe a World War could break out

As a result of an act like this

Cannot feel responsible for the catastrophe

But fears he did it in vain

SNOW DROP

Michael: Third Interview

18 May 1916

Wound worse

Discharging very freely

Looking miserable

Suicide by any means is impossible

Wait to the end

Katt: Fourth Interview

5 June 1916

When permission has come

Arm is to be amputated

His usual resigned disposition

Ryan picks up baton / gun. Michael and Katt look at each other.

Katt: In god's name what has happened to you?

Michael: Sophie, Sophie, don't die live for our children.

Katt: Is something hurting you?

Michael: It's nothing, it's nothing, it's nothing (etc)

Ryan stands, takes the baton. Ushers audience to stand.

Ryan: We just loved our nation.

Katt: Tutti, one, two, three, four etc.

Audience tap pencils on music stands

Ryan welcomes Nicholas onstage

The ritual of bowing and handshaking.

SND: Concerto/Interviews

Ryan conducts.

Michael and Katt collect musical manuscript and get ready to throw onto the stage.

A pianist plays. Ryan turns to look and leaves.