

CHARLOTTE BRAY'S *HERE EVERYTHING SHINES*: INTERVIEW,
ANALYSIS, AND PERFORMANCE GUIDE

Lana Kuscer, B.M., M.M.

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APPROVED:

Mary Karen Clardy, Major Professor
Clay Couturiaux, Committee Member
Eugene Corporon, Committee Member
Natalie Mannix, Interim Chair of the Division
of Instrumental Studies
Felix Olschofka, Director of Graduate Studies
in the College of Music
John Richmond, Dean of the College of
Music
Victor Prybutok, Dean of the Toulouse
Graduate School

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This dissertation examines a recent work for flute and piano, *Here Everything Shines*, by a living composer, Charlotte Bray, including a study, analysis and performance guide. The composition was largely inspired by the late Cape Verdean singer Cesária Évora and her song *Petit Pays*. My research explores the influence of Évora's song on *Here Everything Shines*, including the melodic development, tonal center, style and freedom of her singing and the impact the song has on a performer's interpretation of *Here Everything Shines*. The study examines the text of the song, the emotions evoked and reflects on the compositional elements in *Here Everything Shines*. Originally written for flute and guitar and commissioned by Tom Kerstens for International Guitar Foundation, *Here Everything Shines* was published in 2015. Bray transcribed it for violin and piano at request of Darragh Morgan and Mary Dullea and subsequently for flute and piano at my request. This dissertation compares the three versions for flute and guitar, violin and piano, and flute and piano and examines the variations between flute and violin as well as guitar and piano parts. The performance guide includes the composer's input on both interpretation and implementation of her ideas throughout the work.

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INTRODUCTION

This dissertation examines a recent work for flute and piano, *Here Everything Shines*, by a living composer, Charlotte Bray, including a study, analysis and performance guide. The composition was largely inspired by the late Cape Verdean singer Cesária Évora and her song *Petit Pays*.¹ My research explores the influence of Évora's song on *Here Everything Shines*, including the melodic development, tonal center, style and freedom of her singing, and the impact the song has on a performer's interpretation of *Here Everything Shines*. The study examines the text of the song, the emotions evoked and reflects on the compositional elements in *Here Everything Shines*.

Originally written for flute and guitar and commissioned by Tom Kerstens for International Guitar Foundation, *Here Everything Shines* was published in 2015. Bray transcribed it for violin and piano at request of Darragh Morgan and Mary Dullea and subsequently for flute and piano at my request.² This dissertation compares the three versions for flute and guitar, violin and piano, and flute and piano and examines the variations between flute and violin as well as guitar and piano parts.

The performance guide includes the composer's input on both interpretation and implementation of her ideas throughout the work. Bray instructed me on my interpretation of *Here Everything Shines*, and I provide a guide from a performer's perspective.

¹ Charlotte Bray, *Here Everything Shines*, flute and piano score (Composer's Edition, 2015), 3.

² Ibid.

CHAPTER 1

CHARLOTTE BRAY: BACKGROUND

Charlotte Bray was born in 1982 in High Wycombe, England. When she was twenty-eight years old, London Symphony Orchestra conducted by Daniel Harding performed her composition *Beyond a Fallen Tree*. The following year, *The Evening Standard* listed her as one of the most influential Londoners, and the next year, the BBC Proms in Royal Albert Hall commissioned and premiered her piece *At the Speed of Stillness*. Verbier Festival in Switzerland commissioned her work for viola and piano *Invisible Cities*, which won the 2019 Ivor Novello Award. Her works are performed by ensembles including the Royal Opera House Covent Garden, London Philharmonic Orchestra, London Sinfonietta, BBC Symphony Orchestra, BBC Scottish Symphony Orchestra, and at Tanglewood, Verbier, Aldeburgh and Aix-en-Provence Festivals. She was the winner of the 2014 Lili Boulanger Prize and the 2010 Royal Philharmonic Society Composition Prize. Bray studied composition at the Royal College of Music London with Mark-Anthony Turnage, Birmingham Conservatory with Joe Cutler and Britten-Pears Contemporary Composition Course with Oliver Knussen.³

Bray's compositional output is substantial, including solo, chamber, orchestral, operatic and choral works. Several of her chamber pieces include flute: *Renga Miniatures* (sextet for flute, clarinet, French horn, piano, violin and cello), *Upflight of Butterflies* (quintet for flute/piccolo, clarinet, piano, violin and cello), *Secret* (flute duet) and *Here Everything Shines* (flute and guitar, arr. flute and piano). *Here Everything Shines* has since its commission in 2015 been performed twelve times in all three arrangements (flute and guitar, flute and piano, and violin and piano) at festivals including Bath Guitar Festival, North East Guitar Festival,

³ "About," Charlotte Bray, accessed March 24, 2020, <http://charlottebray.co.uk/about/>.

Contemporary Music Venture, Festival ARTIS, Venus Unwrapped and Creative Cross-Currents: Britain and Europe Entwined.⁴

Bray's considerable orchestral and chamber works are performed by major orchestras and soloists. *Falling in the Fire*, a cello concerto commissioned by BBC Radio 3 and written in 2015, was premiered in the Royal Albert Hall by cellist Guy Johnston and the BBC Symphony Orchestra conducted by Sakari Oramo in 2017. *Caught in Treetops* for solo violin and ensemble was performed at the Aldeburgh Festival by violinist Alexandra Wood and Birmingham Contemporary Music Group conducted by Oliver Knussen in 2011 and premiered in the United States in 2016 at Fast Forward Austin contemporary music festival with violinist Sarah Silver. *At the Speed of Stillness*, an eleven-minute orchestral work, was commissioned by the BBC Proms and premiered in the Royal Albert Hall by the Aldeburgh World Orchestra conducted by Sir Mark Elder in 2012. Other notable performances include the Tanglewood Festival Orchestra at the Tanglewood Music Center conducted by Karina Canellakis in 2014 and at 2017's ISCM World Music Days in Vancouver, Canada, with Vancouver Symphony Orchestra conducted by Bramwell Tovey. *Stone Dancer*, a ten-minute orchestral work, was premiered by the BBC Symphony Orchestra conducted by Oliver Knussen at the 2017 Aldeburgh Festival. Bray transcribed Johann Sebastian Bach's *Sarabande* from *Partita No. 6 in E Minor BWV 830* for an ensemble of thirteen players (flute, oboe, clarinet, bassoon, horn, trumpet, marimba, harp, two violins, viola, cello and bass). Commissioned by the City of London Sinfonia and written in 2015, the premiere was performed at London's Southwark Cathedral conducted by Stephan Layton in 2016.⁵

⁴ "Works," Bray, accessed March 24, 2020, <http://charlottebray.co.uk/works/>.

⁵ Ibid.

Most recently, in December 2019, Natalie Clein and the Aurora Orchestra conducted by Duncan Ward, premiered Bray's work for solo cello and twelve strings, *The Certainty of Tides*, at the Kings Place's Venus Unwrapped Festival in London. The work is inspired by the Slovenian sculptor Drago Tršar's sculpture *Amidst the Powerful and the Powerless*, which is prominently displayed in Slovenia's National Gallery, and the title comes from the poem *Still I Rise* by the late American poet Maya Angelou.⁶

Bray's connection with poetry and art in her compositions is substantial and meaningful. *Caught in Treetops* for solo violin and ensemble was inspired by two poems – corresponding to the two parts of the concerto – *A Match with the Moon* by the nineteenth century British poet Dante Gabriel Rossetti and *The Moon Sails Out* by the early twentieth century Spanish poet Federico García Lorca. Her orchestral work *At the Speed of Stillness* was inspired by the surrealist poem by the French poet Dora Maar, while *Stone Dancer*, another orchestral work with the title connecting motion and stillness, provoking thought with its meaning similarly to *At the Speed of Stillness*, takes inspiration from the sculptures by the French artist Henri Gaudier-Brzeska (*Red Stone Dancer*), French sculptor Raymond Duchamp-Villon (*Large Horse*) and Italian artist Umberto Boccioni (*Unique Forms of Continuity in Space*). Bray's chamber work for viola and piano, *Invisible Cities*, draws connections from the novel of the same name by the Italian writer Italo Calvino.⁷

Bray's music with its underlying connection with dramatic poetry and art inspires the performer and audience and brings a sophisticated, worldly approach to experiencing and understanding her work. The rich history and culture behind the words and sculptures create new

⁶ "News," Bray, accessed March 24, 2020, <http://charlottebray.co.uk/works/>.

⁷ "Works," Bray, accessed March 24, 2020, <http://charlottebray.co.uk/works/>.

levels of expressiveness, emotions and meaning in the performer's interpretation. The next chapters will discuss this influence in *Here Everything Shines*.

CHAPTER 2

CESÁRIA ÉVORA, *MORNA* AND *COLADEIRA*

Here Everything Shines was inspired by Cesária Évora and her song *Petit Pays*.⁸ Évora (1941-2011) was born in Mindelo, a town in the Cape Verdean island São Vicente. She brought international recognition to the music of the islands with the Grammy Award for her album *Voz D'Amor* in 2003 as well as six Grammy Award nominations.⁹ Évora is often referred to as “the queen of *morna*” for her singing of traditional *morna* ballads, and as “the barefoot diva” for performing barefoot.¹⁰ Her first album was titled *La Diva aux Pieds Nus* (The barefoot diva, 1988) and, before immigrating to Europe, the Cape Verdeans called her *pé na txon* (barefoot).¹¹

The Cape Verdean islands have a rich history and the culture is a unique mixture of African and Portuguese influences. The music of *morna* and *coladeira* and the *Kriolu* language are an integral part of Cape Verdean culture.¹² Jørgen Carling and Luís Batalha write in their article *Cape Verdean Migration and Diaspora*:

Today, language and music are the most important cultural markers of Cape Verdean identity. While Portuguese has remained the official language, Cape Verdean Creole (Kriolu) is the everyday language of the entire population.¹³

When the Portuguese discovered and colonized the uninhabited islands in the 1450s, the islands were used in the slave trade to acclimatize and teach the Portuguese language before transporting

⁸ Bray, *Here Everything Shines*, flute and piano score, 3.

⁹ “Cesária Évora,” Grammy Awards, accessed February 9, 2020. <https://www.grammy.com/grammys/artists/cesaria-evora>.

¹⁰ Carla Martin, “Cesária Évora: “The Barefoot Diva” and Other Stories,” *Transition*, no. 103 (2010): 82.

¹¹ *Ibid.*, 86-89.

¹² Jørgen Carling and Luís Batalha, “Cape Verdean Migration and Diaspora,” in *Transnational Archipelago: Perspectives on Cape Verdean Migration and Diaspora*, ed. Carling Jørgen and Batalha Luís (Amsterdam: Amsterdam University Press, 2008), 17.

¹³ *Ibid.*

slaves to the New World. Knowledge of language and labor skills meant a greater market value for slaves. Márcia Rego discusses the acclimatization process called *ladinização*, involving teaching the Portuguese language, Catholicism and labor skills, in her article *Cape Verdean Tongues: Speaking of 'Nation' at Home and Abroad* and explains the origins of the *Kriolu* language:

Although the church directed its efforts toward teaching the African population to speak Portuguese, the resulting language, which was to become the mother tongue of Cape Verdeans in just a few generations, was *Kriolu* – defined by modern linguists as a Portuguese-based Creole.¹⁴

During the anti-colonial war years in Portuguese Guinea and Cape Verde in the 1960s and 1970s, the colonizers perceived *Kriolu* as an insubordination and banned it from school grounds.¹⁵ The Cape Verdean islands became independent in 1975 and after the decolonization, a large number of Cape Verdeans emigrated to Europe, West Africa and the Americas. *Kriolu*, and its association with the Cape Verdean culture and music, presents a strong connection for Cape Verdeans living in the homeland and the diaspora.¹⁶

Sung in *Kriolu*, the *morna* ballad is considered the national song of the Cape Verdean islands and is recognized internationally, owing to the large diaspora of Cape Verdeans as well as the fame of Évora. The influences and origins of the ballad are as rich as the islands' history, drawing from African *lundu* and Luso-Brazilian *modinha*.¹⁷ The formal structure shows

¹⁴ Márcia Rego, "Cape Verdean Tongues: Speaking of 'Nation' at Home and Abroad," in *Transnational Archipelago: Perspectives on Cape Verdean Migration and Diaspora*, ed. Batalha Luís and Carling Jørgen, (Amsterdam: Amsterdam University Press, 2008), 146-147.

¹⁵ *Ibid.*, 149.

¹⁶ Fernando Arenas, *Lusophone Africa: Beyond Independence* (Minneapolis: University of Minnesota Press, 2011), 49.

¹⁷ Luso-Brazilian is a blend of Portuguese and Brazilian culture.

similarities with Portuguese *fado*, including the prevalence of minor keys, as well as the bass line of tango and habanera.¹⁸

In the words of Cesária Évora:

Our music is a lot of things...Some say it's like the blues, or jazz. Others says it's like Brazilian or African music, but no one really knows. Not even the old ones.¹⁹

The lyrics of *morna* ballads are emotional messages of emigration, separation and love.

Emigration, together with separation, is a strong sentiment of Cape Verdeans, with probably

more of them living in a diaspora than on Cape Verdean islands.²⁰ Évora's song *Petit Pays*

(Little Country), written by Nando da Cruz, is full of emotions of love as well as sadness and

nostalgia for the homeland, expressing the homesickness in the traditional style of the *morna*

ballad of the Cape Verdean islands. The text creates a juxtaposition of beautiful and sad, stirring

emotions of devotion, happiness and melancholy.

There in the sky you are a star
Here everything shines
There in the sea you are a sandy seafloor
Here everything is wet
Watching this world outside
There's only rocky cliffs and sea

Poor country full of love
With Morna and Coladera songs
Wise country full of love
With drum circles and Funaná music

Oh so much homesickness
homesickness, homesickness
Oh so much homesickness
Homesickness without end

¹⁸ Arenas, *Lusophone Africa: Beyond Independence*, 65-66.

¹⁹ Barry Hatton, "A Local Life: Singer Cesaria Evora was Called 'Barefoot Diva'", *The Washington Post*, December 17, 2011. 2011 The Associated Press.

²⁰ Juliana Braz Dias, "Images of Emigration in Cape Verdean Music," in *Transnational Archipelago: Perspectives on Cape Verdean Migration and Diaspora*, ed. Batalha Luís and Carling Jørgen (Amsterdam: Amsterdam University Press, 2008), 177.

Little country I love you so much
Little one I love it so much.²¹

Morna and *coladeira* are both traditional musical forms of the Cape Verdean islands that are often heard on the same recordings. The songs speak of the issue of emigration but from a different perspective. The lyrics of *morna* paint emigration as an adventure, love for the homeland, pain of separation, homesickness and melancholy, while the text in *coladeiras* expresses difficulties and criticism of the host countries and approaches the issue from a more playful and mocking side.²² The playfulness of the text corresponds with the style of *coladeira*, which is considered as *morna* in a happier, faster and more danceable form, in a major key or modulating between major and minor keys.²³ Juliana Braz Dias discusses the lyrics of *coladeira* in comparison to *morna* in her article *Images of Emigration in Cape Verdean Music*:

Its [*coladeira*] instrumentation is almost identical to that of *morna*. But the style of its lyrics gives *coladeira* one of its main distinctive features. In contrast to *mornas*, *coladeiras* are more critical, and are often very humorous sarcastic and irreverent, and they usually focus on the behaviour of certain individuals and everyday situations... While the *morna* expresses resignation and conformity, the *coladeira* represents protest and sharp criticism.²⁴

Examples of *coladeira* songs titles, such as *Bran Bran s'Imigraçon* (Emigration mess), *Vida dur' ê ná Merca* (Tough life is that in America) and *Holanda ê d'Holandês* (Holland belongs to the Dutch), often speak about drinking, women and money. In contrast, the dreamier and deeper lyrics of *mornas* talk about the sea, stars, distance, farewell and *sodade* (homesickness). *Sodade*

²¹ "Petit Pays (English Translation)," accessed February 7, 2020, <https://lyricstranslate.com/en/petit-pays-little-country.html#songtranslation>. Full text of *Petit Pays* in Kriolu and English translation in Appendix II. Two different translations from *Kriolu* to English are available – this English translation was chosen to correspond with the one used by Charlotte Bray for her composition *Here Everything Shines*.

²² Dias, "Images of Emigration in Cape Verdean Music," in *Transnational Archipelago: Perspectives on Cape Verdean Migration and Diaspora*, 177-185.

²³ Arenas, *Lusophone Africa: Beyond Independence*, 67.

²⁴ Dias, "Images of Emigration in Cape Verdean Music," in *Transnational Archipelago: Perspectives on Cape Verdean Migration and Diaspora*, 177-178.

in *Kriolu* comes from the Portuguese word *soudade* (longing, yearning, nostalgia)²⁵ and is often translated as ‘homesickness’ in the *morna* lyrics, where *sodade* is expressed as a painful but also noble emotion and is meaningful in connection to the homeland.²⁶ *Petit Pays* is filled with the emotion of *sodade* throughout the words and music of the song. This is a part of the song in *Kriolu* that translates to “Oh so much homesickness, homesickness without end”:²⁷

Oi tonte sodade sodade sodade
*Oi tonte sodade sodade sem fim*²⁸

Understanding the rich cultural history behind *Petit Pays*, the identity of the music, the emotions the text and the *Kriolu* language represent to Cape Verdeans, informs the performance of *Here Everything Shines*. The feeling of *sodade* as well as the uplifting verse “Here everything shines” that inspired the title of Bray’s composition, create a connection with the rich Cape Verdean culture throughout the piece. Évora’s singing style and freedom in her musical phrasing, as well as her on-stage expression as “the barefoot diva” and “the queen of *morna*”, is the performer’s inspiration for interpretation of Bray’s twenty-first century classical work for flute and piano.

²⁵ “English-Portuguese Dictionary,” Collins, accessed March 29, 2020, <https://www.collinsdictionary.com/dictionary/portuguese-english/saudade>.

²⁶ Dias, “Images of Emigration in Cape Verdean Music,” in *Transnational Archipelago: Perspectives on Cape Verdean Migration and Diaspora*, 177-187.

²⁷ Full text of *Petit Pays* in Kriolu and English translation in Appendix II.

²⁸ “Petit Pays Lyrics,” Lyrics.com, STANDS4 LLC, 2020, accessed February 7, 2020. <https://www.lyrics.com/lyric/3748463/Ces%C3%A1ria+%C3%89vora>.

CHAPTER 3

ANALYSIS OF *HERE EVERYTHING SHINES*

Here Everything Shines consists of three distinctive ideas (A, B, C), with a direct quote from *Petit Pays* (P) before the restatement of A¹ to conclude the piece:

A (*Gritty, impassioned*): mm. 1-43 (flute melody, stabbing chords in piano)

B (*Lush, vibrant*): mm. 44-82

A^R (*Gritty, impassioned*): mm. 83-116 (piano melody, interrupting flute part)

C (*Slower*): mm. 117-141

P (*Very freely*): mm. 141-172 (flute melody is a direct quote from *Petit Pays*)

A¹ (*Gritty, impassioned*): mm. 173-216 (flute melody, stabbing chords in piano)

The first idea, marked *Gritty, impassioned*, begins and ends the piece as the first (A) and last (A¹) section, with a passionate flute melody and stabbing chords in the piano. In both sections the piano begins with a strong downbeat chord and continues throughout most of the sections with stabbing chords on the first beats, while the flute rests through the first sixteenth note of the downbeat piano chord, then contrasts the piano with a passionate melody. Example 1 demonstrates this interaction between both instruments in the first three measures of the piece.

Example 1: C. Bray, *Here Everything Shines*, Flute and Piano, mm. 1-3.²⁹

The musical score for Example 1 shows the first three measures of the piece. The tempo is marked as ♩ = 63, and the mood is "Gritty, impassioned". The flute part (top staff) begins with a melodic line starting on the second eighth note of the first measure. The piano part (bottom staff) begins with a strong downbeat chord on the first measure, followed by a series of chords on the first beats of subsequent measures. The piano part is marked "f" (forte).

²⁹ Bray, *Here Everything Shines*, flute and piano score, 5.

The A section continues with the precise rhythmical interaction between the flute and piano with piano chords filling each sixteenth rest in the flute (Example 2).

Example 2: C. Bray, *Here Everything Shines*, Flute and Piano, mm. 10-12.³⁰

The musical score for Example 2 consists of two staves: Flute (Fl.) and Piano (Pno.). The flute part begins at measure 10 with a melodic line featuring accents and slurs. The piano part provides harmonic support with chords and rests. Dynamics include *ff*.

The same idea is reversed in the central *Gritty, impassioned* section of the piece (A^R), with a passionate piano melody and an interrupting high-pitched accented flute part. Example 3 demonstrates the reversed roles of the flute and piano, with the flute sounding the downbeats and the piano filling the rests between downbeats.

Example 3: C. Bray, *Here Everything Shines*, Flute and Piano, mm. 102-106.³¹

The musical score for Example 3 consists of two staves: Flute (Fl.) and Piano (Pno.). The piano part begins at measure 102 with a melodic line featuring accents and slurs. The flute part provides harmonic support with chords and rests. Dynamics include *f* and *ff*.

In between the three *Gritty, impassioned* sections (A , A^R and A^1) are two distinct gestures in sections B and C, which strongly contrast the *Gritty, impassioned* sections. This material, as

³⁰ Bray, *Here Everything Shines*, flute and piano score, 6.

³¹ *Ibid.*, 12.

well as the quote from *Petit Pays*, works to reflect the text of the song, creating a juxtaposition between entirely different worlds that continue to form a beautiful, emotional entity. The character between each section changes abruptly, with profound effect. The B section (*Lush, vibrant*) contrasts the A section (*Gritty, impassioned*) with a sustained pedal in the piano, slurred phrases blending with the flute, and disjunct rhythms, with occasional connections between the instruments. Example 4 demonstrates the immediate change of character between the A and B sections in measure 44, from the stabbing, staccatissimo piano chords in the A section to slurred phrases and sustained pedal in the B section, from a clear rhythmic conversation between the flute and piano in the A section to unique rhythmic patterns that coordinate between the instruments in the B section.

Example 4: C. Bray, *Here Everything Shines*, Flute and Piano, mm. 43-46.³²

The musical score for Example 4 consists of two staves: Flute (Fl.) and Piano (Pno.). The key signature has one flat (B-flat), and the time signature is 2/4. The tempo is marked as quarter note = 69. Measure 43 is marked *ff* for both instruments. Measure 44 is marked *f* for the flute and *fp* for the piano. Measure 45 is marked *p* for the flute and *(p)* for the piano. Measure 46 is marked *p* for the flute. The flute part features slurs and a triplet in measure 45. The piano part features a sustained pedal in measure 44 and slurred phrases in measures 45 and 46.

Near the end of the B section, following distinctively different rhythms and pitches, the flute and piano join in a unison F in measure 70, then in a unison Bb in the subsequent two measures (Example 5).

³² Bray, *Here Everything Shines*, flute and piano score, 8.

Example 5: C. Bray, *Here Everything Shines*, Flute and Piano, mm. 70-74.³³

The A^R section (the second *Gritty, impassioned* section, with melody in the piano, interrupted by accented upper register notes in the flute) is followed by the C section (*Slower*) in measure 117 in an emotionally intense transition (Example 6). Both instruments reach *fff* in extreme rhythmic complexity (mm. 115-116) then join in a unison E at a soft dynamic level, signaling the beginning of the C section (m. 117). The flute dynamic level is *pp*, and the piano adds the *una corda* pedal, bringing a change in both dynamic and color.

Example 6: C. Bray, *Here Everything Shines*, Flute and Piano, mm. 115-119.³⁴

³³ Bray, *Here Everything Shines*, flute and piano score, 10.

³⁴ *Ibid.*, 13.

In this calm, lyrical section, broken arpeggios sound in the piano under long, sustained notes in the flute. The instruments join in a unison E in measures 121 and 125 (Example 7). As the central pitch in the melody of *Petit Pays*, E figures prominently in the following section P.

Example 7: C. Bray, *Here Everything Shines*, Flute and Piano, mm. 120-125.³⁵

The musical score for Example 7 shows measures 120-125. The Flute part (top staff) features a long, sustained note in measure 121 and another in measure 125, both circled in red. The Piano part (bottom staff) features broken arpeggios in measures 121 and 125, also circled in red. Dynamics include *mp* and *pp*.

After establishing the central pitch E, the slow flute melody contrasts with broken arpeggios in the piano, joining in a unison C# in measure 134. Unisons on E and G follow in measures 136 and 139 (Example 8), signaling the statement of *Petit Pays* in section P (Example 9).

Example 8: C. Bray, *Here Everything Shines*, Flute and Piano, mm. 135-139.³⁶

The musical score for Example 8 shows measures 135-139. The Flute part (top staff) features unison notes in measures 136 and 139, both circled in red. The Piano part (bottom staff) features broken arpeggios in measures 136 and 139, also circled in red. Dynamics include *mp* and *f*.

³⁵ Bray, *Here Everything Shines*, flute and piano score, 13.

³⁶ *Ibid.*, 14.

With the introduction of the *Petit Pays* melody in the flute, Bray begins the P section of *Here Everything Shines*, quoting the song directly and reinforcing the connection with traditional music. The piano seamlessly blends with the flute sound at the ends of phrases, and Example 9 demonstrates the unison sixteenth note figure at the end of the phrase (mm.144-145). The following six phrases continue in the same form, and in Example 10, the piano blends in unison at the end of the flute phrase (mm. 167-169). The final three measure of section P are for flute alone in a calm mood (mm. 171-172, Example 10).

Example 9: C. Bray, *Here Everything Shines*, Flute and Piano, mm. 141-145.³⁷

poco rit. Tempo primo ♩ = 63 Very freely
molto rubato, ad lib.

Example 10: C. Bray, *Here Everything Shines*, Flute and Piano, mm. 166-172.³⁸

³⁷ Bray, *Here Everything Shines*, flute and piano score, 14.

³⁸ Ibid., 15.

The end of the P section is abruptly signaled by a stabbing piano chord, which begins the last section A¹ (*Gritty, impassioned*), with the passionate melody in the flute and stabbing chords in the piano (Example 11).

Example 11: C. Bray, *Here Everything Shines*, Flute and Piano, mm. 173-174.³⁹

A Tempo (♩ = 63) *Gritty, impassioned*

Fl. 173 *ff* *mp*

Pno. *ff*

tre corda

Here Everything Shines ends with a dramatic diminuendo in the last five measures, from *fff* in measure 203 to *ppp* in the last measure. Example 12 shows the diminuendo in the flute part from measure 210 to the end, descending from the high G to the low E.

Example 12: C. Bray, *Here Everything Shines*, Flute, mm. 210-216.⁴⁰

210 *f* *ff* *p*

213 *f* *pp* *p* *ppp*

³⁹ Bray, *Here Everything Shines*, flute and piano score, 15.

⁴⁰ Bray, *Here Everything Shines*, flute part, 6.

It is noticeable throughout the piece, that the metronome markings are traditional metronome numbers, an unusual occurrence in twenty-first century compositions. Bray's comment on this is:

Tempo markings should be found on a physical metronome, in my opinion! It's not just about a number, each has a distinct feeling and influence on the music, and therefore *any* number between 40 and 208 doesn't work for me personally.⁴¹

The central tempo of *Here Everything Shines* is quarter note equals mm 63, the tempo of the P section with the melodic quote from *Petit Pays*, inspiration for the work. The three *Gritty, impassioned* sections (A, A^R and A^L) are in the same tempo, unifying the formal structure. The sections between vary slightly in tempo, with the *Lush, vibrant* B section at quarter note equals mm 69, and the *Slower* C section marked quarter note equals mm 56. The range of tempi is within 5 on the traditional metronome.

Inspiration from Cesária Évora's song *Petit Pays* interweaves the analysis of *Here Everything Shines*, and Bray writes in her *Programme Notes*:

The title [*Here Everything Shines*] comes from the translation of the line 'ki ca ta brilha', an idea which resonates throughout.⁴²

The following examples demonstrate the direct influence of Évora's melody in Bray's composition. In Example 13, the melody of *Petit Pays*, quoted in the flute part in *Here Everything Shines*, starts at the end of measure 141, and is marked *very freely, molto rubato and ad libitum*, expression markings encouraging the performer to match the style of Évora's singing. Example 14 is the beginning of the C section (*Slower*), where the intervals correspond to the *Petit Pays* melody: G-F#, G-B in original melody (Example 13), and E-D#, E-G# in the C section of Bray's composition in measure 117 (Example 14).

⁴¹ Lana Kuscer, Interview with Charlotte Bray, February 2020.

⁴² Bray, *Here Everything Shines*, flute and piano score, 3.

Example 13: C. Bray, *Here Everything Shines*, Flute, mm. 140-151.⁴³

Tempo primo ♩ = 63 Very freely
molto rubato, ad lib.

poco rit.

140 *mp* *p* *mf*

146 *p* *mf*

Example 14: C. Bray, *Here Everything Shines*, Flute, mm. 117-124.⁴⁴

Slower ♩ = 56 Expressive

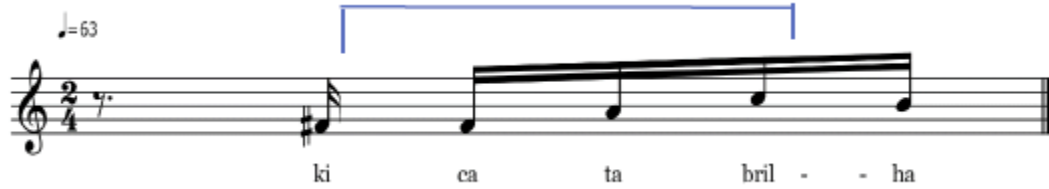
117 *pp* *mp* *mp*

Ki ca ta brilha (here everything shines), is the second verse of the song, and corresponds to the melody shown in Example 15, forming a diminished triad F#-A-C, followed by a B. Example 16 shows the beginning of *Here Everything Shines*, which resonates the idea of *Petit Pays* not just in words, but also in the central pitches (B, C, F#, A), with the strong tritone presence (C – F#, E-Bb, A-Eb and B-F) throughout the gesture. Tritone relationships occur in each *Gritty, impassioned* section in both the flute and piano, clearly resonating the essence of the song in both instruments throughout the work.

⁴³ Bray, *Here Everything Shines*, flute part, 4.

⁴⁴ *Ibid.*

Example 15: *Petit Pays*, Second Verse: ki ca ta brilha – here everything shines.

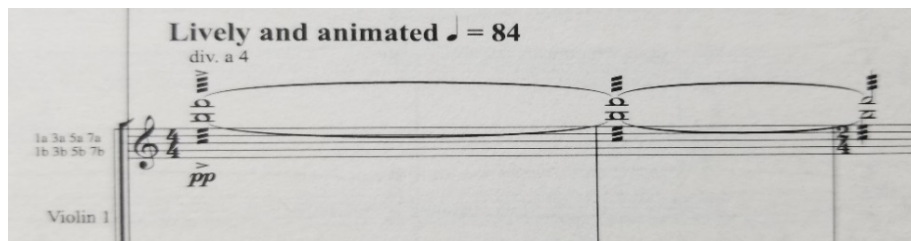


Example 16: C. Bray, *Here Everything Shines*, Flute, m. 1.⁴⁵



One of Bray’s major orchestral pieces, *At the Speed of Stillness*, commissioned by the BBC Proms and premiered by Sir Mark Elder and the Aldeburgh World Orchestra at the Royal Albert Hall in 2012, also opens with a tritone relationship in the violins. The highest two notes at the beginning of the piece are B and F in first violins (Example 17). The violins sustain this tritone in a tremolo for the first five measures.

Example 17: C. Bray, *At the Speed of Stillness*, Violins, mm. 1-3.⁴⁶



At the Speed of Stillness is similar to *Here Everything Shines* in the depth of culture and history behind it and the contrast of emotions it evokes. The inspiration for this composition

⁴⁵ Bray, *Here Everything Shines*, flute part, 1.

⁴⁶ Charlotte Bray, *At the Speed of Stillness*, score (Composer’s Edition, 2011/12), 1.

comes from a poem by a French surrealist poet, painter and photographer Dora Maar, one of Pablo Picasso's muses, including for *The Weeping Woman*.

I rested in the arms of my arms
I no longer slept
It was night in the summer,
winter in the day
An eternal shivering of thoughts
Fear love fear love
Close the window open the window
You'll see you'll see
The hummingbird motionless as a star.⁴⁷

The last verse of Maar's poem "The hummingbird motionless as a star" parallels Bray's title *At the Speed of Stillness*. In her program notes, Bray further compares this duality in the present day, with the power lines and their underlying energy.⁴⁸

Claude Debussy uses the tritone in the prominent opening motif in *L'après-midi d'un faune*. Based on a poem by a French poet Stéphane Mallarmé, the opening flute motif spans from C# to G (Example 18).

Example 18: C. Debussy, *L'après-midi d'un faune*, Flute 1, m. 1.⁴⁹



⁴⁷ Bray, *At the Speed of Stillness*, score, *Programme Notes*.

⁴⁸ Ibid.

⁴⁹ Claude Debussy, *L'après-midi d'un faune*, Flutes 1 and 2 (New York: Edwin F. Kalmus), 1.

Another major composition in the flute repertoire spanning a tritone interval C# to G in the opening measures is Edgar Varèse's *Density 21.5* for solo flute. Example 19 demonstrates the first two measures of the piece, composed within the C# to G tritone. The melody then continues within a succession of different tritones for the first 23 measures.⁵⁰

Example 19: E. Varèse: *Density 21.5*, mm. 1-2.⁵¹



The tritone is a colorful melodic interval that enhances the depth and strength of the poetry behind the music in Évora's song and Bray's composition. The message of *Petit Pays*, with its intense emotions, reflects throughout *Here Everything Shines*, and recurring melodic tonal centers and tritones solidify its presence for the listener. Filled with contrasting themes and emotions, Bray's composition displays abrupt changes of character, powerful emotions and dramatic mood shifts, creating a uniquely passionate chamber work for flute and piano based on source material from the song of Cesária Évora.

⁵⁰ Marion Guck, "A Flow of Energy: Density 21.5," *Perspectives of New Music* 23, no. 1 (1984): 335.

⁵¹ Edgar Varèse, *Density 21.5* (New York: Colfranc Music Publishing Corporation, 1946), 1.

CHAPTER 4

COMPARISON OF TRANSCRIPTIONS

Bray originally composed *Here Everything Shines* for flute and guitar, later arranging it for both violin and piano and flute and piano. The practice of composers transcribing their own works for different instruments is a long-standing tradition, for example Johann Sebastian Bach transcribed many of his own compositions. Violin and flute pieces are often transcribed from one to the other, with many works considered the standard repertoire for both instruments. One of the most performed works on both the flute and violin is Sergei Prokofiev's *Sonata in D, Op 94*, originally written for flute and piano, with the flute part transcribed for the violin by the composer shortly after.⁵²

The second part of my analysis examines the differences between the three transcriptions of *Here Everything Shines*. The most distinct changes are between the guitar and piano transcriptions, and some between the flute and violin parts. The flute part in both the flute and guitar and flute and piano transcriptions is the same.

Bray describes her approach to transcription from guitar to piano:

I considered the capabilities of the instruments- the range, the different resonance, the technical possibilities and then worked through the composed material seeing what works on the new instrument and what should be altered or elaborated on.⁵³

Cesária Évora's song, *Petit Pays*, is accompanied by an acoustic bass, cavaquinho,⁵⁴ nylon string traditional guitar and ukulele,⁵⁵ the character and color of which resonates in the original version

⁵² Patricia Harper, "Prokofiev's Sonata for Flute and Piano in D Major Opus 94: from manuscript to performing editions an entangled evolution," *Flutist Quarterly* 29, no. 1 (2003): 30.

⁵³ Kuscer, Interview with Charlotte Bray, February 2020.

⁵⁴ Cavaquinho is a small Portuguese stringed instrument. Martin, "Cesária Évora: "The Barefoot Diva" and Other Stories," 85.

⁵⁵ "Cesária Évora: *Petit Pays*," YouTube, accessed February 13, 2020, <https://www.youtube.com/watch?v=uR7HKOP55AQ>.

of *Here Everything Shines* for flute and guitar. The piano transcription creates a different color, and both its pitch range and dynamic range give the composition new possibilities. The greater dynamic range enables more dramatic changes between soft and loud sections, and the wider pitch range creates possibilities for more contrast. This further creates new opportunities for the flutist to expand dynamic range and expressive colors, matching the bigger supporting power and larger chords of the piano.

In the second measure of the flute and guitar version, the guitar chord is E-A-F# (Example 20), while in the second measure of the flute and piano transcription, the chord in the piano is G-E-C-F#, creating a tritone between the highest two notes of the chord (C-F#) (Example 21). The tritone relationship, expressed clearly in the melody, is reinforced in the piano part and helps the listener absorb this interval more intensely. The piano range is greater than guitar and can sound simultaneously more notes, and Bray expands the chords to match the instrument's capabilities. The pitch range in the piano chord spans a range over an octave higher and lower than the respective chord in the guitar part.

Example 20: C. Bray, *Here Everything Shines*, Flute and Guitar, mm. 1-2.⁵⁶

♩ = 63 Gritty, impassioned

The image shows a musical score for two instruments: Flute and Guitar. The Flute part is written in a treble clef with a 3/4 time signature. It begins with a forte (*f*) dynamic and a tempo of 63. The melody consists of eighth and quarter notes, with slurs and accents. The Guitar part is also in a treble clef with a 3/4 time signature. It starts with a forte (*f*) dynamic and a single eighth note in the first measure, followed by rests. In the second measure, a chord of E-A-F# is circled in red. The score is divided into two measures by a double bar line.

⁵⁶ Bray, *Here Everything Shines*, flute and guitar score, 5.

Example 21: C. Bray, *Here Everything Shines*, Flute and Piano, mm. 1-2.⁵⁷

$\text{♩} = 63$ Gritty, impassioned

Flute

Piano

Examples 22 and 23 compare the guitar and piano parts in measures 13-14. The guitar sounds a tritone interval with two notes D and Ab, and the piano sounds a five-note chord in measure 13 and a six-note chord in measure 14, adding to the already turbulent flute part. The expanded range available in scoring for piano adds both an octave lower and higher than that of the guitar, and in addition to the left hand tritone from D-Ab, the piano score adds a tritone in the right hand from E-Bb.

Example 22: C. Bray, *Here Everything Shines*, Flute and Guitar, mm. 13-14.⁵⁸

Here Everything Shines

13

Fl.

Gtr.

⁵⁷ Bray, *Here Everything Shines*, flute and piano score, 5.

⁵⁸ Bray, *Here Everything Shines*, flute and guitar score, 6.

Example 23: C. Bray, *Here Everything Shines*, Flute and Piano, mm. 1-2.⁵⁹

Musical score for Example 23, showing Flute (Fl.) and Piano (Pno.) parts for measures 13-14. The flute part features a melodic line with accents and slurs. The piano part features a rhythmic accompaniment with chords, some of which are circled in red.

Examples 24 and 25 are from the dramatic conclusion to the middle section (A^R), with the melody in the guitar/piano and an interjecting flute part. The piano version is written in a lower pitch range than the guitar (lowest note in the piano part is over two octaves lower than the lowest note in the guitar part) and a stronger projecting power, which changes the effect of *p*, *subito ff* and *fff*, creating a strong force together with the high-pitched accented flute stabs.

Example 24: C. Bray, *Here Everything Shines*, Flute and Guitar, mm. 111-116.⁶⁰

Musical score for Example 24, showing Flute (Fl.) and Guitar (Gtr.) parts for measures 110-116. The flute part features high-pitched stabs with accents. The guitar part features a rhythmic accompaniment with dynamic markings like *p*, *ff sub.*, and *fff*.

⁵⁹ Bray, *Here Everything Shines*, flute and piano score, 6.

⁶⁰ Bray, *Here Everything Shines*, flute and guitar score, 10.

Example 25: C. Bray, *Here Everything Shines*, Flute and Piano, mm. 111-115.⁶¹

Examples 26 and 27 are the last four measures of the piece. The guitar part ends with a tritone Ab-D at a soft dynamic level, and in the piano, the chords span over six octaves, with a tritone in the top two notes of the chord (G#-D). The wide pitch range at a soft dynamic level resonates with the listener, while the flute descends from high B in *f*, to low E at a *ppp* dynamic.

Example 26: C. Bray, *Here Everything Shines*, Flute and Guitar, mm. 213-216.⁶²

⁶¹ Bray, *Here Everything Shines*, flute and piano score, 13.

⁶² Bray, *Here Everything Shines*, flute and guitar score, 14.

Example 27: C. Bray, *Here Everything Shines*, Flute and Piano, mm. 213-216.⁶³

The image shows a musical score for Example 27, featuring a Flute (Fl.) and Piano (Pno.) part. The Flute part is written in a single staff with a treble clef and a 2/4 time signature. It begins at measure 213 with a forte (*f*) dynamic. The melody consists of a series of eighth and sixteenth notes, with a dynamic shift to piano (*pp*) in measure 214, then *p* in measure 215, and *ppp* in measure 216. The Piano part is written in two staves (treble and bass clefs) with a 2/4 time signature. It starts with a piano (*p*) dynamic in measure 213 and shifts to piano-piano (*pp*) in measure 214. The piano accompaniment consists of simple rhythmic patterns in both hands. A red circle highlights a specific fingering in the Flute part in measure 213.

The flute and violin parts are more similar in character, thus the comparison is shorter. Most octave changes between flute and violin parts are chosen to fit the respective instrument, but do not make a substantial difference for the listener. Two noticeable changes occur in the violin part, with the first in the middle section (A^R), where the piano sounds the melody and the flute/violin interrupts with accented short stabs (see flute part in Example 28). The violin in this section often plays double stops, using arco as well as pizzicato technique (Example 29). Both changes are characteristic of the string instrument and not possible on flute.

Example 28: C. Bray, *Here Everything Shines*, Flute, mm. 83-100.⁶⁴

The image shows a musical score for Example 28, featuring a Flute part. The tempo is marked as quarter note = 63, Gritty, impassioned. The score is written in a single staff with a treble clef and a 2/4 time signature. It begins at measure 83 with a *sfz* dynamic. The melody consists of accented eighth and sixteenth notes. The dynamics change throughout the piece: *ff* in measure 84, *mp* in measure 85, *ff* in measure 86, *mf* in measure 87, and *ff* in measure 88. The score continues to measure 100 with dynamics of *f*, *mf*, *p*, *f*, and *ff*. The flute part is characterized by accented short stabs.

⁶³ Bray, *Here Everything Shines*, flute and piano score, 18.

⁶⁴ Bray, *Here Everything Shines*, flute part, 3.

Example 29: C. Bray, *Here Everything Shines*, Violin, mm. 83-95.⁶⁵

♩ = 63 Gritty, impassioned

83 *sfz* *ff* *mp* *ff*

90 *pizz.* *arco* *pizz.* *mf* *f* *mf*

The second noticeable change occurs towards the end of the last section (A¹). Throughout the piece, almost all phrases end downwards, a reflection of Évora's melody, which also ends every phrase downwards. Only in this last section, the flute ends phrases upwards (Example 30) until reaching the climax, then starts ending phrases downwards again, all the way to the end of the piece. Violin, however, continues going down, jumping nearly two octaves to reach its lowest note G (Example 31), in place where flute plays G three octaves higher. This creates a similarly dramatic effect, with composer using the emotional result of the sound of each instrument, rather than a direct transcription.

Example 30: C. Bray, *Here Everything Shines*, Flute, mm. 197-202.⁶⁶

197 *ff sub.* *p*

200 *f* *ff*

⁶⁵ Bray, *Here Everything Shines*, violin part, 3.

⁶⁶ Bray, *Here Everything Shines*, flute part, 6.

Example 31: C. Bray, *Here Everything Shines*, Violin, mm. 198-203.⁶⁷

The image shows a musical score for violin, measures 198-203. The score is in 2/4 time and features a melodic line with slurs and dynamic markings. Measures 198-200 are marked 'ff' and measure 200 has a 'p' marking. Measures 201-203 are marked 'ff'. Red circles highlight specific notes in measures 199, 200, and 202.

Transcriptions create new opportunities for interpretation of the piece and further develop the life of a composition. Bray approached the transcriptions of *Here Everything Shines*, from the original flute and guitar version to violin and piano version as well as flute and piano version, with consideration of the individual instrument's capabilities, making the composition shine to its highest potential in all three arrangements.

⁶⁷ Bray, *Here Everything Shines*, violin part, 6.

CHAPTER 5

PERFORMANCE GUIDE

The performance guide is a culmination of all the above research, knowledge of Cesária Évora and her song *Petit Pays*, consideration of analysis, together with input on interpretation of *Here Everything Shines* from the composer through interview and coaching. Bray's notation directs the performer in detailed expression appropriate for the instrument. Dynamic markings are exact and should be followed as written. Regarding interpretation, Bray says, "I try to put as much detail as necessary into the notation and written directions in the score."⁶⁸

Section A (*Gritty, impassioned*) is filled with tenuto/accents (Example 30), which the flutist should approach with an expressive lean on the note. Staccatos are articulated and slightly lifted, but not short.

Example 32: C. Bray, *Here Everything Shines*, Flute, mm. 4.⁶⁹



Tenuto markings in section B (*Lush, vibrant*) are often on sixteenth notes, followed by an eighth note or a longer value (Example 33). Making the tenuto slightly longer in time makes this rhythm sound like a triplet, so the flutist should avoid adding time value, but rather express the tenuto with air and give more meaning to the note.

⁶⁸ Kuscer, Interview with Charlotte Bray, February 2020.

⁶⁹ Bray, *Here Everything Shines*, flute part, 1.

Example 33: C. Bray, *Here Everything Shines*, Flute, mm. 52-54.⁷⁰



The beginning of the middle section A^R (m. 83) starts with a high B \flat in the flute part on the downbeat, which is slurred into from the previous measure (m. 82) and marked *sffz*, staccatissimo and marcato (Example 34). The note should be slurred into with abundance of air and force, to start the new *Gritty, impassioned* section immediately. With the reversed roles in the flute and piano in the A^R section (piano melody with interrupting flute part), compared to the A and A¹ sections (flute melody with stabbing chords in piano), this note (high B \flat , m. 83) replaces the large piano chord that signals the beginning of the A (Example 35) and A¹ sections (Example 36). The change of character going into the A^R and A¹ sections changes abruptly and the flutist should emphasize that in measure 83 with the high B \flat (Example 34) and the pianist with the chord in measure 173 (Example 36).

Example 34: C. Bray, *Here Everything Shines*, Flute, mm. 83-85.⁷¹



⁷⁰ Bray, *Here Everything Shines*, flute part, 2.

⁷¹ *Ibid.*, 3.

Example 35: C. Bray, *Here Everything Shines*, Flute and Piano, m. 1.⁷²

♩ = 63 *Gritty, impassioned*

Example 36: C. Bray, *Here Everything Shines*, Flute and Piano, mm. 173-174.⁷³

A Tempo (♩ = 63) *Gritty, impassioned*

After the middle *Gritty, impassioned* section (A^R) with a passionate rhythmical conversation between flute and piano in *fff*, ranging from extremely low in the piano and high in flute, both instruments meet in a unison soft E, the only sounding note for two measures 117-118 (Example 37), completely changing the character and atmosphere. The flute should sound pure, with varied vibrato, but never heavy in character.

⁷² Bray, *Here Everything Shines*, flute and piano score, 5.

⁷³ *Ibid.*, 15.

Example 37: C. Bray, *Here Everything Shines*, Flute and Piano, mm. 115-119.⁷⁴

Example 38 demonstrates the transition from sections C to P. In measure 141 at the end of section C, the flutist should sustain the D# to blend as the piano enters on a unison pitch. The pianist clears the pedal on the sustained D# in order to reduce overtones from the previous notes which build when the damper pedal is engaged. The pure sound of the D# in both instruments leads strongly to the tonal center of E at the *Tempo primo*, with the melodic flute phrase resolving to E as the piano sustains D# (m. 142, Example 38).

Example 38: C. Bray, *Here Everything Shines*, Flute and Piano, mm. 141-145.⁷⁵

⁷⁴ Bray, *Here Everything Shines*, flute and piano score, 13.

⁷⁵ *Ibid.*, 14.

Section P is a direct quote of the melody from Évora's song *Petit Pays*, marked *very freely, molto rubato, ad lib.* (Example 38). This section should be played like Évora's singing, free and with the emotion of the meaningful text and rich cultural history. The piano in this section must blend in the flute sound completely. Bray recommended listening to Évora's recordings and imitate her voice and freedom in the phrase. The performer should be aware of this freedom of phrase throughout the piece, even when keeping an exact meter and rhythm, Évora's singing is the underlying force in this composition.

To conclude this performance guide, concert programming is an important consideration in planning for this dramatic work, and Bray provides her suggestions for works to perform with *Here Everything Shines* in the following quote:

In general, I feel that my music works very nicely alongside Beethoven. In terms of my own music, perhaps a work for voice, *Fire Burning in Snow*, for example, would sit well next to this piece. I consider programming to be a very fine art, and carefully considered programmes related by theme or underlying elements in the music are usually the most successful and pleasing to listen to.⁷⁶

⁷⁶ Kuscer, Interview with Charlotte Bray, February 2020.

CONCLUSION

Here Everything Shines is filled with history, culture, emotions and simple beauty. This dissertation interweaves the historical research, analysis and interpretation of the work and allows the performer to consider the implications of the melody and text of Évora's song *Petit Pays*, with artistic decisions of how to mirror her singing style and to express the message behind the title *Here Everything Shines* throughout the piece. The spirit of "the barefoot diva" and the rich history of Cape Verdean islands, their language and music, ignites the passion in *Here Everything Shines*. Understanding this background allows the performer to express the essence of the song.

Charlotte Bray's transcription of *Here Everything Shines*, with consideration for the technical and expressive capabilities of each instrument, created three unique compositions, each perfectly suited to the individual instrumentation. Bray's evolving catalogue of significant solo, chamber and orchestral works, and the connection with source material found in poetry, novels, art, sculpture and traditional music from diverse cultures throughout the world, is profound and inspiring for both performer and audience.

APPENDIX A

FULL INTERVIEW WITH CHARLOTTE BRAY

Who are your most influential composers and teachers?

Bray: In terms of teachers, Knussen, Turnage and Cutler were all very influential on my development as a composer. Stravinsky, Ligeti, Britten and Shostakovich have always been important composers to me. I have a long list of living composers whose music I admire and am perhaps influenced by, but these influences change over time.

What are your interpretation guides for *Here Everything Shines*?

Bray: I try to put as much detail as necessary into the notation and written directions in the score. Some knowledge of Cesaria Evora's song that inspired the piece would also help one interpret the piece in an appropriate way.

How much liberty and individual input does a performer have in interpreting your compositions?

Bray: Once a composition is finished one has to 'let go' and let performers find their own way through the pieces. Of course for a premiere or if one is working closely with a performer it is nice from my perspective to guide them as much as possible, since then it can be closest to what I imagined. Ultimately though, once the music is published, as long as the written directions are well considered by a performer, they should put as much of themselves into interpreting the piece as possible.

How do you consider your writing in terms of tonal/atonal?

Bray: I will not answer in much detail because I don't analyse what I compose. In short though, I don't consider my writing to be atonal or tonal. Tonal centres exist, which one might describe as magnetic pulls to certain pitches or pitch centres.

How did you approach the transcription from guitar to piano?

Bray: I considered the capabilities of the instruments- the range, the different resonance, the technical possibilities and then worked through the composed material seeing what works on the new instrument and what should be altered or elaborated on.

How did you approach the arrangement of J.S. Bach's *Sarabande* from *Piano Partita No. 6 in E Minor BWV 830* to an ensemble piece for eleven instruments?

Bray: This is a fairly straight-forward transcription of the Bach. I approached it like a performer would, in essence, considering how I would interpret the piece if I were to perform it. This led me quite naturally to the tempi, the colour and the nuances of the arrangement.

To understand the style, which of your compositions should the performer of *Here Everything Shines* study or listen to?

Bray: Whatever appeals... I'm not sure! The inspiration and motivation behind each piece leads me in a distinct and sometimes quite different direction, so I feel that my

output is quite varied.

Which composers/compositions do you see best programmed in a concert together with *Here Everything Shines*?

Bray: In general, I feel that my music works very nicely alongside Beethoven. In terms of my own music, perhaps a work for voice, *Fire Burning in Snow*, for example, would sit well next to this piece. I consider programming to be a very fine art, and carefully considered programmes related by theme or underlying elements in the music are usually the most successful and pleasing to listen to.

What is your view on traditional writing, in terms of tempo markings, scoring, etc.?

Bray: Tempo markings should be found on a physical metronome, in my opinion! It's not just about a number, each has a distinct feeling and influence on the music, and therefore *any* number between 40 and 208 doesn't work for me personally.

APPENDIX B

FULL TEXT OF *PETIT PAYS* IN KRIOLU

La na céu bo é um estrela
Ki catá brilha
Li na mar bô é um areia
Ki catá moja

Espaiote nesse mundo fora
Sô rotcha e mar
Terra pobre chei di amor
Tem morna tem coladera
Terra sabe chei di amor
Tem batuco tem funaná

Espaiote nesse mundo fora
Sô rotcha e mar
Terra pobre chei di amor
Tem morna tem coladera
Terra sabe chei di amor
Tem batuco tem funaná

Oi tonte sodade sodade sodade
Oi tonte sodade sodade sem fim
Oi tonte sodade sodade sodade
Oi tonte sodade sodade sem fim

La na céu bo é um estrela
Ki catá brilha
Li na mar bô é um areia
Ki catá moja

Espaiote nesse mundo fora
Sô rotcha e mar
Terra pobre chei di amor
Tem morna tem coladera
Terra sabe chei di amor
Tem batuco tem funaná
Espaiote nesse mundo fora
Sô rotcha e mar
Terra pobre chei di amor
Tem morna tem coladera
Terra sabe chei di amor
Tem batuco tem funaná

Petit pays je t'aime beaucoup
Petit petit je l'aime beaucoup
Petit pays je t'aime beaucoup
Petit petit je l'aime beaucoup⁷⁷

ENGLISH TRANSLATION

Little Country

There in the sky you are a star
Here everything shines
There in the sea you are a sandy seafloor
Here everything is wet
Watching this world outside
There's only rocky cliffs and sea

Poor country full of love
With Morna and Coladera songs
Wise country full of love
With drum circles and Funaná music

Oh so much homesickness
homesickness, homesickness
Oh so much homesickness
Homesickness without end

Little country I love you so much
Little one I love it so much⁷⁸

⁷⁷ "Petit Pays Lyrics," Lyrics.com, STANDS4 LLC, 2020, accessed February 7, 2020. <https://www.lyrics.com/lyric/3748463/Ces%C3%A1ria+C3%89vora>.

⁷⁸ "Petit Pays (English Translation)," accessed February 7, 2020, <https://lyricstranslate.com/en/petit-pays-little-country.html#songtranslation>.

APPENDIX C
IRB APPROVAL DOCUMENT

IRB #: IRB-20-14

Title: Charlotte Bray: Here Everything Shines, An Interview, Analysis and Performance Guide

Creation Date: 1-7-2020

End Date:

Status: **Approved**

Principal Investigator: MaryKaren Clardy

Review Board: UNT IRB Full Board

Sponsor:

Study History

Submission Type	Initial	Review Type	Exempt	Decision	Exempt
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Key Study Contacts

Member	MaryKaren Clardy	Role	Principal Investigator	Contact	MaryKaren.Clardy@unt.edu
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Member	Lana Kuscer	Role	Primary Contact	Contact	lanakuscer@my.unt.edu
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Member	Lana Kuscer	Role	Investigator	Contact	lanakuscer@my.unt.edu
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