

Handwritten mathematical symbols and characters arranged in a horizontal line, including various mathematical notations such as \int , ∂ , \circ , \cdot , \sum , \prod , ∞ , \forall , \exists , \mathbb{R} , \mathbb{C} , \mathbb{Z} , \mathbb{N} , \mathbb{Q} , \mathbb{P} , \mathbb{H} , \mathbb{O} , \mathbb{S} , \mathbb{K} , \mathbb{F} , \mathbb{A} , \mathbb{B} , \mathbb{C} , \mathbb{D} , \mathbb{E} , \mathbb{F} , \mathbb{G} , \mathbb{H} , \mathbb{I} , \mathbb{J} , \mathbb{K} , \mathbb{L} , \mathbb{M} , \mathbb{N} , \mathbb{O} , \mathbb{P} , \mathbb{Q} , \mathbb{R} , \mathbb{S} , \mathbb{T} , \mathbb{U} , \mathbb{V} , \mathbb{W} , \mathbb{X} , \mathbb{Y} , \mathbb{Z} , \mathbb{A} , \mathbb{B} , \mathbb{C} , \mathbb{D} , \mathbb{E} , \mathbb{F} , \mathbb{G} , \mathbb{H} , \mathbb{I} , \mathbb{J} , \mathbb{K} , \mathbb{L} , \mathbb{M} , \mathbb{N} , \mathbb{O} , \mathbb{P} , \mathbb{Q} , \mathbb{R} , \mathbb{S} , \mathbb{T} , \mathbb{U} , \mathbb{V} , \mathbb{W} , \mathbb{X} , \mathbb{Y} , \mathbb{Z} .

Adagio

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'I made music for eight whole years quite crazily, in other words, without making music. I transmitted feelings and impressions. The world, this maya, is endless, and I created illusions and disappointments... We know now that there is another, inner discipline. The inner element is the kurukshetra, the battlefield of our continuing struggle... And it was a great help to me to divorce myself from the sound and reach transcendence of sound.'

- Sergiu Celibidache

"Notes resound together at more than individual moments. This consonance also occurs... experienced as outside of time, ideally as a simultaneity of all the moments involved in it, when each moment of happening contains the relationship of all other moments."

- Cristoforo Scaramia, 'The End in the Beginning'

"Astronomer, physicist, mathematician, geologist, [Georg Christian] Lichtenberg was also a critic and satirist who entered lecture halls sideways, like Groucho Marx, face to audience. He had made his name as a pundit in 1778 ridiculing four volumes on physiognomy by the Swiss Protestant mystic, poet, and doctor's son Johann Kaspar Lavater, who looked to the shapes of faces for proof of dullness and genius, vice and virtue: the more deformed or ape-like the visage, the more debased the person... Years before Lavater's *Physiognomic Fragments*, Lichtenberg prided himself on discerning qualities of mind in facial expressions, but... [for] Lichtenberg, character was 'a very neatly constructed totality' always in motion, its expressions decided by the play of internal affect and external effect. 'The whole man must move together.'"

- Hillel Schwarz, *The Culture of the Copy*

Adagio, from the Italian *adagio*, 'at ease', is commonly 66-76 beats per minute.

Audio excerpt from Bruckner, *Symphony No. 7*, movement II: Adagio, Münchner Philharmoniker conducted by Sergiu Celibidache. First performed by Clint McCallum, Ian Power, Gabri Athayde, and Kathleen Gallagher, at 'Boundary Music for Bodies,' CPMC Theater, UCSD, May 18, 2009.

Tempo I.

10
:27
:50
1:10

serious, minimal — tenser unease — new concern — elevated — possible resolution — mouth slightly open — yearning — gaze focusing — mouth widen, curve — widen, set jaw — 1:10 — bolder — circular

1:17
1:33
1:54
2:16
2:37

forlorn — introspective palliated — wake slightly — (1, 2) sleep — (2) solo eyes narrow distant menace — grow — bolder — nostrils grow — (2, 3) narrow questioning — grow — lips stretch — single nostril — (1, 2, 3, 4) narrow — grow — nostrils twitch — lips stretch — narrow in decisive — disturbed

suspicion
alternation
lips widen

2:59
nostrils waver
unstable

other streams
continuous

shut eyes
smile/grimace
victorious rabbit

bruise

press

harder

3:19
squinch in
more victorious

surge

press

nostrils

wobble

wild

eyebrows stretch

3:40

4:02

eyes slam
wide open

mouth gradually to full jaw

serious contortions

falling parachute,
other force fields

contort

4:22

4:47

1) dolce sale

2,3) sleep

5:06

1,2) sleep

3,4) deep

solitary

5:36

1) wake profound

2,3) eyes swivel

5:58

6:09

summon force

exhausted

6:20
deep internal pain

eyes
nostrils

fade to neutral

6:42