

COLLAPSE

Timur and the Dime Museum

DATES: SEP 17—19 at 7:30pm

LOCATION: BAM Fisher (Fishman Space)

RUN TIME: 55mins (no intermission)

#COLLAPSE
#BAMNextWave

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COLLAPSE

A POST-ECOLOGICAL REQUIEM

MUSIC AND TEXT

Daniel Corral

VIDEO DESIGN & ENGINEERING

Jesse Gilbert

COSTUME DESIGN

Victor Wilde and Bohemian Society

LIGHTING DESIGN

Tony Shayne

AUDIO DESIGN & ENGINEERING

Jay Eigenmann

LIVE FILM CREATION

Sandra Powers

STAGE MANAGEMENT

Alyssa K. Howard

PERFORMED BY

Timur and the Dime Museum

PRODUCED BY

Beth Morrison Projects

CREATIVE PRODUCER

Beth Morrison

GENERAL MANAGER

Jecca Barry

ASSOCIATE PRODUCER

Noah Stern Weber

PRODUCTION & ADMINISTRATIVE ASSOCIATE

Rachel Karpf Reidy

GENERAL MANAGEMENT FELLOW

Dan Balkin

CAST

Lead Vocals—Timur

Keys, Samples, Vocals—Daniel Corral

Drums, Vocals—Andrew Lessman

Electric Guitar, Vocals—Matthew Setzer

Electric Bass, Vocals—David Tranchina

Additional production credit

Time-lapse sequence—Matthew Setzer

COLLAPSE was commissioned by and premiered at REDCAT (Los Angeles CA)

The development of *COLLAPSE* was supported in part by Elisha Wiesel with additional support from Richard Braun, Delora Donovan, Anne Harley, Marcia McHam, Ronnie Rubin, and Abby Sher.

Timur and the Dime Museum offers a special thanks to Beth Morrison and BMP staff, Mark Murphy and REDCAT, Guy Coolen and Operadagen Festival, Beth Boone and Miami Light Project, the Embassy of the Republic of Kazakhstan in DC and Ambassador Kairat Umarov, Consulate General of the Republic of Kazakhstan in NYC, PRO-TOTYPE Festival, David Rosenboom and California Institute of the Arts, Joe's Pub, HERE, Tracie May-Wagner, Victor Wilde and the Bohemian Society, Jesse Gilbert, Roberta Sklar, Sandra Powers, Nick Urata, Alina Simone, SuperKate, Arielle Castillo, Miranda Wright, Moby, Gloria Parker, Robert Gilder, Yuval Sharon and the Industry LA, Christopher Rountree and Wild Up, Chad Smith and LA Philharmonic, Grant W. Barnes, Erika Larsen, Jonathan Secor, Shana Nys Dambrot, John Harrison, Chris Nichols, Denis and Debbie Corral, SASSAS, Eileen Leech, Kristian Hoffman, Annette Blum, Ezrha Jean Black, Maxamoo, DeVotchKa, Kellie Smith, Permanent Mission of Kazakhstan to the UN, and Ambassador Kairat Abdrakhmanov.

COLLAPSE—A Post-Ecological Requiem

1. Introit: Ecophagy (Human consumption)
2. Kyrie: God Damn the Atlantic Salmon (Aquaculture)
3. Gradual: House of Moloch (Humanity's burnout)
4. Tract: Pacific Gyre (Garbage patch in the ocean)
5. Dies Irae (Nuclear disasters)
 - i. Demon Chora (Nuclear spill)
 - ii. Onkalo (Radioactivity)
 - iii. Yucca Flat Thistle Tea (The bomb)
6. Credo: Cobalt Blues (Fracking and Mining)
7. Lux Aeternae: Heat, Beat, and Treat (Global Warming)
8. Sanctus: Honeybee (Honeybee Colony Collapse syndrome)
9. Libera Me: Fertilize My Heart (Mississippi Dead Zone and the Baltic Sea Algae Bloom)
10. Agnus Dei: The Hour of the One and Only (Red Heifer, war, and the Rapture Conspiracy theory)
11. In Paradisum: Chora Adored (The coming ice age)

*The text for Demon Chora is taken from the "International Nuclear Event Scale," created by the International Atomic Energy Agency.

COMPOSER'S NOTE

COLLAPSE is a post-ecological requiem for the natural world which humanity has irreversibly scarred in its pursuit of progress. Based on a traditional requiem mass, each song reflects on past, current, and impending environmental disasters caused by our dysfunctional stewardship of this planet's resources.

Though there may be a politically and economically charged debate over the ramifications of each disaster, the events discussed throughout this work are all well documented historical events.

Some songs are darkly satirical, while others are more direct. The panoptic stylistic leaps and bounds of *COLLAPSE* may at first seem incongruous with the morose nature of a requiem, but their intention is to portray a richer, more complex relationship to mortality and the mortal limit to where we seem to be taking this planet. The libretto and staging of *COLLAPSE* continue to follow the purpose and ritual of a requiem, albeit a much wilder ride.

The character of Moloch is woven through *COLLAPSE*. This is the industrial Moloch of Ginsberg or Lang—a sort of symbolist, fascistic meta-being comprising and inspiring mankind's relentless progressive drive. On the surface one can identify an allegiance to or defiance of Moloch, but it is us—it is the city, it is everywhere you are.

In the end, what is it that is dying? Is it the planet? Is it the perceived ecological homeostasis that has nurtured us, and that we endow with such sentimentality? Is it us? *COLLAPSE* is a story of impermanence, including the impermanence of humanity's ecological hegemony on this spaceship earth. Everything blooms and withers, but it is not dying.

Who's Who

TIMUR AND THE DIME MUSEUM

Post-punk glam band Timur and the Dime Museum, described by the *LA Times* as “punk-operatic spectacle,” appeared on the prestigious ALOUD series and America’s Got Talent; opened for Tiger Lilies, the Red Paintings, Mucca Pazza, Prince Poppycock, Kristian Hoffman, and Ann Magnuson; and premiered operas *Zoophilic Follies* by Daniel Corral at Redcat Theater’s NOW festival and *Crescent City* by Anne LeBaron and the Industry LA. In 2013, it was featured in LA at the Redcat Theater Gala with Jack Black, Hammer Museum, MCLA’s DownStreet Festival, LA Krampus Festival, and Joe’s Pub in NYC. Led by the “stratospheric tenor” (*LA Times*) TIMUR, the band debuted in NYC as part of the 2013 Prototype Festival at HERE, and most recently, at Joe’s Pub. Continuing its collaboration with Beth Morrison Projects, the band premiered *COLLAPSE* by Daniel Corral at Redcat Theater, with performances at the Miami Light Project, Operadagen Rotterdam Festival, and the BAM 2015 Next Wave Festival. Future projects include *Point of Presence* by Daniel Corral, *Permanent Revolution* by TIMUR, and an LAX 2015 Festival performance of *Gulliver’s Travels* by Gregory Vajda, produced by Miranda Wright. On October 20, 2015, Timur

and the Dime Museum will release its recording of *COLLAPSE*, produced by Nick Urata of DeVotchKa.
timurandthedimemuseum.com

DANIEL CORRAL
Music and Text
Keys, Samples, Vocals

Daniel Corral is a composer and multi-instrumentalist born and raised in Eagle River, AK. His music is a rich collusion of styles, constantly blurring the boundaries between the familiar and the foreign, mirroring the diasporic evolution of cultural identity in the 21st-century. His unique voice finds outlet in puppet operas, accordion orchestras, handmade music boxes, electronic collages, site-specific installations, chamber music, and interdisciplinary collaborations. Corral’s music has gained great attention in Los Angeles, being commissioned and presented by venues such as REDCAT, the Hammer Museum, MOCA, USC’s Thornton School of Music, CSU-Northridge Mike Curb College of Arts, the Pianospheres Series, and the Santa Monica GLOW Festival. He writes, arranges, and performs with numerous music groups, including Timur and the Dime Museum, Free Reed Conspiracy, and Tears of the Moosechaser. Corral received his MFA from CalArts, where he studied with James Tenney, Anne LeBaron, and Morton Subotnick.
spinalfrog.com

ANDREW LESSMAN
Drums, Vocals

Andrew Lessman is an LA-based drummer and composer. Since graduating from CalArts in 2009, he

has toured extensively throughout Europe and North America, establishing himself as a rhythmic force with a wide range of artists spanning indie rock (The Wedding Present, Incan Abraham, Sanglorians); to singer-songwriters (Simone White, Matt Kivel, Dorian Wood), progressive jazz (Vinny Golia Sextet, Alexander Noice Sextet), and Timur and the Dime Museum. Keep an eye out for his new psychedelic power trio, the Andrew Lessman Trio. andrewondrums.com

MATTHEW SETZER
Electric Guitar, Vocals
Time-Lapse Sequence

Matthew Setzer is a musician-music technologist living in Los Angeles. Guitarist for Skinny Puppy and London After Midnight, his roots are deep in the gothic industrial scene. Venturing outside those bounds he is co-producer and musician for world electronic project INDRADEVI. A founding member for Timur and the Dime Museum on guitar, it's been several wonderful years of breaking boundaries. While studying experimental sound at CalArts, Setzer developed an interactive microphone and a musical EEG biofeedback system. Active in the flesh hook suspension community, he has blended interactive music technology with ritual performance art, notably with Constructs of Ritual Evolution (CoRE) and Aesthetic Meat Front (AMF). Both groups utilized an array of sensors/biofeedback and experimental live music. Setzer helped facilitate the only live flesh hook suspension aired on US network television—Jane's Addiction on the Jimmy Kimmel

Show. Whether on tour or producing music at his studio (Wonderland Recording Studio LLC), Setzer often reminisces of growing up in Montana. matthewsetzer.com

TIMUR
Lead Vocals

Timur, “the extravagantly transgressive tenor” (*LA Times*), has made solo appearances with LA Philharmonic, Bang on a Can All-Stars, Opera Boston, Long Beach Opera, Santa Cecilia Academy, Sarasota Opera, Budapest Palace of the Arts, Rosanna Gamson/World Wide, The Industry LA, and the band DeVotchKa, among many others. Timur has worked with many composers, including Thomas Adès, Evan Ziporyn, Silvano Bussotti, David R. Little, Mohammed Fairouz, Anne LeBaron, the late Gian-Carlo Menotti, Matt Marks, Peter Eötvös, Nick Urata, Ricky Ian Gordon, Tobias Picker, and Anthony Davis. His eclectic glam-rock band, Timur and the Dime Museum, described by NPR’s *Here & Now* as “post-punk screaming opera,” has appeared on America’s Got Talent, collaborated with the Klaus Nomi’s songwriter Kristian Hoffman, and started a long-term collaboration with Beth Morrison Projects. Timur premiered *Silent Steppe Cantata* by Anne LeBaron, a large-scale composition about Kazakhstan, and also the subject of the documentary *The Nomad’s Song*. His voice is featured on the film soundtrack of *Ruby Sparks*, and on a variety of recordings, released by Naxos USA, Milan Records, Deutsche Grammophon, and ANTI-. He is a faculty member of the Herb Alpert School of Music

at the California Institute of the Arts.
theoperaoftimur.com

DAVID TRANCHINA

Electric Bass, Vocals

David Tranchina, bassist, teacher, and composer, is a well-known musician on the Los Angeles scene. As a classical bassist, he is known for his big warm sound, solid groove, and inventive melodic solos. His compositions range from jazz to experimental and avant-garde. Originally from Forestville, CA, he began studies with classical bass virtuoso Barry Green at UC Santa Cruz where he earned his bachelor's degree in music. He moved to Los Angeles to attend CalArts, where he studied with Charlie Haden and Darek Oles, and received his master's degree in jazz performance in 2008. Tranchina has performed with Bennie Maupin, Gary Fukushima, Matt Otto, Nate Wood, Gonzalo Bergara, Lorca Hart, Walter Smith III, Bobby Watson, Mike Barone, Butch Morris, William Winant, Smith Dobson, Vinny Golia, Larry Koonse, and Joe LaBarbara. Tranchina has played some of the top jazz venues in Los Angeles, including the Jazz Bakery, Catalina, Vibrato, the Temple Bar, 2nd Street Jazz, Cafe Metropolis, the Mint, and REDCAT. davidtranchina.com

JAY EIGENMANN

Audio Design and Engineering

Jay Eigenmann is an audio engineer and tour/production manager based in New York City. Splitting his time between home and the road, Eigenmann has recently toured with Neutral Milk Hotel, Sō Percussion, Lee

Rinaldo and The Dust, AlunaGeorge, Betty Who, Toe, and Simian Mobile Disco. In NYC, he has engineered for numerous festivals including Prototype, Fesus, and Look & Listen, head engineered for Ecstatic Music and New York Guitar festivals, and has been a house engineer at (Le) Poisson Rouge since 2011. In addition to touring, he is currently collaborating on new material with clarinetist David Krakauer and pianist Kathleen Tagg and a new interdisciplinary piece with composer Jason Treuting, visual artist Suzanne Bocanegra, and choreographer Susan Marshall. You can find him on instagram @jayeigenmann.

JESSE GILBERT

Video Design and Engineering

Jesse Gilbert is an interdisciplinary artist working at the intersection of visual art, sound, and software design, creating flexible frameworks that are activated in live performance, via network interaction, or in installation settings. Since 2010, he has primarily developed and performed with his software SpectralGL, an interactive listening instrument that generates real-time visual landscapes in response to sound. Building on his work as a composer, sound designer, and lifelong technologist, Gilbert's creative output probes the phenomenological nature of listening itself through a practice centering on improvisation and collaborative dialogue. His work has been presented widely across the Americas, Europe, and Asia and has received support from the NEA, Creative Capital, the Jerome Foundation, and others. Gilbert is currently the chair of the

media technology department at Woodbury University in Los Angeles, and has taught interactive software design at both CalArts and UC San Diego.

SANDRA POWERS

Live Camera and Content Creation

Films by Sandra Powers, described by *Seoul Today* as “rejecting logic of signification yet penetrating very deeply into the tragic story of humanity,” have been screened and featured at different festivals, galleries, and museums in France, Germany, the Netherlands, England, South Korea, the US, and Kazakhstan. Praised by *Vortex Reader Magazine* as “the primary point of conceptual power,” her critically acclaimed film *Autumn* received the Audience Choice Award at the CINTax Film Forum (CA, 2008), and the National Endowment for the Humanities featured it at a conference on Russian modernism. She created and directed music videos for Timur and the Dime Museum, Noah and the Megafauna, FIM, the Bad Fathers, the Nexus, Kristian Hoffman, and many others. Powers is a graduate of CalArts and currently works at Nickelodeon.

TONY SHAYNE

Lighting Design

Tony Shayne is the production manager at ODC in San Francisco and founder of Theory & Practice Consulting. Shayne received his BFA at University of Southern California and his MFA in lighting and scenic design at UC Davis. He has worked on national and international dance productions and tours, including

Rosanna Gamson, Sheethal Gandhi, and LA Contemporary Dance Company. His film and television credits include animation lighting for *Family Guy* (Fox) and the Christmas special *Holidaze* (ABC). He has served as the lighting intern and assistant at the San Francisco Opera, San Francisco Ballet, Houston Ballet, and Los Angeles Opera, and was formerly the ATD for REDCAT in Los Angeles.

VICTOR WILDE

Costume Design

Victor Wilde founded the fashion and lifestyle label the Bohemian Society in downtown LA in 2003, where he continues to live, work, and produce his signature brand of postpunk couture. An emerging staple of international progressive fashion, Wilde’s designs and custom pieces can be seen from Tokyo Fashion Week to MTV to the avantgarde stage. With a background in visual and performance art, Wilde approaches fashion as an artistic undertaking, pursuing a combination of mixed-media design and handwrought craft, incorporating elements of painting, text, and sculptural assemblage into his clothing designs. Wilde sees fashion as the ultimate forum for a literally and metaphorically collaborative, interactive art form. He wants his clothing to make people feel the way art should—smart, emotional, and kindred to something external; reflecting something hidden and essential; beautiful and dark; and enduring, but of its time.

BETH MORRISON PROJECTS

Founded in 2006, Beth Morrison Projects encourages risk-taking, creating a structure for developing new work that is unique to each artist, which gives them the time and space to experiment and push boundaries. Noted as a composers' producer, "Beth Morrison, of Beth Morrison Projects, has been gathering strength for several years, producing some of the most exciting music-theatre projects in the city" (*The New Yorker*). To date, the company has commissioned, developed, and produced more than 40 premiere opera and music-theater works that have been performed around the globe. *The New York Times* recently said, "The production of new [opera] works in the city still falls mostly to the tireless Beth Morrison and her Beth Morrison Projects..." *The Wall Street Journal* wrote, "Ms. Morrison may be immortalized one day as a 21st-century Diaghilev, known for her ability to assemble memorable collaborations among artists." Current and upcoming projects include works by:

COMPOSERS: Darcy James Argue, Mohammed Fairouz, Du Yun, Ted Hearne, David Lang, David T. Little, Zhou Long, Keeril Makan, Missy Mazzoli, Paola Prestini, Kamala Sankaram, Scott Wheeler, and more.

DIRECTORS: Julian Crouch, James Darrah, Rachel Dickstein, Daniel Fish, Gia Forakis, Bob McGrath, Yuval Sharon, and Robert Woodruff.

Projects have been performed in American and international venues, including BAM, The Kitchen, Performance Space 122, Lincoln Center, Walker Art Center, the Barbican, Holland Festival, Operadagen Festival, Beijing Music Festival, New York Musical Theater Festival, and more.

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COLLAPSE

LIBRETTO TEXT BY
DANIEL CORRAL

1. INTROIT: Ecophagy

Oh dearest family
I've spoiled all that you gave me
And it's all I had
And all I need
Is you

Oh glorious surplus
We've ravaged all that you offered us
Now we're ravaged too,
But trying to
Move on

Dark as the sunlight shining
Cold as the earth's core burning
We're trying and trying and trying to
unlearn this
But it's graveyard shifts and then up at
the earliest mornings

2. KYRIE: God Damn the Atlantic Salmon

God damn the Atlantic Salmon
God damn the poison farms
Killed off our precious rivers
Know you never meant to do no harm

Don't eat the Atlantic Salmon
Don't feed the poison farms
Killed off their anemic cousins
Know you never meant to do no harm

Know you never meant to do no harm

God damn the Atlantic Salmon
God damn the poison farms
Killed off our precious rivers
Know you never meant to do no harm

3. GRADUAL: House of Moloch

Born in the house of Moloch, baby
When you grown up you're never going
to sleep
Electric lights burn out your eyes
You die right there on your feet

Oh, in the house of Moloch, baby

And all I want and all I need is you
And all I have and all I need is you

Born in the house of Moloch

No one will remember and no one will
care
If you were ever even really there
You see no, speak no, hear no evil
You sleep like a baby and you mind the
steeple

Oh, in the house of Moloch, baby

And all I want and all I need is you
And all I have and all I need is you

Born in the house of Moloch

4. TRACT: Pacific Gyre

It's a beautiful day
And I think I'm going to stay
On a Pacific Gyre holiday

Bags and bottles float by
And catch the gleam in your eye
And the whole neuston seems to say

Oooooo...
It is not dying
Life will find a way
The new ecology
On a Pacific Gyre Holiday

Out on Midway Atoll
The plastic caps and baubles
Keep the albatross bellies full

See those birds can't fly
But they're still going to try
You can watch knowing they're going
to die

And an albatross
Seems so obvious
A symbol for what we have lost

Oooooo...
It is not dying
Life will find a way
The new ecology
On a Pacific Gyre Holiday

Coral bleached like teeth
Down in the deep green sea,
It's the remains of you and me
on a Pacific Gyre holiday

5. DIES IRAE (part 1): Demon Chora

Text taken from the International Atomic Energy Agency's International Nuclear Event Scale.

Level 0: Deviation
No Safety Significance

Level 1: Anomaly
Overexposure of a member of the public in excess of statutory annual limits. Minor problems with safety components with significant defense-in-depth remaining.
Low activity lost or stolen radioactive source, device or transport package.

Level 2: Incident
Exposure of a member of the public in

excess of 10 millisieverts.
Exposure of a worker in excess of the statutory annual limits.

Level 3: Serious Incident
Exposure in excess of 10 times the statutory annual limit for workers. Non-lethal deterministic health effect (e.g., burns) from radiation.

Level 4: People and Environment
Minor release of radioactive material unlikely to result in implementation of planned countermeasures other than local food controls.
At least one death from radiation.

Level 5: Accident with Wider Consequences
Limited release of radioactive material likely to require implementation of some planned countermeasures.
Several deaths from radiation.

LEVEL 6: Serious Accident
Significant release of radioactive material likely to require implementation of planned countermeasures.

Level 7: Major Accident
Major release of radioactive material with widespread health and environmental effects requiring implementation of planned and extended countermeasures.

5. DIES IRAE (part 2): Onkalo

It's in the water
It's in the air
It's in the soil
It's in your bones

Radioactivity
Touches everything.

It's everywhere you are now

Onkalo
Save our souls
For now
We don't care how

Alpha, beta, gamma
Wide awake in this half-life
Drifting towards delta
Forgotten in time

Radioactivity
Will outlive you and me

Entombed in salt mines
Turned into glass
Diluted in the ocean
Buried in the past

It is not dying.

Radioactivity
Touches everything.

It's everywhere you are now

5. DIES IRAE (part 3): Yucca Flat Thistle Tea

We've got the the bomb,
ba-bomb, ba-bomb!
We've got the bomb!

6. CREDO: Cobalt Blues

Relax
We're only fracturing this stone
The aquifer's water's turned
To poison on its own
Be in good health
As we're poisoning the well
Luxuriate
In the perfumed chemical smell

Cobalt blues
On the phone to you
Congo calling
How do you do?

Tonight
The coal we found inside
The mountaintops
That we've blown off
Will fuel your firelight

So behave
And keep digging that grave
Without me
You wouldn't even
Have a soul to save

Cobalt blues
On the phone to you
Congo calling
Still trying to get through

Cobalt blues
On the phone to you
Congo calling
How do you do?

7. LUX AETERNAE: Heat, Beat, and Treat

Breathe in deep
This CO2
Goes out from me
Out to you
Heat, Beat, and Treat
This is not happening

You don't even know what to say
On tsunamis and earthquakes
Drought and floods and Hurricanes
All of these things can be explained

Holocene Maximum!
We're not to blame
For what's to come

(Go back to sleep)

This is not happening
In the house of Moloch

Little by little you won't even notice
The acidified seas and the permafrost
warming
We're trying and trying to unlearn this
But it's graveyard shifts and then up at
the earliest mornings

Heat, Beat, and Treat
This is not happening

You don't even feel the heat.
You keep on and on and on and on...
Until you die right there on your feet

This is not happening
In the house of Moloch

So breathe in deep
This CO₂
Goes out from me
It's all for you

8. SANCTUS: Honeybee

Tonight we dance long distance
Even if all history is against us
The queen is dead forever after
Prepare yourself for the next big world
disaster
Because it's coming on

Honeybee, come home
You fled these flowers in the gloaming
I never meant to hurt you
So, honeybee, come home

GMO in ecstasy and not a stitch to
wear
All pistil and stamen but not a bird or
bee to share

So beekeeper, beekeeper
Find me a hive
All this corn and soy
We'll never survive

Without your debonair aplomb
So, honeybee, come home

And we will
Round Up the monoculture
Round Up the extorted farms
Round Up the Gujarati BT Cotton
Farmers gone

Round Up the poisoned water
Round Up the GMO's
Round Up the proprietary sterile seeds
we try to sow

And drop them in a dustbowl,
A melting pot of honeycomb
I never meant to hurt you
So, honeybee, come home

There is poison in the flowers
Saboteurs inside the hive
The honey's turned against us
If you want to survive
You'd better run

We will
Round Up the monoculture

You are a goddess of the pharaohs
As you stroll from comb to comb.
I never meant to hurt you
So, honeybee, come home

9. LIBERA ME: Fertilize My Heart

BALTIC SEA ALGAE BLOOM:
Fertilize my heart
Oxidize the dark parts

Tear the world apart
With you so far away
MISSISSIPPI DEAD ZONE:
You are a landlocked dream
Blue and green
In the Baltic Sea
Two of a kind, you and me

BOTH:
Hypoxia

BALTIC SEA ALGAE BLOOM:
Nutrients saturate
Eutrophicate
Aiming to suffocate
Without you in my arms

BOTH:
Hypoxia

As the world gets warmer
Our love grows stronger
The poisoned waters
Rising to bring us together

BOTH:
Hypoxia
Fertilize my heart

10. AGNUS DEI: The Hour of the One and Only

You shine like a star
The orange light illuminates the sky
from afar
See it shining bright like a nuclear war
There is only one way to make it
through the night
Pass through the one and only

This one's for the one and only love
It's the hour of the one and only
See the fire falling from the sky
It burns for the one and only

Alone in the cold
Abandoned by the light of belief and
control
You cry for the fire that vanished into
the smoke
That follows you everywhere you go:
The ghost of the one and only

This one's for the one and only love
It's the hour of the one and only
See the fire falling from the sky
It burns for the one and only

It's the hour of the One and Only
See the angels tumbling down from
grace
They fall for the one and only

And all I want and all I need is you
And all I have and all I need is you

This one's for the one and only love
It's the hour of the one and only
See the fire falling from the sky
It burns for the one and only

It's the hour of the One and Only
See the angels tumbling down from
grace
They fall for the one and only

11. IN PARADISUM: Chora, Adore

Sheets of ice under endless night
But don't think twice, it's all right

You and me,
We're already gone
And life goes on and on and on and on
It is not dying

The chora, adored by the sunlight
shining
No symbols or signs or labyrinthfour
unwinding

The semiotic stars aligning,
The chora, adored without ending
All language disowned as the silence
grows
Like rolling stones under glacial flows

Clean and cold
Steady and quiet
Old as time
It is not dying

The chora, adored in the earth core
burning
No signals, or signs, or four-minute
warning
The semiotic stars keep on burning
The chora, adored, has finally un-
learned us

And all I want
And all I need
Is you

And all I have
And all I need
Is you





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