

The instrumentation listing is important: piano and violin **with** string orchestra, where the solo violin and the piano also represent Telemakhos and Odysseus.

1. **Opening: Athena's "web"**—the only use of a 12-tone row in the work; the piano begins, leading into an overlay of strings: Athena pushing Telemakhos (solo violin) onto a hero's path. It starts on C (the lowest and most resonant note on the cello), a minor second higher than the original row (starting on B), which finally occurs at m. 79, which also ends the work, starting on m. 173 (a kind of ½-step cadence for the work overall). Effortless and delicate, but solid. No dramatic articulation. All string instruments are Athena—an omnipresent unfolding. The piano moves with and sometimes against the web: a short wisp of notes in m. 8—a version of the web in 64th notes—and then with more assertive chordal gestures in m. 15. The weaving of the web dictates the narrative, the drama, the framework: Athena pulling Telemakhos out of his daydreams and anger, setting him on a hero's path of action.

2. **Requiem for Father** begins on m. 21. In m. 26, the piano's quick 32nd notes represent the "Ghost" of Father – a hint of Odysseus – an inward pulling.

3. **Daydreaming & Anger.** Telemakhos (solo violin), in anger, leads a brief reprise of the Requiem starting at m. 37, and begins his journey. In mm. 46-48, there is a brief, running duet between solo violin and the piano, a foreshadowing of what's to come. The D → E at m. 52 signals Telemakhos's reaching, searching. A brief return to the Requiem at m. 63. The reaching, especially in Vn. I, continues in mm. 77-78, returning briefly to Athena's web beginning for the first time on B (the original row). The piano disappears at the end of m. 97, and solo violin, alone at first in mm. 98-99, is joined and supported by the rest of the strings at M. 100. A brief return again to the Requiem at m. 104, where Telemakhos's passionate search begins, growing into poignancy and then powerful rage, setting the stage for the recognition and reunion between father and son to come.

4. **Recognition & Reunion.** The piano returns at m. 133, and a tender, Gershwin-esque theme (the very first idea I had in 1987 for a work in memory of my father)—at first a duo between the piano and solo violin—reunites and intertwines father and son (and looks back to my childhood hero). A poignant longing, at first ever-so quiet. The other strings return at m. 141. The color of intermingling is heightened. At m. 145, the heroic nature of Odysseus is finally revealed, at first culminating in m. 152, followed by a tender duet in mm. 153-159. But again, a gathering of all the instruments, beginning in m. 160 and hinting at the Requiem where there is now no loss to mourn, grows until all of the heroics and all of the grief subside at the end of m. 171.

5. **Coda:** Only a four-measure duet between father and son remains, ending with a strand of Athena's web in its original version starting on B.

Framework: Inevitability of the power of the gods – Athena's web. Myth and my search for father come together. Starting as though frozen, a tableau made up of loss and anger, the work evolves into a deeply felt and emotionally alive world.

Different languages used to describe the same phenomenon—serial (Athena's web only), tonal, chromatic.