Tom Armitage

Dear Cyrnus,

2019

For Two Flutes and Piano

Dear Cyrnus,

by Tom Armitage

Duration c. 6-7'

Cyrnus was the erômenos of Theognis of Megara, an influential Greek lyric poet in the sixth century BC. We know very little of Cyrnus, sometimes referred to as Kyrnos or Kurnos, other than he was the son of Polypas. What we know comes from Theognis' writings of their pederastic relationship.

The elegies of Theognis present him as a complex character, an exponent of traditional Greek morality and a tormented man who found much joy and despair in his love for Cyrnus. He was described by Isocrates as among "the best advisers for human life" and his work, although sometimes considered self-contradictory, was the fruit of a lifetime of experience and wisdom. The Theognid collection is so vast that it is suggested that Theognis, as an individual, may not have existed at all, and in fact the collection was a collaborative composition by many writers over an extensive period of time. The attribution of their feelings towards Cyrnus could, in fact, be an expression of love toward any hypothetical young male.

This is what attracted me most to the elegiac verses of Theognis addressed to Cyrnus. The mystery of its authorship and the accessibility of self-identification that we may all experience as Theognis or Cyrnus.

Not all of Theognis' writings to Cyrnus are amatory, but of those that are, his writings display his anxiety, his cynicism, his self-awareness of his mortality, his suspicions regarding Cyrnus' promiscuity - especially with men that Theognis considers to be less worthy - but most of all, his endless and unshakeable devotion to the young man. I have taken three elegies as inspiration for *Dear Cyrnus,:*

Boy, since the goddess Cypris gave you a lusty
Grace, and your beauty's every boy's concern,
Listen to these words and for my sake take them to heart
Knowing how hard it is for a man to bear desire.

- - -

My heart's in pain because of my love of you,
For I can't either hate or love,
Knowing it's hard when a man's your friend
To hate him, and hard to love him if he doesn't want.

- - -

Knowing in your heart that the flower of lovely youth
Is briefer than a footrace, loosen my chain.
For even you, mightiest of boys, may some day be compelled
And meet the hard work of the Love Goddess,
Even as I do now with you. Beware!
A boy's wickedness may one day conquer you.

(Translated by Peter Bing & Rip Cohen, Games of Venus, pp. 94-109. © 1991 by Routledge, Chapman and Hall, Inc.)

The verses express much admiration for Cyrnus' beauty, paired with Theognis' regret that age has withered his own appearance. The demonstrable strength of his affection towards Cyrnus results in him stifling his desire to love him and his incapability to hate him for not returning his love. And in the final verse, whilst pleading with Cyrnus for pity and possibly gratification, he scorns him and reminds him that one day he will also grow old and will not be as attractive as other boys anymore. He chastises him for either being so beautiful or for using his beauty to inflict emotional torture.

The following music is at times fragmentary, as are the texts from which it was inspired. I present Cyrnus' youthful beauty in the opening bars of this piece. A 6/8 metre providing a playful, boyish lilt; mid to high register chords hinting at his adolescence; a bright major tonality and arching melodies expressing the beauty of clear lines in Greek art; additional harmony notes to add colour and to suggest charming imperfections, such as a freckles or perhaps a beauty spot; and a series of unrelated block chords and cubic structures suggesting an angled bone structure, such as high cheekbones or a strong jawline.

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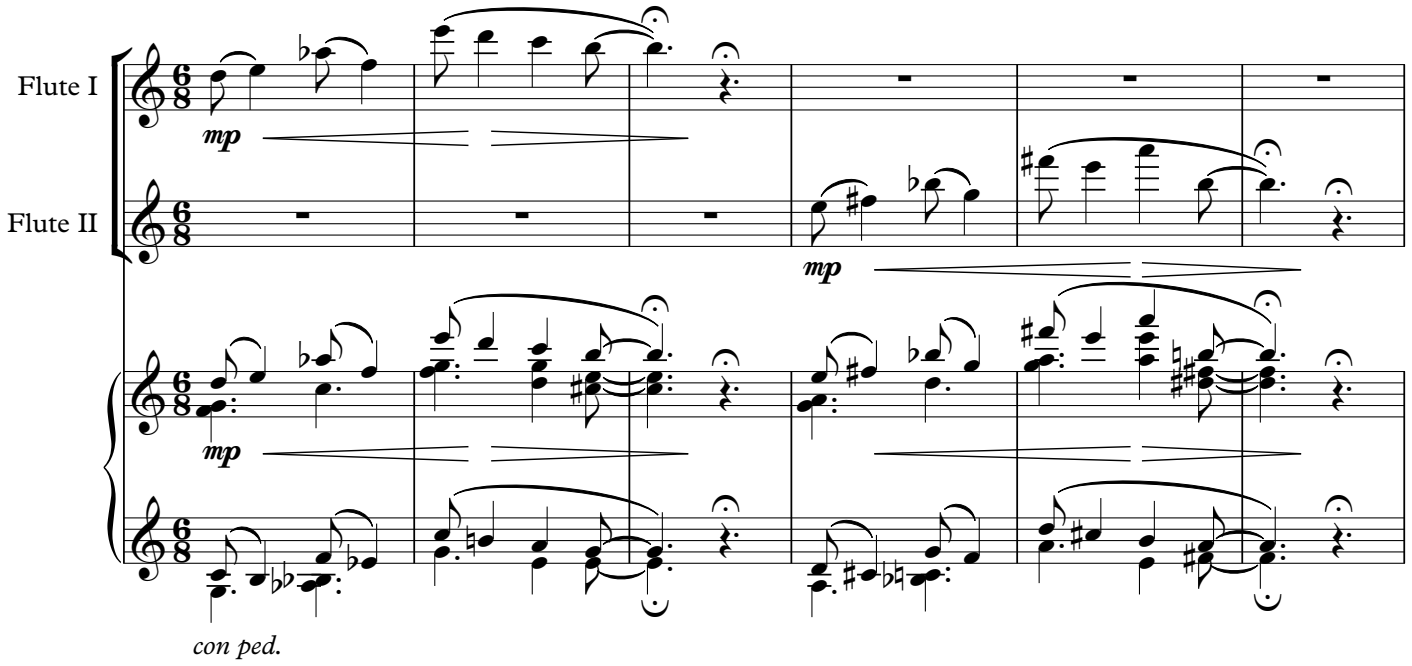
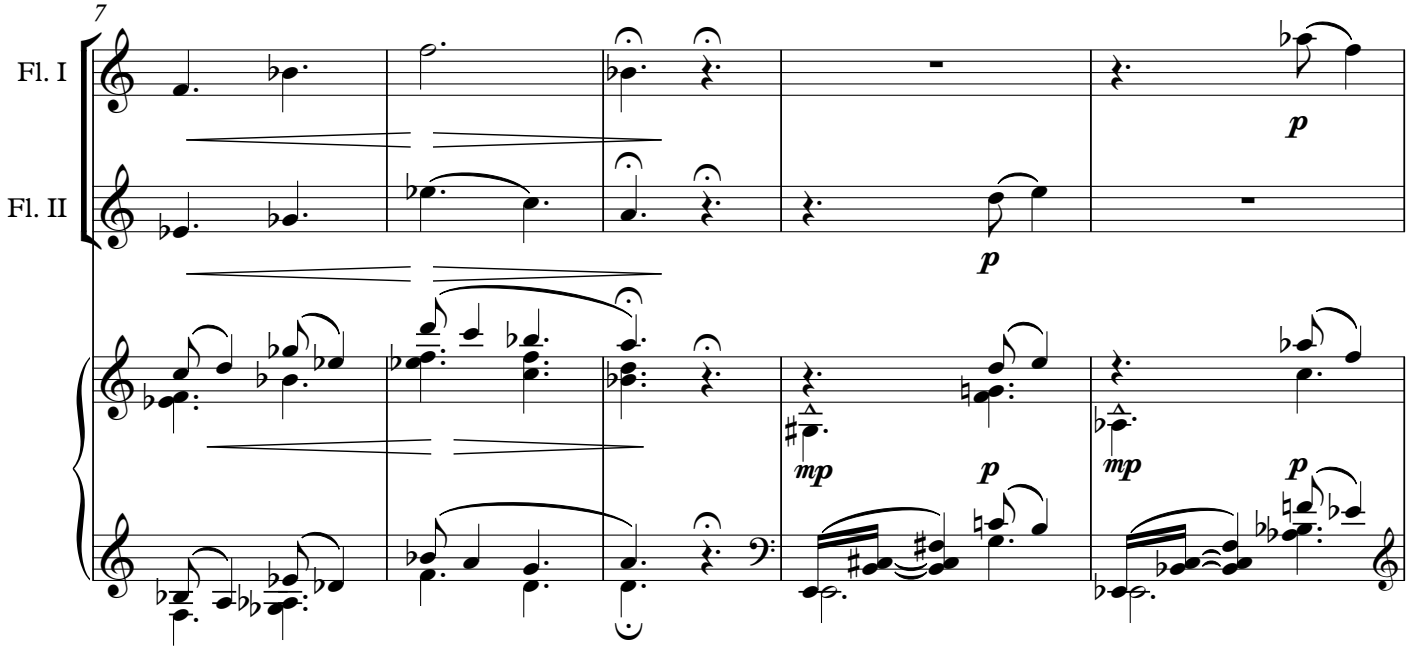
Dear Cyrnus,

I.

Tom Armitage
February 2019

Bright and Graceful (♪=80)





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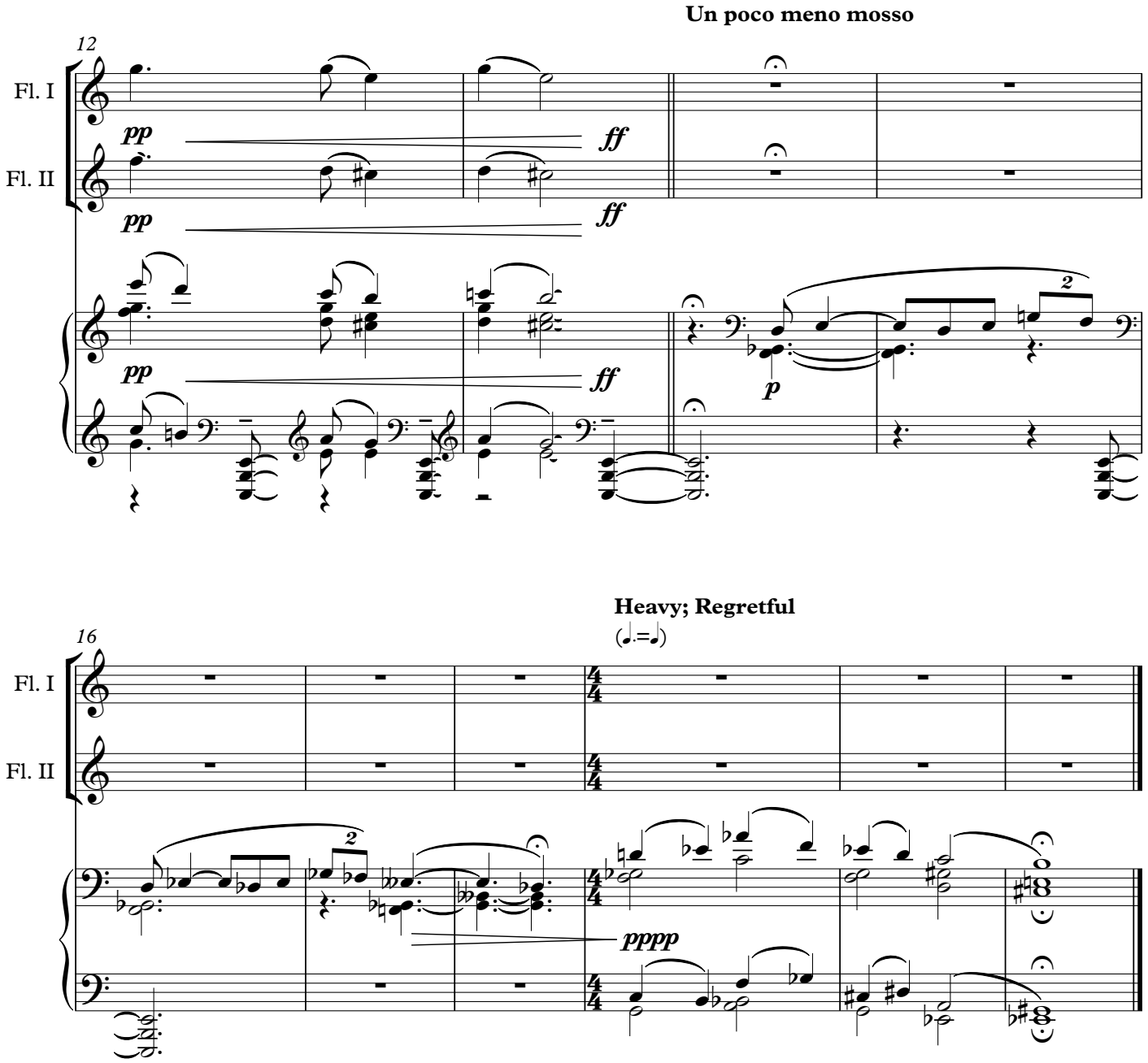
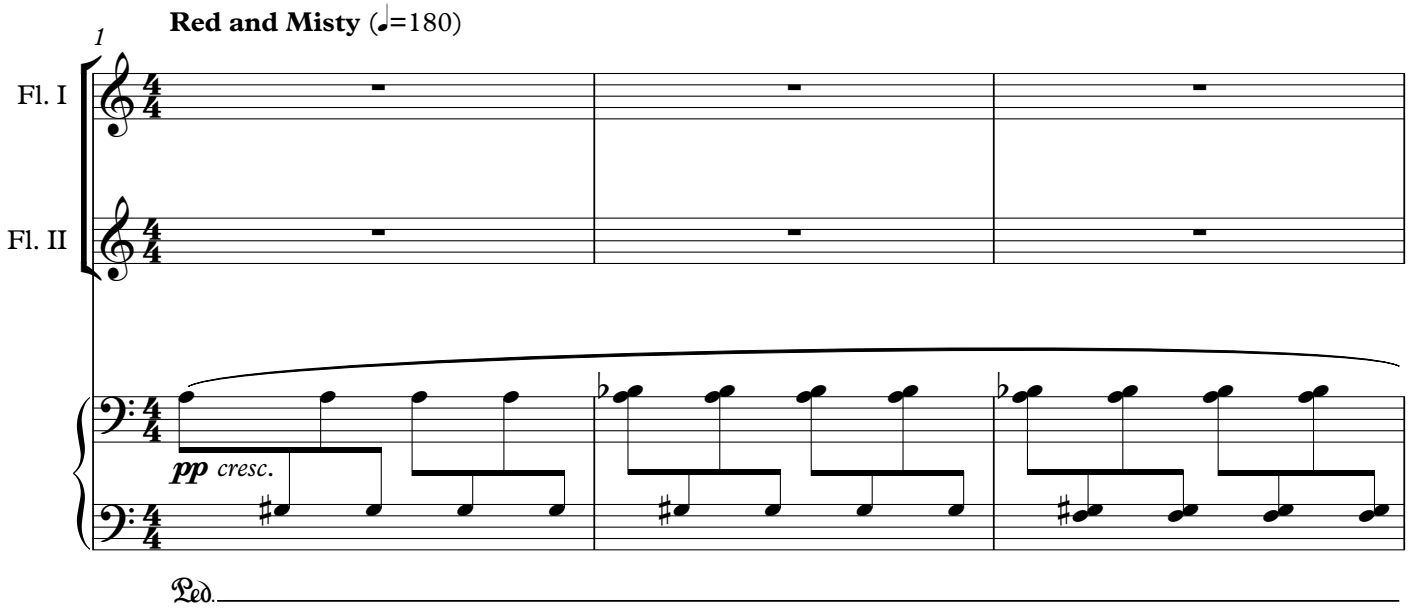
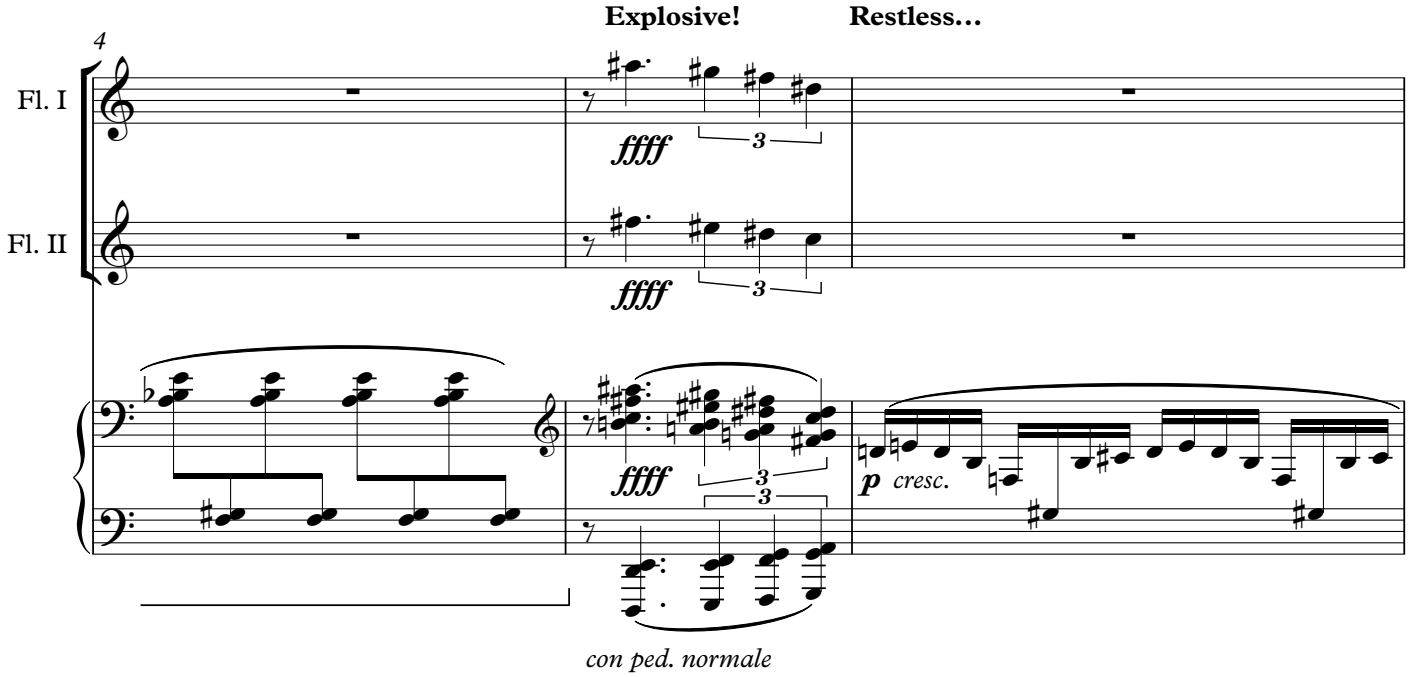
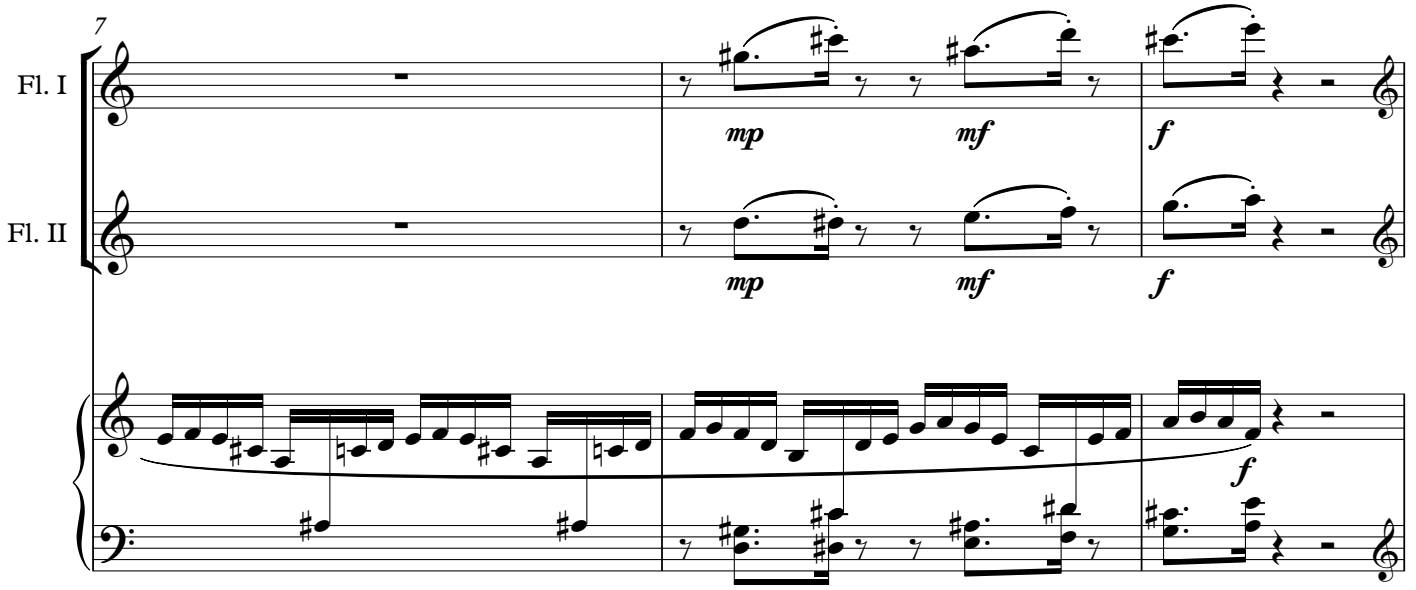
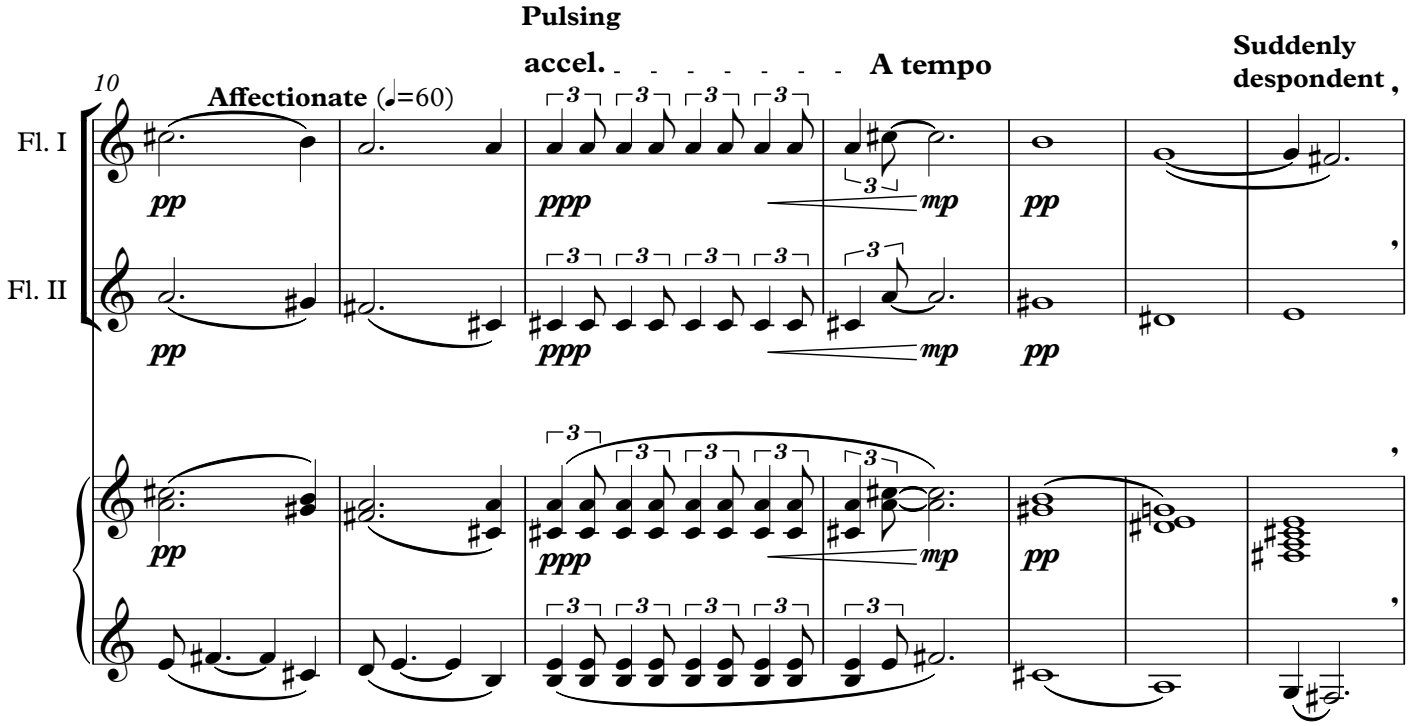

Un poco meno mosso
12
Fl. I
Fl. II
pp
ff
pp
ff
pp
ff
2
p
Heavy; Regretful
(♩.=♩)
16
Fl. I
Fl. II
2
pppp

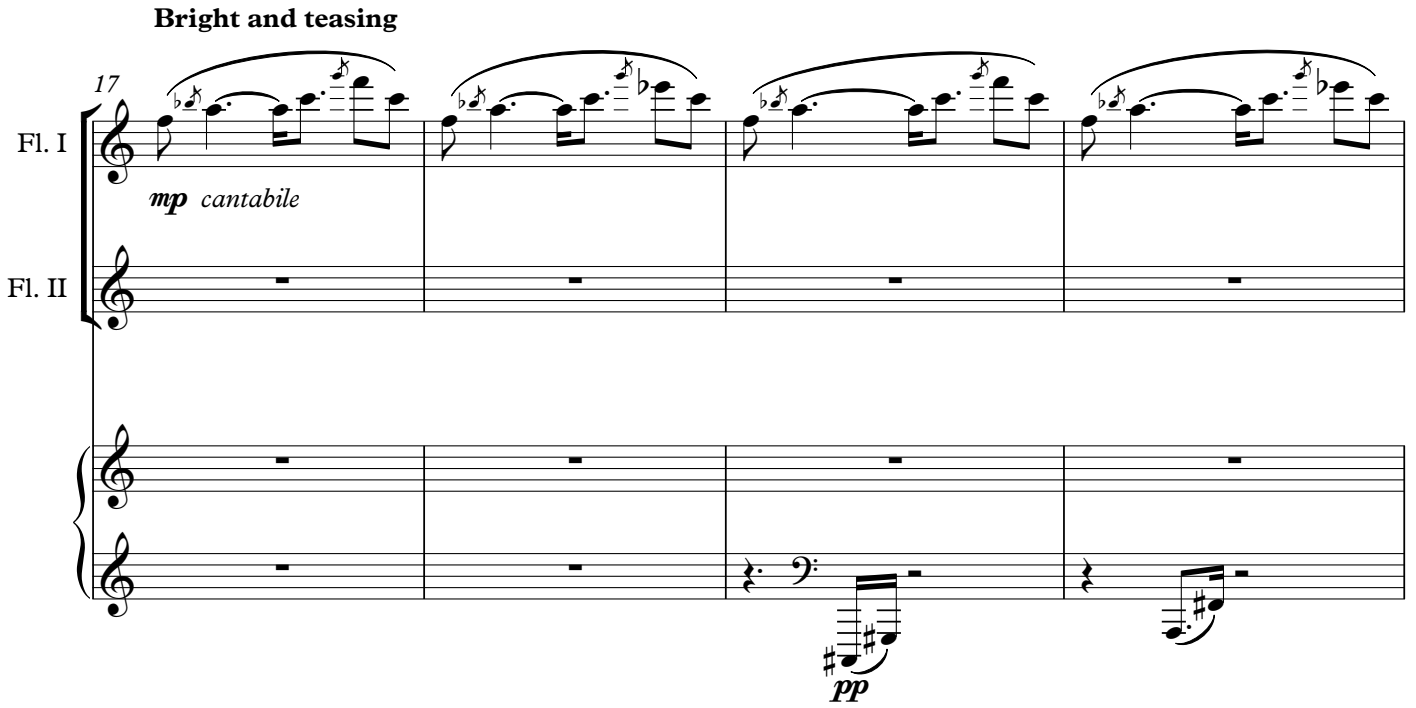
II.

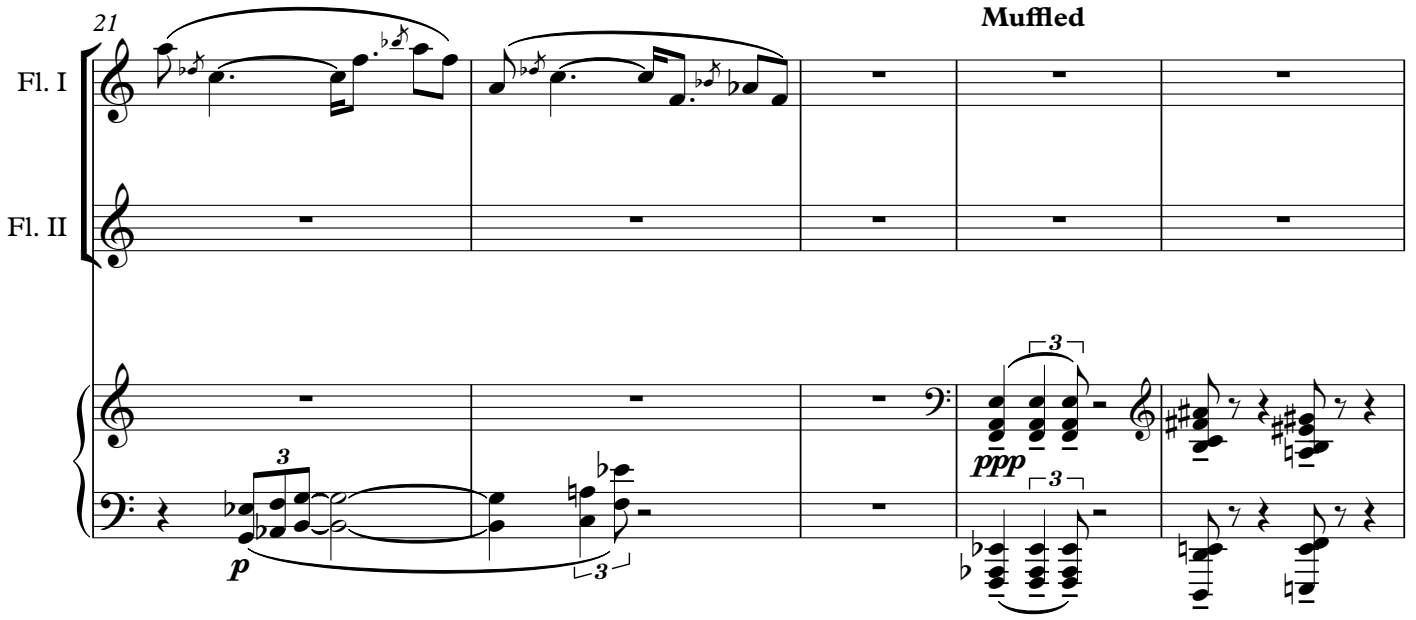

Red and Misty (♩=180)
1
Fl. I
Fl. II
pp cresc.
Ped.

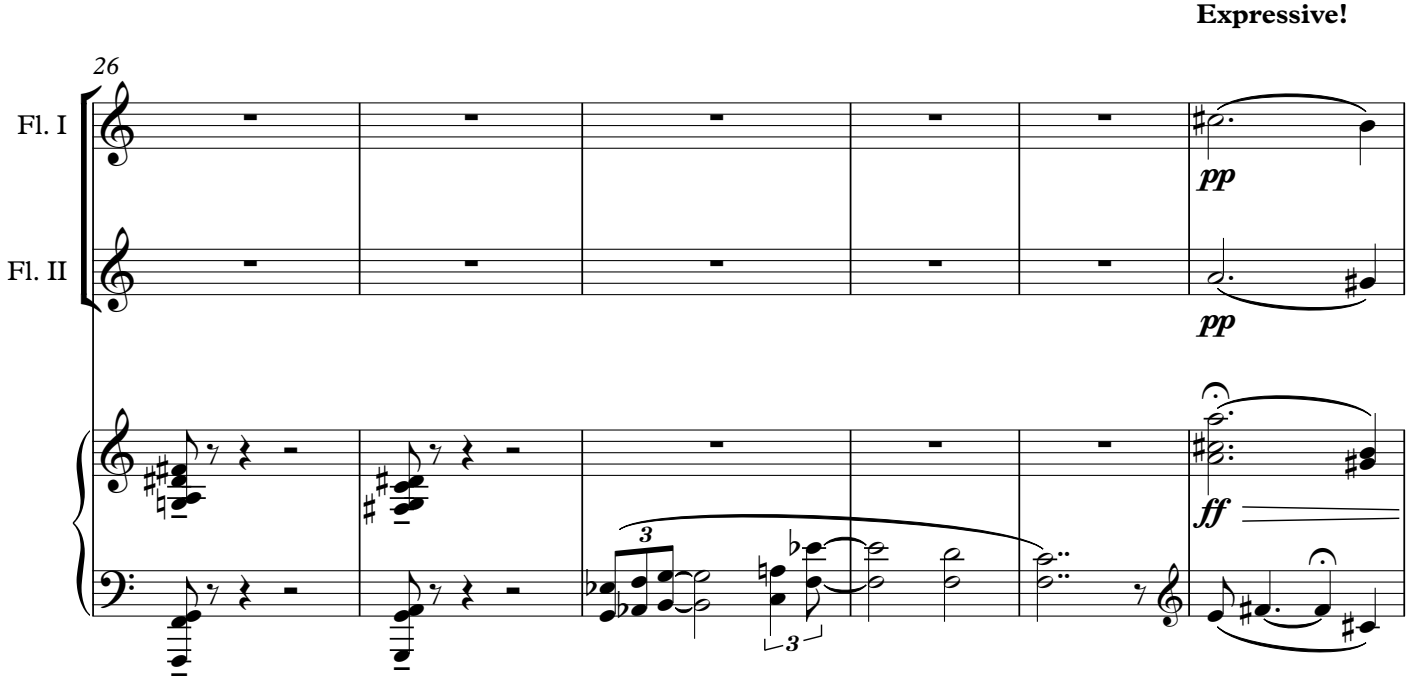

Explosive!
Restless…
4
Fl. I
Fl. II
ffff
3
ffff
3
ffff
3
3
p cresc.
con ped. normale

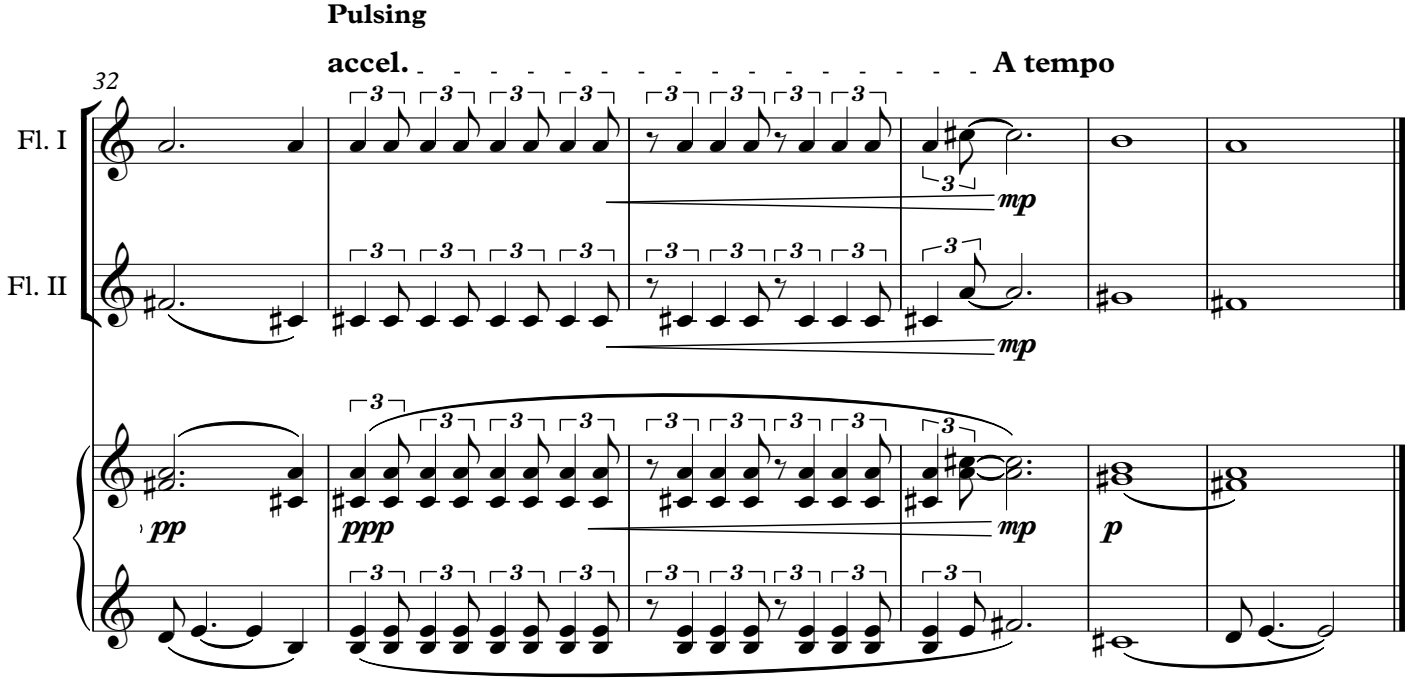

7
Fl. I
Fl. II
mp
mf
f


Pulsing
accel.
A tempo
Suddenly
despondent
10
Affectionate (♩=60)
Fl. I
Fl. II
pp
ppp
mp

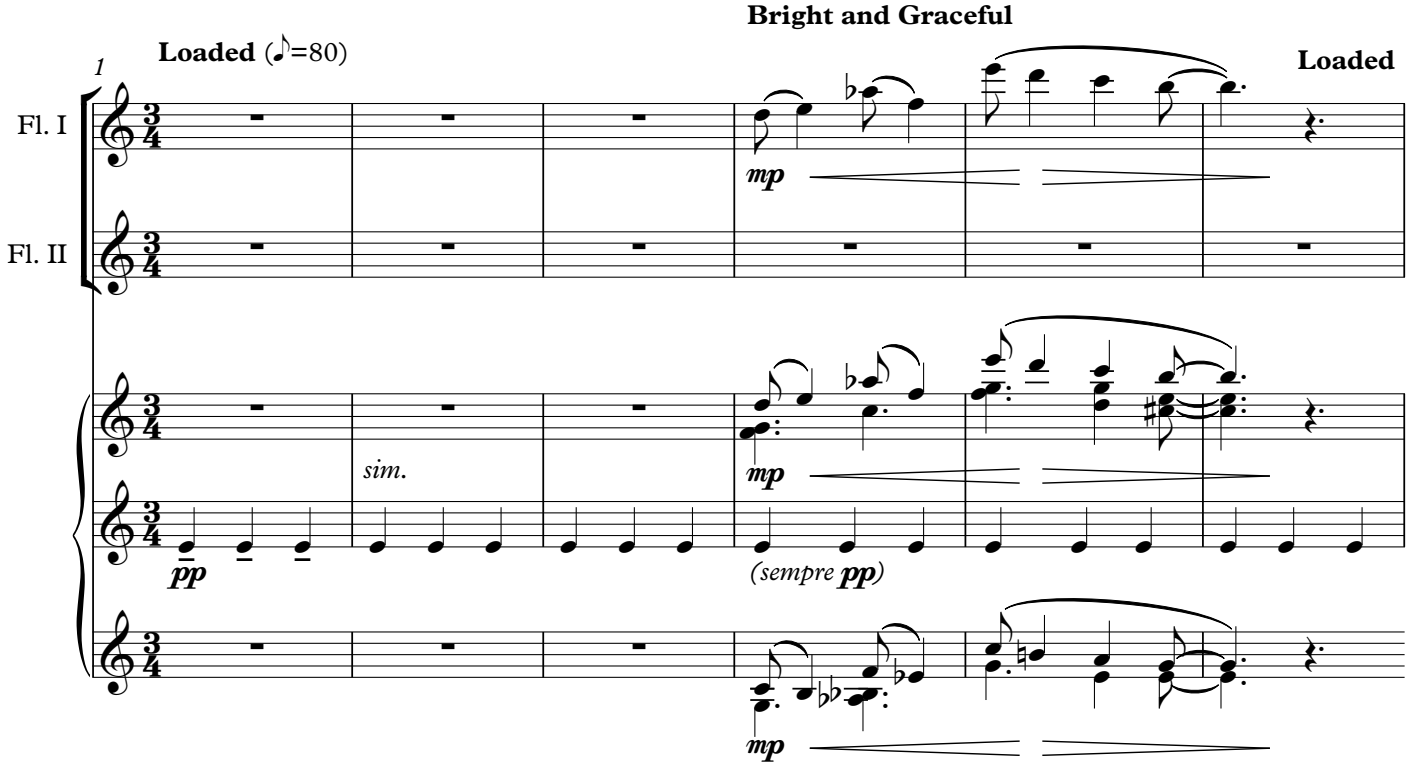

Bright and teasing
17
Fl. I
mp cantabile
Fl. II
pp

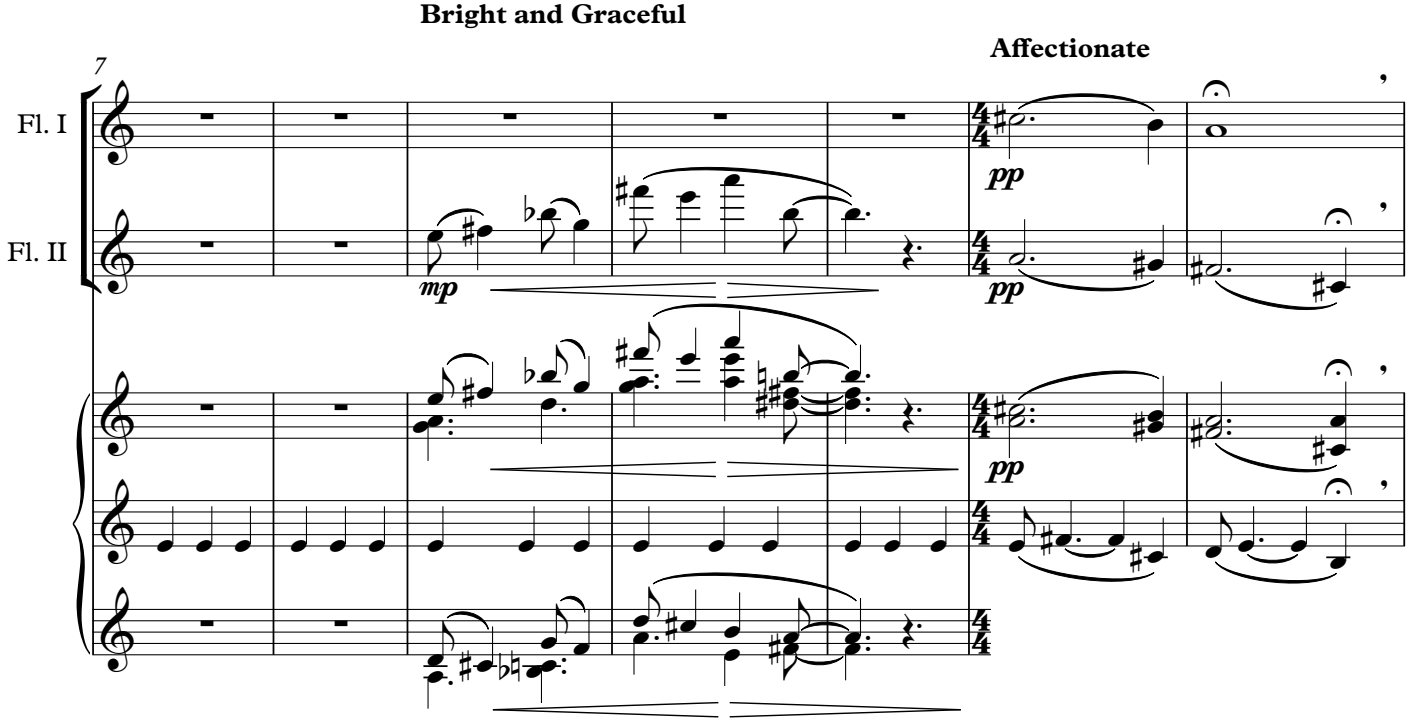

21
Muffled
Fl. I
Fl. II
3
p
3
3
ppp
3

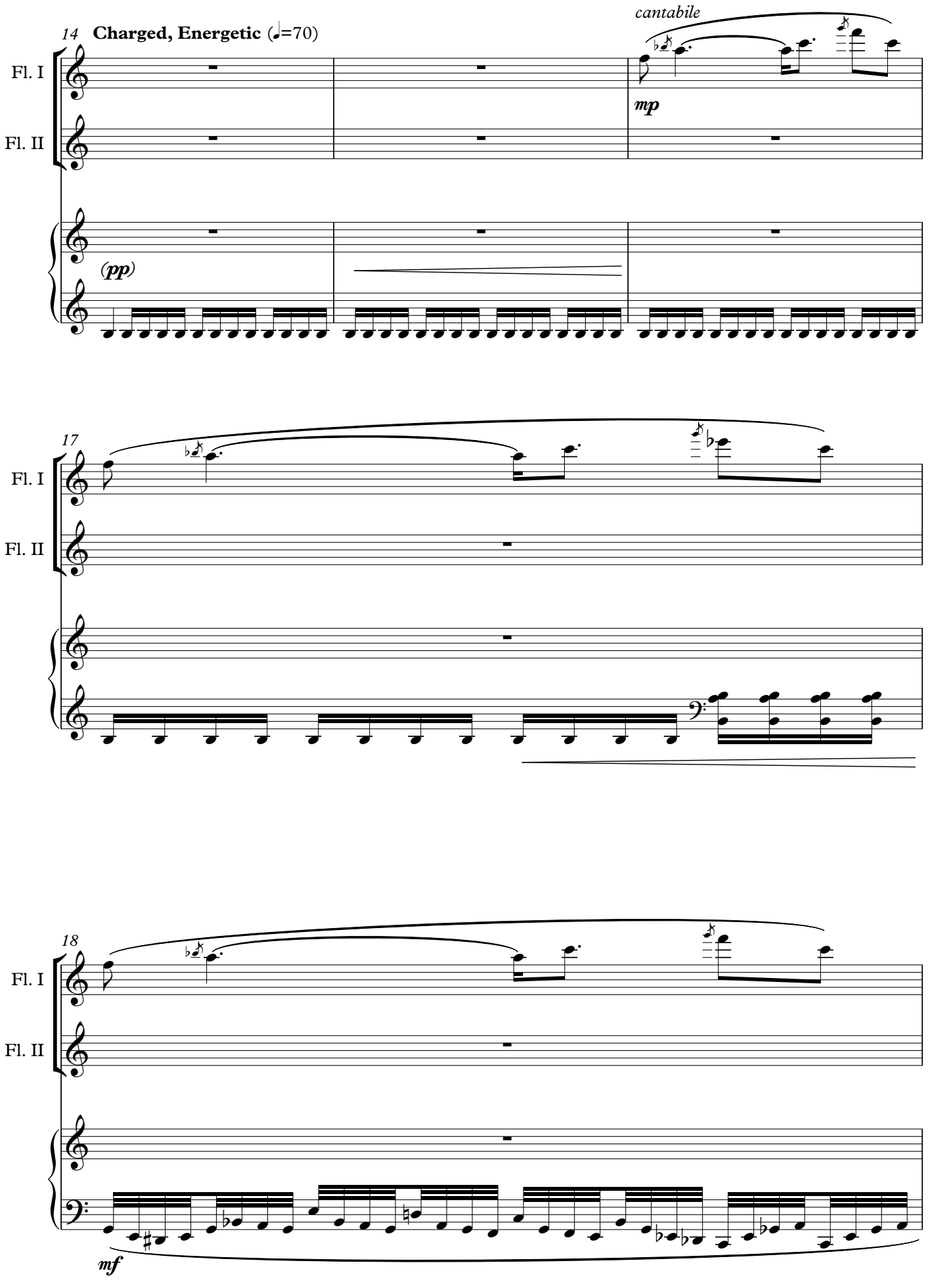

Expressive!
26
Fl. I
Fl. II
pp
pp
ff

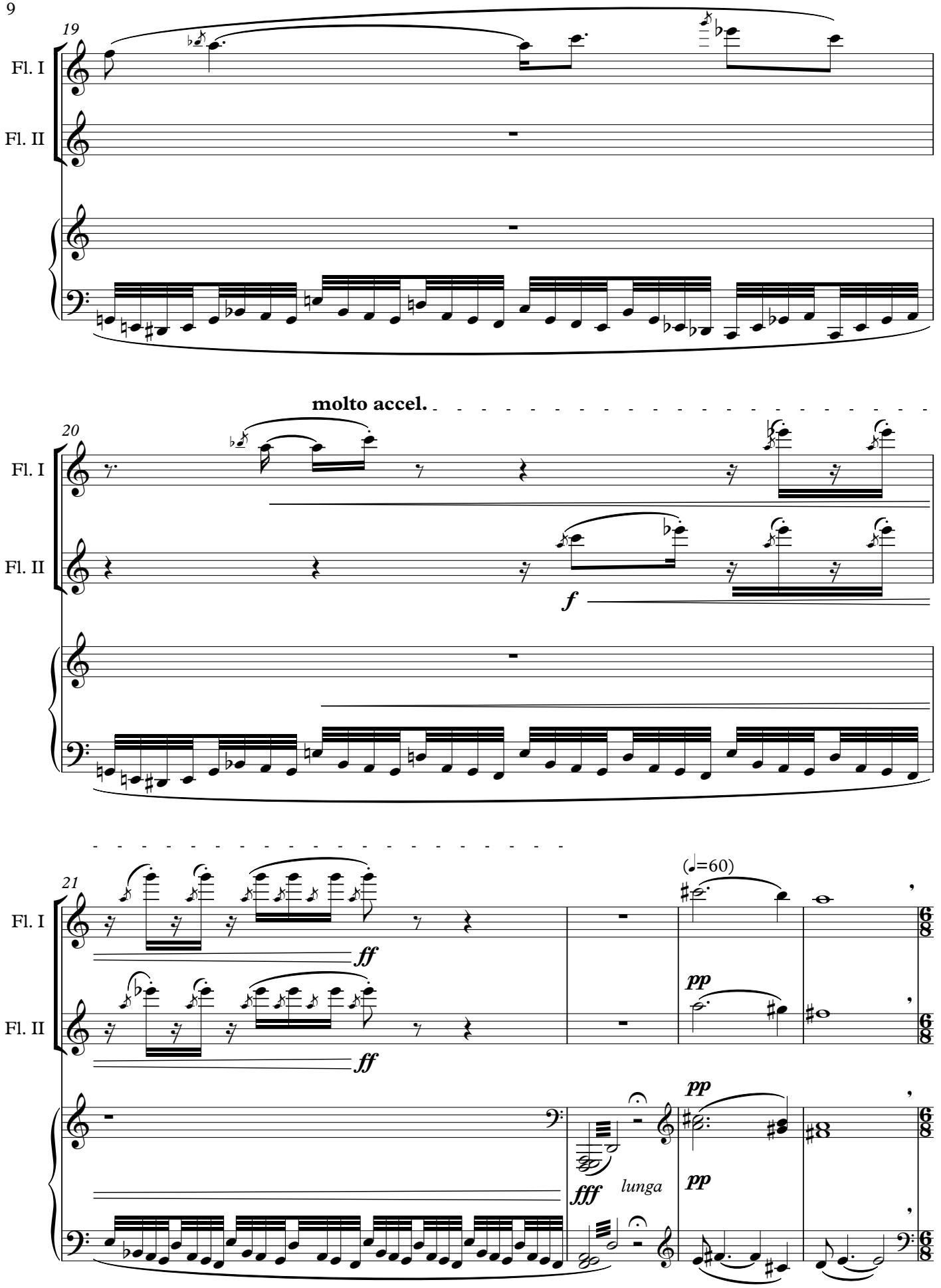

Pulsing
accel.
A tempo
32
Fl. I
Fl. II
mp
mp
pp
ppp
mp
p

III.

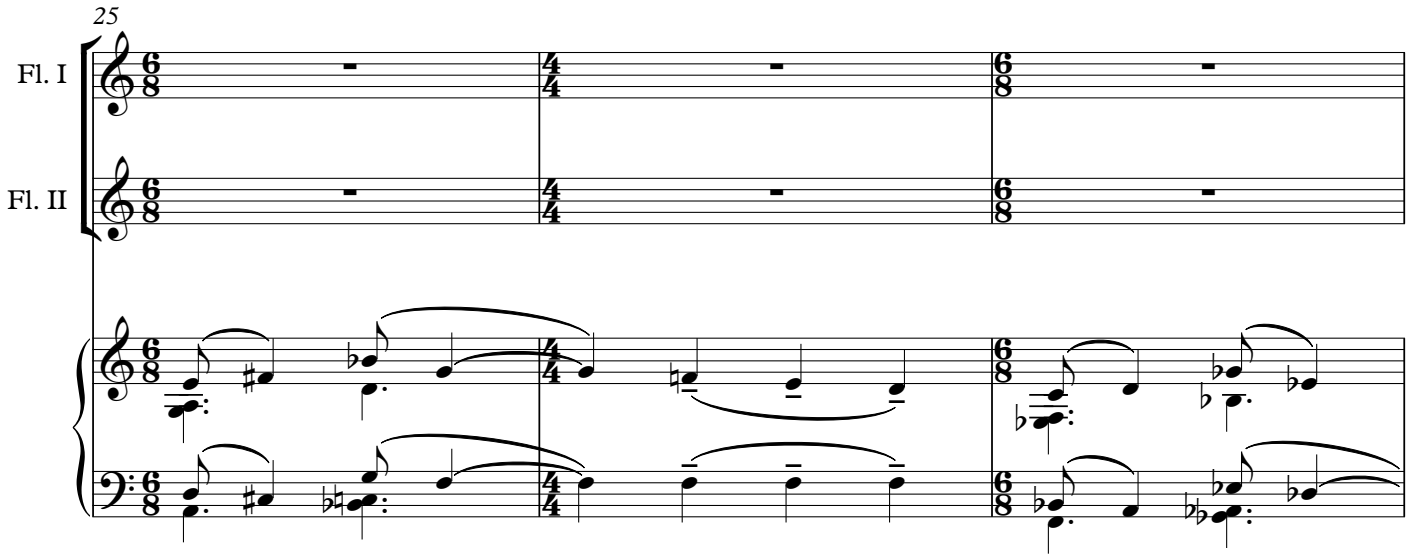

Bright and Graceful
Loaded (♪=80)
1
Loaded
Fl. I
Fl. II
mp
sim.
pp
(sempre pp)


Bright and Graceful
Affectionate
7
Fl. I
Fl. II
mp
pp

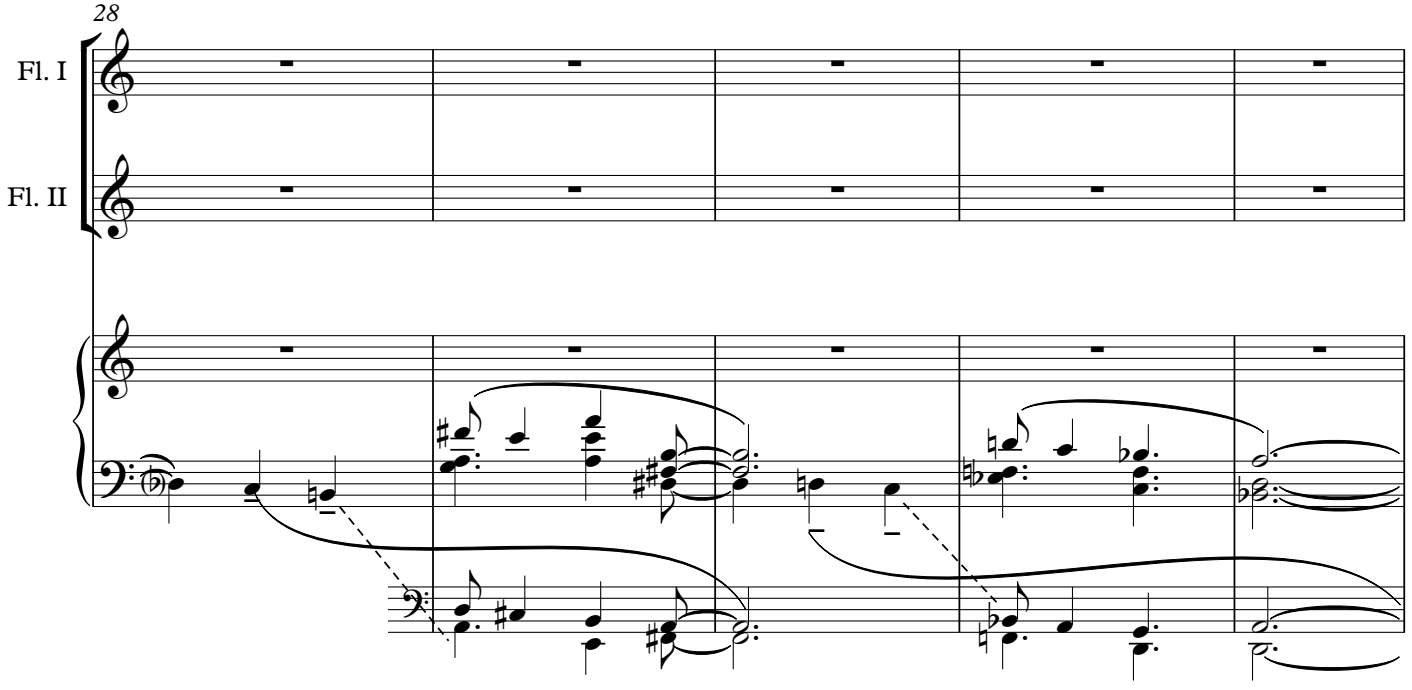

14
Charged, Energetic (♩=70)
cantabile
Fl. I
Fl. II
mp
(pp)
17
Fl. I
Fl. II
18
Fl. I
Fl. II
mf

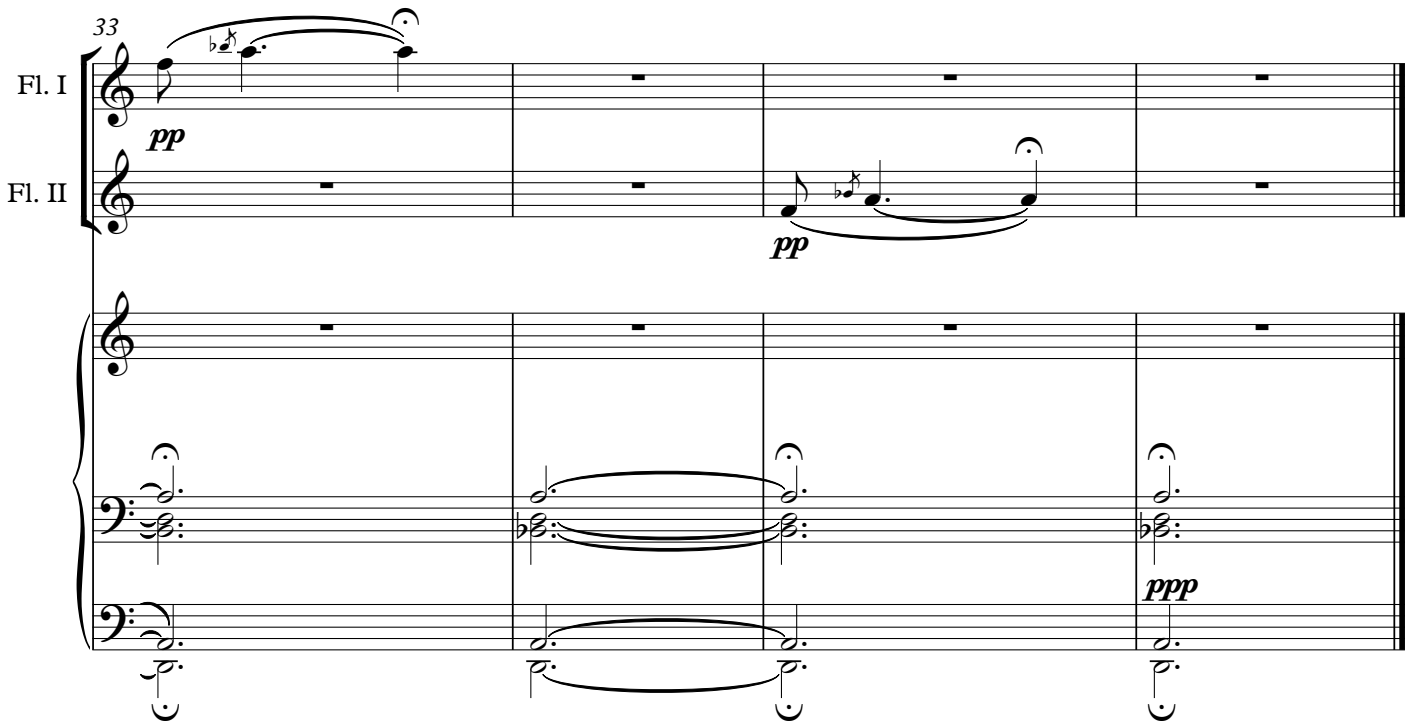

19
Fl. I
Fl. II
molto accel.
20
Fl. I
Fl. II
f
21
Fl. I
Fl. II
ff
ff
(♩=60)
pp
pp
fff
lunga
pp

Sinking with Desperation (♪=80)



keep tempo and dynamic constant througout




33
Fl. I
Fl. II
pp
pp
ppp