THE VISION MUSIC OF ‘CASANOVA’
The Personal Transformation of a Music Educator

by

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A thesis submitted in conformity with the requirements for the degree of Doctor of Philosophy
Department of Curriculum, Teaching and Learning
Ontario Institute for Studies in Education of the University of Toronto

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THE VISION MUSIC OF ‘CASANOVA’:
The Personal Transformation of a Music Educator.
Department of Curriculum, Teaching, and Learning,
Ontario Institute for Studies In Education of the University of Toronto.

ABSTRACT

This narrative inquiry responds to the research question, ‘How does an education in holistic and transformative learning positively influence the personal/professional transformation and the personal mythology of a composer-educator as he struggles to create a meaningful operatic musical?’ As a response to the question, I offer this qualitative study of my own experience as a student of transformative learning and as a composer engaged in the writing of a ‘transformative’ operatic musical, ‘Casanova.’

By ‘Vision Music,’ I mean that the resulting work, influenced by principles learned through various forms of values education, offers far-reaching educational lessons about ‘the meaning of life’ that attempt to go beyond the mere entertainment-centered values of mainstream musical theatre. In this values education context, the term ‘vision’ is derived from its progressive usage by ecological philosophers Thomas Berry and Edmund O’Sullivan, who use ‘vision’ to describe proactive educational future visualization and action dedicated to global changes in values and behaviours, and a shift towards cooperative ‘communion’ with fellow human beings. ‘Casanova’ endeavours to be an operatic musical that offers gentle yet powerful metaphorical models in values education, gender equity education, holistic learning, and communitarianism. ‘The Vision Music of Casanova’ is the story of how one composer-educator internalized these values, transformed himself, and along with a thorough musical education, went on to write (with the lyrical collaboration of his partner) a meaningful and important, educationally transformative contribution to the field of musical theatre.
Dedication

To my muse, my partner, and collaborator, Lina....

Without you, I'd be 'der fliegende Schotte,' forever in search of the shore
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To Angela Miles, Budd Hall, and Thomas Berry, for what they believe.

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WHY NARRATIVE INQUIRY?

Development in teacher thinking consists of reclaiming voice and remodeling perspective. (Diamond, 1993:515).

How can giving someone a voice, especially one so long silenced, be anything but a good thing? (Goodson, 1995:57)

Goodson's question is posed in a sardonic light. He submits his humanistic query in a gently mocking tone, while inferring that the growing movement towards narrative inquiry into teacher development and towards reclamation of 'silenced voices' is a sadly naive and ill-timed venture (1995:55-63). It may be true that in an era when conservative, positivist influences are reconquering educational realms, overturning a century of humanistic, liberal, and progressive reforms, "...the timing of these [teacher-focused, narrative] moves seems profoundly unfortunate" (1995:63). It is a postmodern paradox, he suggests, that we are beginning to pay attention to teachers' views even as we severely restrict their curricular freedoms (Goodson, 1995:57; Hartnett & Carr, 1995:40).

Yet, ill-timing may not be a valid rationale for disassembling a justified revolution. If we intend to begin to dismantle the master's house, we will not accomplish it with his traditional tools (Lorde, 1984). Alternatives to traditional, positivist inquiry, ones that will serve to emancipate all of the players involved, are required. Goodson implies that narrative is limited in perspective (1995:63), as I will discuss. Yet, numerous esteemed researchers assert that narrative inquiry is, indeed, among the most important emancipatory methodologies so far demonstrated for enhancement of teacher development (Berk, 1980:

Reclaiming Voice

The many roles of educational research include solving human problems, advancing knowledge, and promoting 'progress' (Mouly, 1978). Educational research is also designed to affect policy-making on curriculum issues (Light & Pillemer, 1983). If it is true that research actually does influence policy, it is critical that a number of esteemed researchers point to a crisis of knowledge that has 'plagued education' (Butt et al., 1988:90) and has tainted the 'validity' of findings about true conditions in the field: the crisis of the silenced informant.

...in researcher-practitioner relationships where practitioners have long been silenced through being used as objects for study, we are faced with a dilemma. Practitioners have experienced themselves as without voice in the research process and may find it difficult to feel empowered to tell their stories. They have been made to feel less than equal (Connelly & Clandinin, 1990:4).

The relationship of outsiders (reformers) to insiders (teachers) was a vertical and unequal one... Teachers were not able to participate in determining the changes that were thrust upon them. Reformers did not work with teachers in understanding classroom reality. In general, they were ignorant of the culture of the school and classroom (Butt et al., 1988:91; Day et al., 1990; Flanders, 1983; Sarason, 1971).
By way of exploring solutions to the problem of empowering and ‘giving voice’ to the very people who can offer practical solutions to classroom issues, Connelly and Clandinin write,

...we need to find new ways of talking about educational experience. We need a language that will permit us to talk about ourselves in situations and that will also let us tell stories of our experience (1988:59).

The liberating aspects of narrative as a political tool of inquiry into teachers’ knowledge then become clear-- it is a methodology that uses non-elitist language, thus giving practitioners an accessible ‘voice’ in curriculum matters (Britzman, 1991; Noddings, 1986), freed from the restrictive impersonal jargon and ‘depersonalized’ procedures (Cohen & Manion, 1994:9) of conventional research methodology. Much literature on teacher-oriented narrative inquiry and its related methodologies (e.g autobiographical inquiry, autoethnography) includes advocation of the utilization of narrative as a tool to help teachers ‘reclaim voice.’ to offer emancipatory or empowering expression to the ‘silenced voices’ of teachers (Britzman, 1991; Brunner, 1994; Butt et al., 1988; Connelly & Clandinin, 1990; Diamond, 1993; Noddings; 1986).

The notion of teachers’ voice is important in that it carries the tone, the language, the quality, the feelings, that are conveyed by the way a teacher speaks or writes. In a political sense the notion of the teacher’s voice addresses the right to speak and be represented. It can represent both the unique individual and collective voice; one that is characteristic of teachers as compared to other groups (Butt et al.,1988:96).

Diamond alludes to the emancipatory value of narrative when he writes that “Narrative self-inquiry enables us to speak for ourselves and to feel heard” (1993: 517). Diamond (1992,1993, 1995) focuses on “narrative self-inquiry,” or that which he calls “autoethnography” (1992), a form of autobiographical, ‘reflexive’ inquiry by which the researcher as ethnographer, in the anthropological sense, investigates another “voice”
within herself.

"Voice" is an especially relevant construct in the struggle for representation in teacher education. The third person academic voice is usually preferred to that of the first person self. Autoethnography helps reclaim this previously marginalized aspect of self, making the personal a central text (1993: 511).

Connelly and Clandinin also describe an emancipatory, collaborative process between researcher and practitioner "...in which both voices are heard." They stress...

the importance of the mutual construction of the research relationship, a relationship in which both practitioners and researchers feel cared for and have a voice with which to tell their stories (1990:4).

Brunner supports this same view, that narrative is "...an interactive practice with all the give and take of conversation when it values a multiplicity of voices and perspectives" (1994:17). Indeed, many narrative researchers contend that a multiplicity of voices is present/observable within the context of a single individual, e.g. the complex issue of "multiple I's" or "plurivocality" (Barnieh, 1989; Connelly & Clandinin, 1990:10; Peshkin, 1985:270) or Diamond's autoethnographic exploration of "choral texts" (1993:516).

Transformation of Perspective

Hartnett and Carr (1995) propose a democratic theory of teacher development for a just society in which teachers take part in the imagination and construction of "the nature of the good society." Hartnett and Carr's theory of education has a political agenda which relates "...to the specific interests of teachers as citizens, workers, and persons." This vital personal information is available through teacher development studies. Teacher development is "...concerned with the processes, insights.
structures, and ideas which enable teachers to think about, and improve their practices throughout their careers" (Hartnett & Carr, 1995:41; Adams, 1982).

If it is true that a person's knowledge, social effectiveness, and well-being can be enhanced through self-reflection (Adler, 1961; Aristotle, 1941; Freud, 1984; Greenson, 1986; Jung, 1988; Kant, 1950; Kohut, 1983; Maslow, 1971; Miller, J., 1988, 1994), then it is logical that a teacher can improve her professional knowledge and practices by gaining increased self-awareness through self-reflection (Miller, J., 1994). Like Connelly and Clandinin, Diamond believes that narrative inquiry, unlike most other methods of inquiry, has a distinct advantage of allowing teachers to increase their awareness of their personal and professional knowledge through 'intersubjective' examination (Connelly & Clandinin, 1988:31) of inner states, attitudes, and beliefs, and how these are manifested in social and professional interaction. "If more space is opened up for the display of awareness of different aspects of self in community, teacher education may be refined and eventually redefined as a field of study" (1993:512).

Narrative inquiry promotes the individual and shared transformation of personal and social stories that Connelly and Clandinin call an "awakening" form of teacher education. I am similarly exploring the successive transformation of perspective (Diamond, 1991) that results from gaining access to our own and alternative vantage points. From these standpoints, we can view (or voice) different interpretations of teaching and research (Diamond, 1993:513).

Narrative inquiry expands teacher development by offering both teacher and researcher the unique ability to explore that to which Connelly and Clandinin refer as "the personal." It is a concept which means many different things (pertaining to professional development, knowledge, and beliefs) to different researchers, as Connelly and Clandinin reveal

...while most of the studies do seem to be aimed at getting inside the teacher's head, some of them appear to be more interested in getting behind the teacher's classroom door. Other studies seem interested... in the teacher's background and history (1988:14).

For Haikes and Deijkers (1984), for example, 'the personal' implies "personal subjective values a person tries to pursue or keep constant while teaching" ("...inside the teacher's head" --Connelly & Clandinin. 1988:14; Feiman-Nemser & Floden, 1984). Elbaz (1981, 1983a, 1983b) suggests that 'the personal' has to do with "a complex practically oriented set of understandings which teachers actively use to shape and direct the work of teaching" ("...behind the... classroom door" --1988:14; Goodlad & Klein. 1970). For Berk (1980), 'the personal' is "a disciplined way of interpreting a person's thought and action in the light of his or her past" ("interested... in the teacher's background and history" --1988:14).

inference of these researchers and authors is that narrative inquiry is a unique, highly effective tool for intrapsychic exploration of teacher attitudes, beliefs, values, constructs, and historical development. It allows teachers to experience both their personal and their professional knowledge simultaneously as it emerges from the psyche. This dual experience of the 'personal' in themselves can enhance teachers' abilities to exercise empathy and caring for their students as both pupils and human beings (Connelly & Clandinin, 1988:27). Through narrative inquiry into their practices and knowledge, teachers, as citizens, persons and practitioners, can achieve a transformation of perspective.

**Methodological Considerations**

...teachers can ignore curriculum research findings only to the extent that they are willing to be ruled by others. Knowledge of the directions and relative strengths of the forces influencing one's professional task is a pre-requisite to professional autonomy. Lack of pertinent knowledge among teachers creates a vacuum which others--administrators, trustees, researchers, parents, consultants, publishers, even students--will eagerly fill, promoted by default to the rank of educational expert (Connelly & Dukacz, 1978:42-3).

It should not be so, but if teachers really want to influence the 'imagination and construction' of their work (in a field of which everyone wants to take ownership), they must be able to 'defend' to others that their professional knowledge concerning their realms is greater (or as formidable) as that of others. For some reason (perhaps that which Freud called 'the ambivalence towards authority'--through transference, teachers may be the recipients of displaced familial childhood hostilities--Freud, 1955), people are 'prepared' to distrust, resent, and negatively stereotype teachers even as they revere them (Butt et al., 1988:94:
Hartnett & Carr, 1995:40; see also Newman et al., 1980b). It is all the more essential, then, that practitioners continually be able to expand their horizons and simultaneously be able to prove that they are doing so. Narrative inquiry offers a solution to this imperative.

Connelly and Clandinin (1985, 1987, 1988, 1990; also Clandinin & Connelly, 1985, 1985/86, 1986), while demonstrating a rigorous academic awareness of other representations, focus on the process by which the researcher 'collaborates' with practitioner, through "a negotiation of a shared narrative unity" (1990:3) to produce 'mutual storytelling' texts (1990:4). In this context, the researcher acts both as an enabler for and collaborator with the formerly-silenced practitioner, offering a forum by which she may "have a voice" in personal, educational, and metaeducational matters. Simultaneously, the researcher tells stories, both of herself and of her research, thus defining both the research and the instrument of measurement. Through this process, the teacher, through increased awareness of personal and professional knowledge, does achieve a sense of autonomy and expertise, thus, becoming her own best helper.

Butt and Raymond's work (1986, 1987; Butt et al., 1988) describes a methodology that, at first, appears similar to that described by Connelly and Clandinin. In their utilization of a collaborative technique that seeks to amplify "the biographic character of teachers' knowledge" (Butt et al., 1988:97) through biographical and autobiographical methods, they locate themselves "...within an emancipatory epistemological approach to curriculum inquiry" (1988:96).

Butt et al. (1988:105-6), however, cite Clandinin and Connelly's (1985/86, 1987) description of the distinction between biographical
methodology and narrative inquiry. According to Connelly and Clandinin, biographical methodology should not be considered a component of narrative inquiry.

...because narrative is concerned with classroom understanding. Most of our fieldnote and interview data are devoted to organizing classroom records and reflection on them. Only a small portion of these records are given over to the noting of biographical underpinnings. Admittedly, the biographic material is not of less significance for this. But the biographical material is not collected with biographical ends in mind. It is collected as explanatory material, recovered as various narrative unities are traced (1985/86:15; 1987:136-7, cited by Butt et al., 1988:105-6).

Nevertheless, Butt et. al. question Connelly and Clandinin’s distinction as they observe that “the relationship between biography and both the substance and means of inquiry into personal practical knowledge appears to be somewhat confusing and ambiguous” (1988:106) -- they cite Connelly and Clandinin’s own description of 'narrative-in-action' as “the expression of biography and history... in a particular situation” (Connelly & Clandinin, 1985:194) and their claim that “the notion of narrative unity highlights our interpretive interest in the personal biographical origins of school practices” (Clandinin & Connelly, 1985:4) as statements that have added to their “confusion.”

Goodson (1995:57), Lawn (1990:389), and Robertson (1993), proponents of the autobiographical, 'life history' method, are not ‘confused.’ They understand Connelly & Clandinin’s distinction between narrative inquiry and biographical study, stating that ‘narrative’ is not enough. It is their belief that “by focusing on the personal and practical, such teachers’ stories forgo the chance of speaking of other ways, other people, other times, and other forms of being a teacher” (Goodson, 1995:58). Thus, Goodson’s camp contends that narrative inquiry narrows the focus of teacher inquiry, individualizing and limiting the definition of teachers at
a time when (a) both individual and collective definitions are required, and (b) when human definitions of teachers as beings of greater complexity than simply as functions of their technical, practical work knowledge are required.

One need only read a few of the quasi-poetic, highly personal works in the narrative genre to understand the range of possibilities of the methodology-- to understand that narrative inquiry does not begin to restrict the definition of a teacher to that of a technical, anti-social practitioner. On the contrary, narrative inquiry offers a method by which teachers may demonstrate that they are, indeed, caring human beings with professional and personal stories of affect, struggle, and adventure (just like the rest of us). Diamond writes "Only more personal writing or narrative can provide the language of adventure, self-exploration, and growth" (1993: 512). In any of Diamond's own self-revelatory pieces (e.g., 1993, 1995a; Diamond & Mullen, 1995), his personal disclosures are as thorough and 'unlimited' as the reader could wish for. Through recorded self-reflections and consequently increased self-awareness, he asserts that he becomes his own best assistant. There are numerous examples in the teacher development literature of educators claiming increased self-awareness ('becoming their own best helpers') through narrative inquiry (e.g. Conle, 1989; Cole, 1986; Diamond, 1993, 1995a; Diamond & Mullen, 1995; Furlong, 1995; see also References).

In the end, while 'fake' data and 'Hollywood endings' (Connelly and Clandinin, 1990:10) are possible, misrepresentation of findings is possible in any methodology. Further, it is argued that such a close a relationship to the research as that of narrative inquiry can cause a lack of objectivity and consequent invalidity of research results. However, in no research
method can the researcher ‘observe herself observing’: it is theoretically impossible (Eisenberg, 1992; Miller, R., 1994). “A mind cannot know a mind knowing” (Eisenberg, 1992:170). “There will always be indeterminacy... no method can eliminate it” (1994:255). Yet, even in a research context, the practitioner as narrative enquirer becomes her own best assistant, through having the courage and rigour to speak at length about the most intricate details of the instrument of measurement: herself.

As a neo-classical composer and music educator (a blend to which I will refer, henceforth, as a ‘composer-educator’), I am a relative newcomer to narrative inquiry in education. Yet, in a brief seven years, my narrative journal and dream diaries, combined with an extensive education in Transformative Learning and the works of mentors such as O’Sullivan. Miller, Beck and Diamond, have inspired the composition of a three hour. epic operatic musical, ‘Casanova’ (Medaglia Miller, & Medaglia Miller. 1997). In asking the thesis question, ‘How does an education in holistic and transformative learning positively influence the personal/professional transformation and the personal mythology of a composer-educator as he struggles to create a meaningful operatic musical?’ I have found no better research methodology than that of narrative inquiry, for reasons I have already discussed. Thus, this Ph.D thesis will consist of a narrative inquiry. founded on extensive historical, analytical, and autobiographical research. into the personal and professional transformation I have experienced throughout this process.

...I would suggest no model exemplifies the range of narrative possibilities because no rendering of any such model can capture the infinite range of human possibilities (Brunner, 1994:18).
INTRODUCTION

Experience of the sacred in the erotic encounters of everyday life must be part of the celebration of our everyday existence.
--Edmund O'Sullivan (in press, 1999:373)

If a composer has had a thorough training in the language of music and has the ability to hear multiple staves in his head, it is simply a matter of time and sweat before he is able to pen a three-hour long operatic musical for full orchestra, twenty-four soloists, and a choir. Choosing a subject of interest, and writing (with the help of a collaborator) a libretto of substantial erudition requires a more 'well-rounded' education in the humanities. However, choosing a subject such as the Memoirs of Giacomo Casanova and electing to adapt it in such a way that the hero experiences personal transformation and the compulsion to educate his protégé in his new-found knowledge of the meaning of true intimacy requires something else... something that needs further inquiry and subsequent explanation. Would it not have been sufficient, within the context of the popular Broadway medium, to simply tell the story of Casanova the way it was?---as an uproarious romp, by the legendary 18th century adventurer, from one woman's bed to the next (about 140 in all), lying and cheating his way to untold pleasures, crying out, upon his deathbed, "I regret nothing"? What could compel a composer to take such liberties with his well-researched historical piece by changing the philosophical, spiritual, and transpersonal implications of the most important ten or so percent of the life of the great libertine? Perhaps it was a shift in the composer's own personal mythology and values that compelled him, not only to resist 'making heroic' the actual lonely finale of the saga of the misguided sexual compulsive, but to educate about and to share a celebratory moment of
true intimacy, personal transformation, and spiritual redemption.

This narrative inquiry responds to the research question. 'How does an education in holistic and transformative learning positively influence the personal/professional transformation and the personal mythology of a composer-educator as he struggles to create a meaningful operatic musical?' As a response to the question, I offer this qualitative study of my own experience as a student of transformative learning and as a composer engaged in the writing of a 'transformative' operatic musical. 'Casanova.'

By 'Vision Music,' I mean that the resulting work, influenced by principles learned through various forms of values education, offers far-reaching educational lessons about 'the meaning of life' that attempt to go beyond the mere entertainment-centered values of mainstream musical theatre. In this values education context, the term 'vision' is derived from its progressive usage by ecological philosophers Thomas Berry and Edmund O'Sullivan, who use 'vision' to describe proactive educational future visualization and action dedicated to global changes in values and behaviours, and a shift towards cooperative 'communion' with fellow human beings. 'Casanova' endeavours to be an operatic musical that offers gentle yet powerful metaphorical models in values education, gender equity education, holistic learning, and communitarianism. 'The Vision Music of Casanova' is the story of how one composer-educator internalized these values, transformed himself, and along with a thorough musical education, went on to write (with the lyrical collaboration of his partner) a meaningful and important, educationally transformative contribution to the field of musical theatre.
THE RESEARCH CONTEXT

Chapter 3

Q: Who are the transformative educators whose philosophies have influenced the author?
Q: How have their ideas affected the concept of Vision Music?
Q: How does the author use the idea of personal transformation as the focal point of the 'Vision Music' of 'Casanova'?
Q: How have the philosophical ideas described by Transformative Learning impacted on the author's own process of personal transformation?
Q: What new ideas are revealed in a collaborative inquiry involving both the composer and his co-librettist.
Q: What do the composer and his co-librettist mean by higher love?

Chapter 2

The Study

* Describe the study....
* Describe the data collection methods used in the study.
* How, using the author's journal, I observe shifts in personal mythology.
* How does computer storage of journals and musical materials enhance research efficacy?

Chapter 6

CONCLUSIONS

* Retrospective observations
* Implications for curriculum studies

Chapter 5

* The process of creating 'Casanova'
* Why Casanova is 'Vision Music.'

Chapter 4

* Describes the process by which the composer's music evolved into 'transformative' (Berry & O'Sullivan's SURVIVAL, CRITIQUE, and VISION).

Chapter 1

Q: Who is the author?
Q: What is the subject of the dissertation?
Q: What is the method-logy? Why is narrative inquiry an appropriate methodology for this study?

PREFACE:

ABSTRACT: What is the subject of the dissertation?
CHAPTER 1

I AM A COMPOSER*

1.1 Prologue

It would be very ironic, indeed, if a thesis about creativity were not, itself, creative.
--Patrick Diamond

So I am indeed a 'musician'!
-- Richard Wagner (Shedlock. 1890:266)

When my friend, concert pianist Yaroslav ('Slava') Senyshyn encouraged me to write the story of the composition of my opera. 'Casanova,' as the subject of my Ph.D. thesis, I thought that such an idea may not 'wash,' somehow, with the academic gatekeepers. He said. "You must write in such a way as to be true to yourself. You, Reeves, are a composer!" At the time, thinking as a researcher/educator, I had no idea that a research methodology existed in which one could include heuristic and autobiographical data pertaining to the creation of an artistic piece. Happily, I was uninformed at that time. Through the encouragement of Edmund O'Sullivan, Jack Miller, Clive Beck, Patrick Diamond, and others. I understand now that my journey may actually be interesting to academicians and musicians alike, in spite of its apparent lack of quantitative data, such as charts, tables, or bar graphs.

The following work tells the story of my educational journey. from childhood musical training through adult education in psychoanalysis, philosophy, global education theory, and holistic education. As I undertook the process of telling the story of how I wrote an opera, I revealed for myself that I was actually telling the story of how I had replaced one

* Note: 'I Am a Composer' is also the title of a book by Arthur Honegger (1966).
reasonably shallow ‘personal mythology’ (the quest to be famous and to be adored by women) with another more meaningful one (the quest to create something educational that may actually help and inspire people). It becomes clear that, as my collaborator (my partner, Lina) and I re-write history so that Casanova learns from his mistakes and is transformed (as opposed to shouting, at the end!, “I regret nothing!”), so we are metaphorically telling the story of the progress of a music composer-educator’s own transformation-- this is the story of the creation of my own new personal mythology... my ‘new story.’

As you will come to understand, the complex task of composing an opera is made so much easier by the support and assistance of loved ones and friends, the ideological guidance of visionary mentors and teachers, and the clear and realized vision of self-actualization. Ultimately, a fulfilled music composer-educator knows that vision music is the result of transforming, understanding, and valuing his own vision.

I begin my narrative inquiry by describing and defining the instrument of measurement... myself.

1.2 Parents as Professors

My full name is Reeves Harold Macmurray Medaglia Miller. Yes... a long name. The ‘Medaglia’ part is my wife’s, Lina’s, family name-- because now that I am a feminist, I did not think it was right that she should take my name and I not take hers. So, we took each other’s names.

‘Reeves’ is my grandmother’s maiden name and ‘Harold’ is both my uncle’s and my great-uncle’s name--but the ‘Macmurray’ part offers perhaps a more interesting tale, one about my early professors... my first professors.

I was lucky... I was born into a relatively musical family. Among
other life-skills, my mother played piano for a Halifax mortician named Ken Cruikshank, and my father played guitar and harmonica in a Country-and-Western band. Mum had a strong theoretical background and could sight-read as she played, while Dad had a good intuitive musical sense and knew a lot of folk and popular songs that he had learned by ear.

My parents, Lewis and Victoria (née Rogers) Miller, married in 1948, after which Dad attended Halifax’s Dalhousie while Mum attended the Maritime School of Social Work. After fighting overseas, as a ‘Can-Loan’ officer fighting with the Black Watch, perhaps it was his age and experience (perhaps just brains), but Dad seemed to excel at just about everything his university had to offer-- he was editor of the paper, head of debating, manager of the football team, first in his class, etc. My mother was no ‘slouch’ either, excelling in social work studies. In 1950, on graduation, my father was elected ‘Life president’ of the 1950 class and given the Malcolm Honour Award while Mum graduated from the School of Social Work with honours. Dad was also awarded a graduate scholarship to the university of his choice, anywhere in the world. My newlywed Mum assured Dad that she would follow him ‘...to the ends of the earth.’ That is precisely where my father chose to go-- cold, damp, foggy Edinburgh, because that is where one of the leading philosophers of the twentieth century, John Macmurray, taught moral philosophy.

Across the sea, it was a different academic world-- it was cutthroat competition from the beginning. The British 3-year M.A. degree is considerably harder than their doctoral degree, and in Britain, it is considered more prestigious by far (indeed, it has been suggested that, in Britain, “... a gentleman does not go for the doctorate”). While Mum worked part-time as a social worker and took her certificate in Social
Studies part-time, my father worked extremely hard at graduate studies. Soon, he was first in his class again (incidentally, Mum’s rank was very high also). It didn’t take long for Dad to get noticed by ‘the professor.’ and soon, Dad and Mum were honoured to be asked over to his house, repeatedly, for sessions of ‘tea and talk.’

Macmurray, it seems, was an early version of a ‘global educator.’ although it would have upset him to be labelled in such a way—Macmurray thought that by putting a label on a person, we freeze that person’s essence in time and thus, fail to capture their potential for transformation and change. Nevertheless, his work shows that he was a socialist, a communitarian, an advocate of social activism and community development, an anti-racist, a feminist, and so many other things that we now associate with transformative learning.

My parents became close friends with Macmurray, and in 1954, the white-bearded professor was delighted by the visit of my parents’ first child, my oldest brother, Lewis. The same spring, my father received his M.A. and he began work on his Ph.D. thesis. Although my parents returned home, since John Macmurray was my Dad’s thesis supervisor, they remained in contact by mail. Meanwhile, my second brother, Clark, was born in New Brunswick in 1956. I was born in 1959 and my parents gave me my third name, ‘Macmurray’, after the professor.

We tease my Dad that, because he was a philosopher (and thus, one who ponders action too much), he took as long as possible with his thesis, finishing it just under the wire, in 1962. John Macmurray passed away about a decade later. My father saw him just months before he died. It is thought that he may have had Alzheimer’s disease, since he had great difficulty recognizing and identifying people. Yet, he recognized my
father. Mrs. Macmurray said the professor was greatly excited that my father was going to visit him and he even put on his best clothes. She said that she had not seen the old scholar as enthusiastic about anything in some months.

Although my father has done a great many things, he has always remained a great educator. He taught philosophy at the University of New Brunswick (in Fredericton, where Clark was born) in the fifties. He went on to head CBC’s Extension programme (early educational television) in 1959. In the early to late sixties, he taught philosophy at the University of Toronto. In 1968, as a pioneering author on educational television, he was asked to be Canadian judge for NHK’s prestigious Japan Prize in educational television. In 1969, under Ran Ide, he was the Ontario Educational Communications Authority’s (later called TVO) first program director. Later, he became the General Manager of TVO. In the eighties, he taught communications and media studies at O.I.S.E. before becoming the Director of U. of T.’s Guidance Centre Publishing. Before retiring, he was the Director of the U. of T. Testing Service.

If you ask me, then, where my path as an educator began. it was with two great professors-- John Macmurray and my father. I grew up knowing that I was named after one of the greatest moral philosophers of the twentieth century, a person that my parents knew well. Yet. I also grew up modelling my father and his work, witnessing the tremendous effort that went into his publications and later, reading and admiring his writings (e.g. Miller, L., 1962, 1966).
Ironically, I had to travel on a perpendicular trajectory in order to fully individuate from my father. When I was eighteen, if someone had said to me that I was to become a transformative educator, I am sure that I would have laughed aloud. It was not until much later that I understood the enormous impact that my father's work has had on my journey.

My Mum is an incredibly bright person, a terrific musician, and a beautiful singer—any analysis of my journey as an educator is incomplete without a profile of my mother, a 'professor' who has been a huge influence on my pathway. The only reason that she did not get a wall full of degrees was because in my parents' era, it was a woman's job 'to support' her man and to start a family.

Throughout my youth, it was Mum who stressed the importance of education. While my Dad laboured on his writings, his lectures, and his workshops, Mum explained the importance of what he was doing in a way that we could understand. It became clear to us that getting educated and then passing on your learning to other people were probably about the most important things a human could do.

She was very modest about what she did—she was a social worker, a person that helped people who were in trouble or in crisis, to overcome their problems and find solutions and alternatives to despair and hardship. It took me many years before I realized that what she did was just as important as Dad's work, if not more so.
Both of my parents were socialists, but it was my Mum who was most active politically and most passionate about commitment to community and social development. I remember once when my Dad said that he was too busy with a paper to go out on voting day. Mum lectured him for a half-hour about social responsibility and told him that he'd better get his coat on otherwise he had no right to complain about the way the country was being run for the next four years. My Dad listened to her good sense and put his coat on.

Mum discouraged from taking part in stupid or frivolous things that we might have wanted to do, but if we had a test or exam, she would help us study as late as we wanted to stay up, even if she had an important meeting the next day. Through her words and her obvious dedication to our education, my brothers and I learned that nothing, except for family, was more important than our schooling...nothing. My parents were never wealthy, although we always had our basic needs, and most of our wants met. Yet, if we needed any kinds of school books or supplies, our Mum would make sure that we had them. For Mum, school was everything.

Mum’s love for people was always apparent to anyone-- it is not surprising, then, that she was the senior social worker at Family Service Association for over twenty years. Even in retirement, she is still deeply admired and loved by everyone she worked with there. Although, the consummate professional, she later admitted to me that she just could not refuse help to a person in need, even if it impinged on her spare time. She often volunteered for after-hours emergency telephone work and crisis counselling-- eventually, she had an additional line installed in our house so that she was in constant contact with FSA. Her devotion to the
whole lives of her clients is exemplified by the fact that many of her
friends today are former clients of hers, a situation which at times makes
me feel uncomfortable. Yet, many of these friends openly and
unashamedly admit that they may not be alive today had it not been for
my mother's devotion-- such open adoration embarrasses my mother, an
extremely modest person. Mum still receives cards and letters from
people she has helped along the way.

My ultimate path as a transformative educator owes a great deal to
my mother, her indomitable socialist spirit, and her love of people. As a
worker in Regent Park, Trefann, St. James Town, Old Cabbagetown, and
South Riverdale, she was able, day after day, for twenty-eight years,
continue with the same energy and resiliency working with people who
are marginalized in just about every aspect of society. She fought against
any form of injustice or inequity, abuse, or crisis, and often looked danger
and death in the face to do so. I was told by her co-workers that when
something needed to be done, when others would debate the 'hows' and
'whys' until which time action could no longer help, Mum would 'jump in.'
ignoring the possibility of injury to herself.

Besides my wife, Lina, if I were asked to point to one person who
exemplified what it is to be 'human', I would say it is my mother. Some
people claim to be socialists, but they become pragmatically self-
interested. Some people claim to be social service providers, but their
responsibility ends at 5:00 P.M. My mother is not a fake person-- she is a
real, living, caring human. As a transformative educator, I understand that
my values and my politics owe much to Mum.
Taking one course at a time, while working extremely long hours and running a private practice, my mother got her M.Ed. degree in applied psychology at the age of sixty-five. Now seventy-five, while she is too elderly to reap many of the practical work-benefits and financial perks of having such a degree (due to our society’s ageist discrimination), that is not why she worked so hard to attain it. It was for the love of education.

1.3 A musical childhood

Both of my parents loved classical music. Although they had listened to many classical recordings before 1950, it was in Edinburgh that they first heard, live, many of the great classical artists -- Stern, Menuhin, Barbirolli, Beecham, and others.

As they had also done for my two older brothers, when I was born (in Toronto, in 1959), my parents had the great idea of constantly playing classical music for me, even as I slept in my cradle. My parents claim that the result was dramatic in my case-- before I was able to talk. I was able to sing whole passages of more fundamental classical works, such as the principal themes from Beethoven’s Pastorale.

Our family often sang songs around our old piano, with Mum sight-reading from well-worn sheet music. We sang folk songs, with Dad playing the guitar, whenever we went on fishing trips and vacations. My brothers also became extremely musical at an early age, and this was highly educational, as well as pleasant for me. We enjoyed singing and playing on rudimentary instruments, just as much as playing with our friends. We were a band; ‘The Miller Brothers’. Like every aspiring musician in our
day, we were great fans of the Beatles and imagined ourselves to be their successors. I remember looking forward to each weekend—that was when our parents would take us to the Don Mills shopping mall, where we were allowed to choose one 45 rpm record among the three of us. Whenever a new Beatles' release was in stock, that was our unanimous choice.

By six or seven years of age, each of us began to learn how to play real instruments, primarily the piano. Mum, trained in a liturgical context, also enrolled us in a renowned church choir, St. Simon's, and in singing and piano lessons from the distinguished teacher and choirmaster, Eric Lewis. It was through Mr. Lewis that I learned the basic foundations of reading and interpretive skills upon which I still rely today. I believe that through observing him, I also understood what makes a great music teacher. A benevolent, and brilliant teacher, Mr. Lewis was my first real 'musical mentor,' a man to whom I owe a great deal. Looking a little like comic actor Ed Wynn, with a whimsical expression, a kind word, and usually a relevant joke or anecdote, Mr. Lewis was a model instructor. He made learning enjoyable and never scolded or admonished, as some teachers do. If I did not practice a particular exercise or piece, he merely shrugged and used 'reverse psychology.' Understanding that true learning was self-motivated, he would only say, with a smile, that he guessed that I did not want to become another Beethoven after all. He knew how much I admired Beethoven. Next time, I returned with the piece memorized.
Singing in a world-famous choir was also a great experience for me, both inspirationally and educationally. From the age of six, I felt the power and joy of being part of a state-of-the-art musical performance. When we performed such remarkable works as the Brahms 'Ein Deutsches Requiem' or the Handel 'Messiah,' I experienced, even at that young age, tremendous emotional epiphanies that I can still remember. We were gently encouraged, by Mr. Lewis, to practice very hard in order to achieve results that would move our congregations to tears of joy or reverence and, incidentally, win awards and kudos.

My public school teacher for grades three through six, Mary Lennox, was a great holistic teacher. Like most teachers in this context, she had to be skilled at teaching everything--English, Math, elementary Sciences, Geography, History, and Music. Although we learned primarily through the rudimentary 'Tonic Sol-Fa' method, Mrs. Lennox also brought in recordings of songs by our favourite popular singers (with which we sang along) and explained basically how they were recorded and produced. It was an awakening for me, to understand what happened in a recording studio--later, when I became a music producer, I remembered Mrs. Lennox.

In public school, I took violin lessons from Mr. Piper, an older, nomadic teacher who visited several schools per week to give group instruction. I learned a great deal more than performance from Mr. Piper. Today, I understand that he was an 'holistic' teacher, simultaneously teaching the music, the history, the social context, and the meaning of a piece. When Mr. Piper taught a piece of music, we understood the work.
I looked forward to his weekly lessons, and I have never forgotten the influence he had on my knowledge of stringed instruments and of the teaching of music as a whole.

By the age of eleven, I had begun to play a number of stringed instruments besides the piano and the violin (guitar, mandolin, violin, bass guitar, contrabass, etc.). Although I continued to take formal lessons in various instruments and be inspired by my mentors (giants such as Healey Willan, Bob Telson, Nigel Russell, and others), my performance interests now officially included playing in and even forming as many popular groups as I had time for. As a boy, I seized upon every type of music to which I was exposed and ended up experimenting with most Western popular forms (jazz, country, blues, rock, metal, etc.).

I looked forward to vacations in my father's home town, St. John, New Brunswick. His brother, my uncle Gordie, was the chief engineer of the local pop radio station, CFBC (similar to Toronto's CHUM). Whenever I visited Uncle Gordie, he took me into the radio station's recording studio and recorded me playing and singing two or three songs. At my request, he also explained to me exactly what he was doing at the mixing console in order to record me. By age twelve, partly through listening carefully to Uncle Gordie and watching him work on a number of occasions, I was a reasonably competent audio engineer.

Later, I earned a scholarship to Upper Canada College. There, I participated fully in every aspect of their lavish holistic music programme. I joined the orchestra, the choir, the battalion band, and sang in the 'Little Theatre' chorus, in stage musicals. It was there that I began to
take both courses and lessons from the distinguished organist and choirmaster, Giles Bryant, now the choirmaster at St. James. Mr. Bryant is not only a remarkable player and teacher—he has remarkable wit and is able to inject humour in the driest of subjects. I wish I could say that all of my teachers were as warm, intelligent and compassionate. I am painfully aware, however, that this is not so. I have chosen to give honourable mentions to those who affected me and my music in positive, life-enhancing ways. In any case, it was from ‘old weird-beard’ that I really learned how to play organ and piano. I also learned the beginnings of composition theory.

1.4 Words and music

When I was about thirteen, I understood that I was not a ‘church-going, religious’ person, in the traditional sense. While I may have still believed in a ‘higher being,’ it was definitely not the ‘God’ or ‘Jehovah’ that I had been taught to sing about for all these years. I felt as if classical liturgical music, the serious musical context in which I was trained, was not a medium for expressing my feelings. I was confused— I had associated the classical music context with the religious context. Thus, for some years, even while I continued to take classical instruction in voice and in a number of instruments, I searched within popular media to find personal expression and meaning. Later in my life, I would understand and regret the loss of the sense of spirituality, the awareness of ‘the divine’ that permeated my enthusiasm during early musical training. Later, however, I would discover ‘the divine’ in cosmological studies and Gaia spirituality.
I also discovered what most young male musicians discover--that playing music was a great way of meeting girls; and writing music about girls was a great way of creating permanent portraits of young adolescent passion. I created my first lyrical compositions (songs about girls) while visiting my relatives in the Maritimes, when I was thirteen. Although I had written instrumental pieces before, the first song I ever wrote was a piece called 'Maritime Woman,' a surprisingly thoughtful. Stan Rogers-style sea shanty (in A minor).

I've lived all my life by the side of the sea.
I've travelled the world, many women I've seen.
But ne'er did my eyes see a lovelier sight
Than the Maritime woman, the light of my life.

Maritime woman, your hands touch the earth.
You've gone through hard times in your life, since your birth:
And many a story is there to be told,
'Neath a shirt made of burlap, a heart made of gold.

You cook for your man and you live out his life.
You do not deserve to exist in such strife.
If I could but choose, I would be there with you.
Stay where you're at, and I'll come where you're to.

Maritime woman, you talk to the sea.
You move like the wind and you'll always be free.
In a beautiful land blessed with lakes, hills, and trees,
You walk on the water and sail on the breeze.


This was an exciting medium for me, since it was now possible to make my feelings clear to listeners. I understood, even at this early stage, that while serious (classical) music offered unlimited textural
possibilities for a composer to express 'feeling,' it was not always clear to the listener exactly what the composer may have felt. Today, much of the excitement that I experience in writing classical, instrumental music comes from the new interpretations that musicians and listeners bring to my music. However, at this young age, I was obsessively and narcissistically concerned with being thoroughly understood. Lyrical songs, I felt, were perfect for such in-depth emotional communication.

By the time I finished high school, I had written over one-hundred songs, most of them about girls.

1.5 Rebel Without a Clue

With an Ontario Scholarship and a final high school average of 94%. I was offered scholarships to a number of universities. I chose the favourite local university, the one with the famous music programme. I was also performing in a number of bands and I wanted to keep my involvements with these groups. My interest in jazz was flourishing, and I wanted to keep up my ‘chops’ on a number of instruments. I knew the best way to do this was to continue to play in live contexts. For extra money, I taught in the evenings, mostly guitar and vocals, to supplement my weekend pay as a live player.

University music training was rigidly classical, and except for a few unusual courses (jazz, ethnomusicology, etc.), turned out to be very disappointing to me, since I was looking for new and innovative performance skills in jazz and avant-garde music. It is true that the training was as good as it gets for players who wish to continue traditional instruction in classical performance, arrangement, and
composition. Yet, after having had years of theoretical training. I just wanted something different.

I transferred to another Toronto university’s jazz programme and learned, the hard way, that jazz instruction can be just as dogmatic and ‘religious’ as classical training. It was a strange and mystical place where, even in the late 1970’s, young men dyed gray streaks into their shoulder-length hair, grew goatee beards, wore little berets, and walked around with bongo drums under their arms. The only classes to which I looked forward were the workshops, where I got to improvise and ‘jam’ with other skilled musicians.

After two unsuccessful years of undergrad studies, I had come to the conclusion that I was learning more about performance from other musicians than I was from formal studies. I withdrew from university studies of music in 1978, and did not complete my undergrad studies until years later.

I played in a number of well-known popular bands and soon. I was travelling all over the country. I played in every professional context, from ritzy nightclubs and elegant private weddings to biker-bars and country & western ‘dives.’ Eventually, I developed my ear to the point where I was able to play and sing any song, simply by hearing it once and practicing it once.

In 1981, I worked in Toronto, performing in a rock ensemble (which we called ‘The Heat’) with a number of skilled local rock players. We entered our song (composed primarily by founder/guitarist Tom Duffin) in the Q107 radio station’s song contest and we won. From all the attention that was paid to us at the time, I am sure that we all felt that we were headed for stardom.
The radio station scheduled performances for us in Nathan Phillips Square and at all of the top rock-clubs in town, including the El Mocambo. Our prize for winning the contest was studio time in the famous Nimbus 9 studio (the Guess Who, Alice Cooper, Jack Richardson, Bob Ezrin, etc.) with world-class engineer Jim Franck. However, when a novice producer (who was a well-known disc-jockey at the radio station) was assigned to our project, it was the beginning of the end.

We all learned from the experience that a producer’s sensitivity to the artist’s performance is of the utmost importance to the morale and well-being of a musical group in the studio. The novice did every insensitive act possible, including turning off the recorder in mid-execution of performances that we all felt were fine, and shouting into the talkback. “O.K. that was fine, but we need a little more ‘oomph’ in here.” By a week into the sessions, two members of the band walked out and never came back. The experience resulted in the gradual disintegration of the band.

In 1981, I also recorded my first attempt at a professional, independently distributed album. Recorded with my brother Clark (by then, an accomplished Berklee-trained guitarist) and my friend, Colman Jones (an ingenious keyboardist), it was comprised largely of crossover-country-pop hits, in the arrangement style of Kenny Rogers’ music. Eager to be liberated from the dark cloud of the Heat’s recording nightmare, it was the first album that I produced myself, with skilful assistance from my colleagues. Although The Miller Brothers’ album “She’s The Only One” was not a commercial success, the process of its production provided tremendous practical experience in the art of professional studio production.
1.6 The Listener

Listen to advice and accept instruction, that you may gain wisdom for the future. --Proverbs 19:20

"The haggard, sober giant swaggered into the smoky Caswell with a deadly mission. From my elevated place on the stage, perhaps I was the only one to see where he was going... the only one who sensed what he had in mind. He floated over to their table as if in slow-motion, and no one seemed to even notice him... until he stood there in front of them. Only twenty feet from my place of work, he surveyed his wife and her lover for the last time. Gracefully, effortlessly, he withdrew the sawed-off shotgun from beneath his trench-coat and emptied a barrel each into his victims. Each devastated chair flew several feet back before crumbling, leaving behind a red wake of horror that bathed neighbouring patrons. To the soundtrack of people screaming and crying, he left as effortless as he came."

(A passage from my memoirs of on-the-road experiences, a work in progress-- R.M.M.)

Still determined to gain experience working with other musicians. I bought an elaborate P.A. system and a Dodge van and went on the road again with various groups of musicians, working under a variety of names, including "The Miller Brothers" and "Reeves Miller."

From Noranda to Kirkland Lake, from Cochrane to Beardmore, from Timmins to Pickle Lake, I found great passion and pathos in the people who lived in these isolated towns. As noted above, I witnessed pain, suffering, and even death. I was good at what I did-- that is how I survived. I watched more than a few of my colleagues in other bands targeted with bottles and ashtrays and forced to leave town. I did not impose my worldview on my patrons, though-- instead of playing 'Genesis,' 'Yes,' or my original songs (as I might have liked to do), I quickly learned to play Conway Twitty, Hank Williams, and Buck Owens, since that's what people wanted to hear. I developed a repertoire of over 300 popular songs in about two years and kept adding to it as new hits emerged. I listened to people's needs.

In the end, it was the best educational experience of my career. On the road, over the next five years, I met thousands of people from all
walks of life and received invaluable experience, both as a musician and as a human being. I learned every detail of being a bandleader, a player, an arranger, and a great listener. Inspired by my adventures, I wrote a hundred more songs. In a short few years, I saw a few hundred Canadian and American towns and worked with over two dozen different musicians who passed through our ranks.

Although I had taught music in my own modest way, to make extra money, my real training as an educator began on the road. Indeed, it is through 'listening' to my fans that I initially realized that I could be an educator--later, it was listening that drew me back to school.

During my travels, I met thousands of fine people of all races, professions, and interests. I discovered that the best method of getting a crowd of people to enjoy my work was to enter the crowd on every break, not returning to my dressing room (as did so many other bands and performers), and to talk to people in the crowd at their tables. Many people became instant fans. They commented on how friendly I was, that I was not aloof like other performers. For many, it was the high point of their week to have the entertainer at the hotel actually 'come down' and talk with them.

However, I usually found that I did much more listening than talking. People told me intimate stories about their lives, their work, their marriages, and their problems so readily, that I often found myself in the role of 'confessor' or 'analyst'. More than a few individuals commented that I'd have made a good 'shrink' if I wasn't so busy being a musician. I discovered that there was no better way to make friends and to dispel animosity, than to 'listen'.
The 'voices' of indigenous Canadians became very powerful influences on my life and on my later beliefs about global transformation. In so many towns, the kindest, gentlest, and most generous people were aboriginal people who lived in nearby reserves. When I arrived in a particular town in the North, in 1982, I had less than twenty dollars and two cans of Ravioli to my name. The first afternoon, as I set up my equipment with my stomach growling, I met the most generous people I have ever known--- a family from the local aboriginal reserve (Murray and Betty Stronghand, daughter Janice, and son Ed) who invited me to eat moose with them and who went on to install me as a semipermanent fixture in their home. The Stronghands always made sure that I was well fed.

All that they asked in return (and they insisted that I not exceed this requirement) was that I play one or two of their favourite requests each night, and dedicate those songs to them, mentioning them by name. I was privileged to know them and even more honoured when they made me an honourary brother in their family. They even performed a small ritual to signify our lifetime friendship, during which they gave me a name that I still cherish-- "Singing Hawk". They gave me a beautiful knife as a gift ('to defend' myself against pain, but never to be used in anger, they said). Each time I returned to their town (eight one-month-long bookings) they were the first people I contacted.

I went for regular walks with Murray, during which he told me much about his beliefs--- he loved every living thing as a 'brother' or 'sister' and was deeply saddened by the influence of the ever-growing urban and industrial development on the surrounding areas and on the reserve. "All
of this land used to be travelled by our people--- we took care of it and guarded it against evil. Now the steel plant robs the birds of their air. and the fish float to the surface one by one. No crops will grow here anymore. for the land has been ruined by overuse. Look at this place now--- it is as barren as desert.”

Murray, an elder of his tribe, was the first person to tell me about what he called ‘life force’. He believed that all things were made of the same ‘stuff’-- people, animals, plants, and even rocks-- and everything had a soul, or life force. Murray had read many more books than most people and he even understood in detail what Western philosophers and scientists had to say about these things. Nearly ten years later, under the heading ‘cosmology’, I studied some of the things that Murray talked about.

Before I spoke at length with Murray, I had always been a 100% proud Canadian. The first time I ever deeply questioned our country’s racist policies and ethics was when he compared reservations to prison camps. “Canadians are told that Indians [and he used this word like African-Canadian activists use the ‘N...’ word] like to be separate from others to practice their ‘culture’. This is racist propaganda. Canadians want Indians to be separated from them so that we do not remind them of the millions that they have slaughtered.”

Murray was a gifted educator-- he had the wonderful skill of making such complex ideas understandable to myself, to his people, and to anyone else who cared to ‘listen’. He was also a marvelous listener. He remembered every name and detail of every piece of information or story that I ever mentioned. I was constantly amazed when he would ask me questions containing minutia I had described to him months before.
Murray knew my all of my family’s names, even those of my cousins, grandparents, and some distant relatives of whom I had spoken only once. He knew the story of my life and the problems of all of my loved ones. “How is Clark’s law firm coming along? Did he straighten out the problem with Bob?” When I asked, in amazement, how he remembered names I had uttered only once (among many other details he reproduced), he would reply, “I am a good listener, Singing Hawk. I am fascinated by everything that my friends and family describe to me and I listen very carefully to their words.”

When I was twenty-five, only months before he passed away, Murray urged me to continue my education. “You have many things ahead that you must do, Singing Hawk. Some of these things involve the educated ways of your people. Without these ‘feathers,’ you and your messages will not be heard... your people will not listen.” I knew that Murray was right-- my culture was ‘credential-conscious.’ I also knew, in some unclear way, that the meaning that I felt was missing in my music and poetry might be found through further developing my self and my intellect.

‘Listening’ to such a modest, yet profoundly wise scholar as Murray was an enormous turning point in my personal transformation. As a listener and student of Murray’s, I understood that my worldview neglected so many other types of knowledge on this planet and throughout the universe. I began to consciously try to develop open-mindedness to alternative modes of consciousness and thought by simply listening.
1.7 **Serious Music**

Being a 'performer' of popular music was not just a job--it was a worldview. When one plays in different places each week, it is very difficult to develop any kind of meaningful relationships with people. True intimacy with a loving partner is near impossible--you will be gone in a few days. As I began to develop some introspection around this pathos in my life, I realized that I was becoming conditioned to this lack of intimacy and I understood that it was having a negative effect on my personality. Soon, I would grow tired of the road and of the generally transitory and shallow relationships that I had cultivated along the way. En route, I had experienced much of the life of a lounge-lizard, a 'Casanova.' It was time for a change, both in lifestyle and in musical style.

By 1984, as my worldview changed, I started to feel that there was something profoundly missing from both my personal and my creative life. I longed for the feeling that I was creating meaningful, enduring compositions that would help people ('transformative' works) and perhaps have some 'significance.' My popular music began to change drastically to reflect a more sensitive global perspective, and I also began to return to writing 'serious music', as classical snobs call it.

Ironically, my first 'serious' attempts ('Sunrise' and 'Motion') were commissioned to be part of a corporate undertaking, a series of commercials promoting VIA Rail's LRC ('Light, Rapid, Comfortable') train from Montreal to Toronto. A baroque suite with lots of Bach-like fireworks and fugal technique, it was a failure (in retrospect) as a piece that conveyed any 'transformative' or educative values to listeners--it was just nice music that sounded like a morning at the rail-yards, and in
the later section, like a train in motion. At the time, I did not really understand why I was dissatisfied with the piece-- but I did know that I was.

I learned, soon enough, that my serious music could probably not go beyond a certain level of meaning until I learned more about myself, my feelings, and my unconscious.

I did not know that I was still technically enrolled in Trinity College. In response to a letter I wrote to the registrar, a very kind man named Mr. Neelands, I was accepted back into the fold. At university, I completed the undergrad degree that I had begun so many years before, except this time. I did it with a passion. I enrolled in another programme called "Psychoanalytic Thought," under the guidance of psychoanalyst Charles Hanly. With a very high GPA and a fascination with this field, soon I was on the Dean’s list.

For me, psychoanalytic studies were what Joyce would call an "epiphany." Not only did I begin to learn a great deal about myself, but also, I started, in a rudimentary way, to articulate a new worldview -- it was not to be the one I hold presently. I am sure that, at the time, I felt that the ‘listening’ skills that I longed to develop would be finely honed through psychoanalytic study. I was very serious about learning this new discipline well and perhaps even continuing on to become a psychotherapist, like my mother. I even found a ‘training analysis’ situation with a local analyst named Dr. Hill, in order to be both analyzed and to learn more analytic skills from him.
Today, much later, I am an ‘holistic psychotherapist,’ a listener who treats the whole person (including the spirit)-- it is one of the ways I earn a living. But at the time I completed my programme in ‘Psychoanalytic Thought,’ I believed that the psychoanalytic ‘weltanschauung’ was one held only by those who wished to compartmentalize humanity-- those who reclined in plush leather chairs, in the mental juggling act of trying to fit the analysand into some preordained category of ‘disorder’ (for, in analysis, there is little individuality, only ‘types’). I experimented with other ways of listening.

1.8 Mr. Producer

In Toronto, in 1984, my brother, now a music lawyer, asked me over to his place to see a demonstration of a ‘brand-new’ technology: Musical-Instrument-Digital-Interface, a technology by which a personal computer, in this case, a Macintosh 512, could connect to a synthesizer and an also relatively new device called a sampler, and the combination would function as a small digital recording studio. I was amazed when, as fast as Steve, the demonstrator, was laying down tracks, he played them back while taping the next track. It was computer-enhanced musical recording.... and, more remarkably, it was technically ‘digital’, since no tape was required to multitrack record the commands for the live performance of up to 128 different instruments. Then, Steve started doing things which truly amazed me, both as an engineer and as a musician. He began isolating points in the song where he’d made errors, and then he’d delete the errors. He ‘quantized’ time errors he had made. Bedazzled by technology, I thought, “What an terrific age we live in.”
Subsequently, we bought a Macintosh, a bank of synthesizers, and a sampler, devices which changed my musical career permanently. Immediately, Clark suggested a very outlandish but creatively brilliant idea. We built Clark Miller & Associates/Studios 55, a music law-firm/MIDI Studio. The studio itself was a technical masterpiece: a lead lined 'LEDE' egg-shape (live-end dead-end) stocked with impressive automated consoles; 24 track, 8 track, and 2 track tape recorders; 2 Macintoshes, an Apple IIe, an IBM, and two Commodore computers; an Emulator II sampler, and Yamaha TX-816 synthesizers (8 TF1 digital synthesizers).

Thus, in the mid to late eighties, even my job involved being a listener. For four years, I managed one of the hottest MIDI pre-production and production facilities in the country. Located in the penthouse of 55 York Street, the weird skyscraper behind the Royal York, our studio had a ‘vibe’ to it that made everyone in the business want to just ‘hang out’ there, even if they were not recording at the time. Between the location of the studio (at the top of a classic art-deco building) and the technologies we offered (from waveform analysis or oscilloscope scans to printed hard-copy of the musicians' work) we were very much in demand. On any given day, we would have visitors and clients such as Shania Twain (when her name was still just Eileen), Corey Hart, Shirley Eikhard, Alanis Morissette (when she was a disco glamour girl), The Spoons, Jim Kale (the Guess Who), Terry Brown (Rush), and many more Canadian stars. We were very ‘hot.’

Being ‘hot’ involved working twelve to sixteen hour days, though, pausing only long enough to cab to school, attend a class, and cab back again. I often read Freud, Klein, or Jung while sitting at my state-of-the-
art console and tracking some instrument that did not require my strict attention. I often slept in the studio. It was not much of a life. I knew that if I did not get into some other field, I would certainly burn out soon. By 1988, we were exhausted and even disinterested in the media monster we had created. Lured by a lucrative offer that involved working half as much as before, Clark joined EMI Canada as their legal director. Clark and I sold our interests in Studio 55 and shut down.

1.9 Transformers and Global Educators

Something in my heart (and in my inquiries) told me that the Institute was among the only graduate schools in this country where radical ecological ideas (such as those that I shared with Murray, my aboriginal mentor) would be tolerated and accredited. My father taught a very radical course in Media Studies at the Institute in the early eighties and I remembered fondly some discussions we had. He agreed with Murray’s ideas about propaganda and said that scholars like Chomsky were just starting to deconstruct the politics of the media system and the way in which the status quo uses the printed and televised ‘word’ and ‘image’ to disseminate and reinforce capitalist, monopolist, racist, sexist, and imperialist ideas.

While still teaching individuals in music performance, I applied year after year to the Institute. In every department and every field I thought I could qualify in, I tried everything to get in, however I could. I received more than my share of kind rejections. Administrators could not understand what a musician with no official school-teaching experience could want from the Institute. Meanwhile, with Dad’s help, I got a job working in OISE’s Physical Plant, figuring that if I could get in the building
and get to know people, maybe someone would let me in to their department. After about eighteen months of every kind of work (driving OISE Press skids around the basement, heaving boxes, assembling room dividers, parking assistance, data entry in Plant Office), I was given a rather important job-- I was OISE's first WHMIS director (Workplace Hazardous Materials Information System).

I worked very hard at this job and had much support from my supervisor. He seemed a conscientious boss who was sincerely concerned with the well-being of each of his employees. His interest in WHMIS was not because the law required it-- it was because he did not want his workers (his friends) in any kind of dangerous situations in which they might be exposed to toxic substances. In several months, I surveyed every department in the building and itemized every substance used by every kind of OISE worker, student, and academic. I phoned countless industries and requested MSDS's (data sheets) on each substance, which these companies were 'required' to send to me. I entered all of this information into a large database (W.I.T.S. or WHMIS Interactive Training Software), which eventually was to be made available to any terminal in the Institute. Finally, I prepared over 30 binders, one for each department and component of OISE, containing general WHMIS information and department-specific MSDS's for each chemical and substance used in that particular work area.

One day, three of us were called up to the twelfth floor to present the findings, conclusions, and recommendations of the WHMIS study. After I made my presentation, we were told by one of the administrators, who will remain nameless in this work, that our findings were too explosive.
It was not prudent, perhaps, to tell professors and staff that OISE suffered from ‘dead building’ syndrome--- a general decomposition of building materials into airborne particulates that are carried, through ventilation systems, throughout the building; that it was unwise to advise staff and secretaries that their headaches and environmental illnesses may be due to the fact that OISE (which has no windows) recirculates the same air repeatedly-- air that contains emissions from carpentry and printing, including trace amounts of benzene, toluene, xylene, carbon monoxide, sulphur dioxide, polycyclic aromatic hydrocarbons, and numerous particulates; that it was a bad idea to cause alarm among office workers whose metal lockers full of supplies contained a great many substances whose shelf-lives had expired years before and whose components had already begun to decompose. Why tell them that older bottles of ‘White-Out’ (pre-1986) caused long-term gradual brain cell deterioration if inhaled for more than a few seconds? And did they really need to know that certain kinds of toners could cause liver damage twenty-five years from now? The truth had been censored and I was extremely upset about this.... but the experience taught me much about the agenda of institutions.

It was with deep regret that my supervisor told me that I was no longer needed as a WHMIS expert. I understood-- even in a partly-leftist institution like OISE, real truths are dangerous, knowledge is threatening, and ignorance is control. I was pleased when two supervisors told me that they would go ahead with WHMIS in their own departments-- Physical Plant and Carpentry. The eggheads upstairs couldn’t stop them from doing so. My boss was still happy with the work I had done and the recommendations I made. Consequently, I was given a glowing letter of
recommendation that I still use.

I do not know what finally became of the other thirty or so departmental binders-- perhaps their contents were burned in a blaze whose emissions were ultimately inhaled by administrators and secretaries on the twelfth floor.

That year, after many attempts at admission, I was finally accepted with John Eisenberg’s support, to the department of History and Philosophy of Education, O.I.S.E. It did not take long to realize that I was in the wrong department, for me. Nevertheless, I was ‘in’ the Institute.... It would be unfair and inaccurate to suggest that H&P was not a fine department filled with brilliant people. My own advisor at the time, John Eisenberg, is a remarkable thinker, a strong writer, and one of the best instructors I have had. Clive Beck, the chair of H & P at that time, is an outstanding example of a ‘global educator’-- holistic in approach, democratic, anti-racist, and anti-sexist. And yet, the department’s general approach to education was, by definition, still based on a somewhat ‘atomized,’ Western, and impersonal philosophy. If a student uses the first person singular subject (‘I’) in a philosophy paper, this is still frowned upon by many phil-profs. This is but one small example of the intrinsically Eurocentric bias of Philosophy, on the whole. While Beck and others have done much to take Philosophy in a more personal direction, the discipline of philosophy still has a long way to go.
My father recommended that I take a course from Edmund O’Sullivan, a man he worked with when he taught Media at OISE a decade earlier. He said that O’Sullivan was the ‘most human’ colleague he had ever worked with, and he could not imagine his courses being anything but ‘deeply insightful’.

Dad could not have been more right about anything. O’Sullivan’s class in Media Studies was the most fascinating and eye-opening course I had ever taken. On day one, he told everyone that if we competed with others in the class, if we tried to withhold information or data from others, or if we tried to put down our colleagues or ridicule them, he would make sure that we would suffer when it came time to be evaluated. It was the most refreshing thing, having a professor who was so dedicated to a spirit of cooperation in his class that he was actually willing to enforce it.

O’Sullivan teaches by modelling-- he is a ‘process’ teacher, which I later learned was a prime directive in global education (Pike & Selby, 1988). Although he often begins classes with some form of transmissional teaching (Miller, 1988), when people begin discussion, he tends to merge into the background, sitting among students as if he is one of them. Once students are discussing issues, he says very little, allowing the class to follow its own path, wherever it might lead.

In my experience, O’Sullivan creates a safe classroom environment for all-- he does not allow one student to attack another’s ideas without stepping in. Controversial ideas are still analyzed, but in a methodical, respectful manner. If a student is generally hostile to all and to the class’ agenda, he has encouraged that student to leave and to find a new class.
In his earlier classes, O'Sullivan teaches students to be critical-- to search for lies and disinformation, to critique the status quo and its mantras, and to criticize education itself are essential parts of his approaches to both Media Studies and Global Transformation Studies. In later classes, however, his brand of Global Transformation Studies tends to differentiate itself from Global Education with respect to its stress on 'the spiritual'. Clearly there is a more lyrical and poetic approach applied in this way of teaching, perhaps since the theory is often grounded in cosmological study. His style of Global Transformation studies takes a somewhat different approach in that it may be said to be more 'transformative', activistic, and communitarian-- it is a field that, in many ways, deals with self-improvement as well as planetary improvement.

Through an academic program of 'Survival, Critique, and Vision.' O'Sullivan takes forward the teachings of his friend and mentor (the principal proponent of the 'Global Transformation' movement), the Reverend Thomas Berry (1990, 1989, 1987). Berry is a cultural historian who suggests that the world is at the close of the geological period that we have called the 'Cenozoic' age, and humanity is entering a period that he suggests we call the 'ecozyoic' age (Swimme & Berry, 1992). This is a period in which he hopes (although he admits he is not optimistic) that human beings will discover that they have ravaged, exploited, and nearly destroyed the planet, an entity that he (like James Lovelock; 1988, 1987, 1979) believes, is a living, evolving organism. Furthermore, the cosmological writings of Berry, Brian Swimme, O'Sullivan, and others, suggest that postmodern humans must examine the assertion that all life is derived from the cosmic fireball or 'Big Bang', and thus, that there is a kind of molecular kinship in which we all are participants.
It is difficult to summarize the impact that O'Sullivan has had on my 'path' or 'journey' as an educator. He has encouraged and inspired me to assist, as an educator and writer, in the pursuit of higher goals-- world peace, gender-equality, the elimination of racism, cooperation and communitarianism, and the fostering of mutually-enhancing earth-human relationships (Berry & O'Sullivan, 1991-2)-- and to never give up until these goals are realized.

It was in O'Sullivan's work that I understood, for the first time, that you do not have to express "both sides of the issue" to be a great educator. When asked to present 'the other side', by a student, he replied,"...you get enough of the opposing perspective on these particular issues every day-- just go home and watch television or read the Globe." He made it clear that neutrality is generally inappropriate to global studies. How can any reasonable person condone thoughts and actions that justify the abuse of nature, enslavement and torture of living things, military development, and so on?

Through Berry and O'Sullivan's 'Vision' Mode, I learned to envision methods of action, to heighten my awareness, and to build community, both locally and globally. Through O'Sullivan's encouragement, I learned to participate in communitarian activity as a matter of cosmological sense. He taught me that the ultimate reason for communitarian efforts is to actually build a world community, a small group at a time. He taught me that, since we are all related, molecularly-speaking, communitarian activity is a logical bringing together of kindred spirits, related beings, and creatures who are made of the same 'stuff'. In my view, the best defense
of communitarianism comes from O’Sullivan, who points out that the more friends he has, the more ways he has of seeing the world — and the more diverse the friends and friendships, the more personal access he feels he has to different perspectives and worldviews.

Through O’Sullivan, a visionary, I learned a positive academic and spiritual vision that can only be based on human qualities that are supposed to be extinct in the world of academia and rational thought: faith, hope, and belief in what can’t be proven. Most important, though, through transformative educators, such as O’Sullivan, Dei, Beck, Miller, and others, I have learned to be courageous in my study of how to offer bold academic alternatives to the consumer-student production-line of the industrial age.

Although I will talk a great deal more about my partner, Lina, later in this work, in keeping with chronology, I must mention her at this time. She is still the greatest educator I have known. It is important to talk about Lina not only because she plays a huge role in my life, but because later, as my collaborator, she plays a major role in the writing of the opera. I met her in Ed’s media studies class in 1991, but did not really get to know her until 1992. Like me, she also returned in the summer of 1992 because she thought that O’Sullivan was the best teacher from whom she had ever taken a course. It was during his “Introduction to Global Transformation Studies” course that Lina and I fell in love.

Lina is a feminist, a part-time worker in a woman’s shelter, and a respected professor of English and Liberal Studies, and Women’s Studies at George Brown College. Lina teaches, among other programmes, in the Assaulted Women and Children’s Counsellor-Advocate Programme.
A few years ago, she was offered the position of co-ordinator of the AWCCA programme-- she declined, since co-ordinators are hardly permitted to teach.

My admiration and respect for Lina can be only partially stated in this simple and concise way. Of any of the mentors I have discussed. I have no doubt that my wife’s work has had the greatest effect on my journey as an educator. Just knowing this brilliant, outstanding human and observing her dedication to her work has served as a ‘model’ that I carry with me everywhere in my quest. Anyone who knows Lina will confirm that her efforts to prepare challenging and innovative curricula and assignments go far beyond the call of duty (and often into the wee hours...); this, combined with her total course load that always exceeds that of her colleagues (‘...because no one else wanted to teach that course...’). serves as a continuous demonstration of her dedication to her students and to their needs. Lina is a remarkable teacher because she is a remarkable human. I have watched her teach-- she is warm, comforting, knowledgeable, adaptive, engaging, cooperative, socialistic, and strong. She is truly a ‘transformative’ educator. Even if I can become half the educator that Lina is, I will still be a great educator.

Clive Beck’s approach to Global Education, because it is Global Ed based in philosophy, includes not actually proposing a system of learning, based on a grand narrative, such as that of Global Transformation studies. Beck’s approach, a dialogical, democratic process (in which the professor offers readings and then acts as discussion moderator) is one which acknowledges that there may be many ‘grand narratives’, there are
many procedural questions still to be asked, and that, often, where the discussion group leads the conversation may be even more rewarding than would a planned course of procedure.

Beck suggests that his 'philosophy of education', if it could be realized, would include at least five essential tenets, as follow: (a) education must be 'comprehensive', exploring empirical matters and integrating theory and practice ("If we're not equipped to talk about practice, we're not equipped to talk about theory"); (b) His education is 'radically democratic', stressing teacher/student interactions in which "...the point is to pool ideas through a dialogical process." emphasizing 'learning', not 'teaching'; (c) his method (which may be more aptly described as an 'anti-method') would stress that there is no orthodox body of scholarship--education must include learning for as many different 'subgroups' as possible; (d) furthermore, that such inclusion of the perspectives of multiple subgroups is still not sufficient since individuals within a subgroup differ drastically ("...labelling a person 'gay', afro', 'white', etc. says so little about them...") -- education must include 'individual scholarship', the learning and scholarship of 'ordinary people.' "Let us have José Gonzalez education, and Jane Doe education, and Joe Doakes education," says Beck; and (e) "...we should study white middle-class Eurocentric philosophy in order to see how to change it.... European middle-class male philosophy has a lot to offer but it must be carefully sifted."

I learned an enormous amount from Beck, an educator who, like John Macmurray, is so careful about labelling, even of himself, that many do not realize that he may be a 'global educator'.

________________________________________________
In November of 1994, under the supervision of John Eisenberg and with Beck as a second advisor, I received an M.A. in the History and Philosophy of Education. While I am proud to have received a Master’s degree in my father’s field, I am still stunned by the outcome of my nearly-300-page M.A. thesis, a work that examines, among other things, various theories of determinism and indeterminacy, and applications of quantum physics to music education. In the end, it demonstrates logically that no matter what you do in teaching a music pupil, you are bound to influence (and possibly ‘sway’) your student’s trajectory to some immeasurable degree—thus, it is better to ‘back off.’ My thesis was an overwhelming recommendation of the philosophical benefits of doing nothing, if you want ‘individuated’ learners.

In January of 1995, I was accepted to the Curriculum department, where I was enrolled in a Ph.D. programme in Transformative Learning, with ‘Global Ed’ Sullivan as my dissertation supervisor. I felt greatly relieved by this change in focus— it was far more suited to the way I think and to the things in which I believe at this time in my life.

What Jack Miller taught me came at just the right time. I do not know if I would have been ready to integrate his teachings if I had studied them earlier in my journey— I was already a meditator, but I did not yet have the fundamentals of being a ‘contemplative’ educator. Yet, after I had studied about transformative learning from educators such as Ed O’Sullivan, Graham Pike and David Selby, Clive Beck, and others, it was Miller who really drew my gaze to the importance of meditative practice.
combined with ‘holistic,’ compassionate, personally-transformative education.

In O’Sullivan’s classes and in Pike and Selby’s classes, we did meditate briefly, from time to time, about several pastoral or inspirational themes. However, Miller makes meditation an integral part of each class and encourages us to make it a part of our home lives. By having students write journals about their thoughts and experiences during meditation, he motivates students to get into the habit of daily meditation-- after a while, many students find that their day is incomplete without it.

There is more. Miller is a ‘compassionate teacher.’ In keeping with the importance of the ‘process’ mode of global education, his calming presence and personal tranquility are models to all his students. His gentle strength, decency, humanity, and attention are traits that we have all talked about and tried to emulate in our personal styles and contexts. As many have experienced with O’Sullivan, Miller’s willingness to share his ideas, perspectives, personal tragedies, hardships, and triumphs with his students demonstrates a commitment to transformative learning that is instructive to budding transformative educators, and also moving and inspiring for us as human beings. Miller is not afraid to ‘locate’ himself for the benefit of his students. This personalized approach encourages students, through fundamental process-modelling, to get in touch with themselves and to become living, feeling, breathing transformers of young minds rather than mere transmitters of rationality and fact.

Before taking ‘Holistic Curriculum’, when I asked my supervisor, O’Sullivan, to recommend further courses in transformative learning, he
said, "... you have to take something from Jack Miller."

At Christmas, 1995, I assembled 'My Team'. My thesis committee consisted of four professors whose works have profoundly influenced my thought and my music: Edmund Sullivan, Jack Miller, Clive Beck. and Patrick Diamond.

As my journal shows, I was completely unprepared for the seemingly magical relevance of Diamond’s work to my needs at the time at which I began his course. I was looking for a way to write about music that would not torment me and bore me with mountains of research months down the road. I wanted a topic that I could 'live with each day.' a theme about which I could be passionate and excited every minute of every day. I had already pitched the idea of 'Visionary Music Education' to O’Sullivan and Miller. Beck also agreed to come on board as a third and as a reader, but he indicated that he was overwhelmed with work and that really, O’Sullivan and Miller would be the filters for my initial drafts. Miller’s first response was immediate and certain-- he said that I should concentrate less on recapping his and O’Sullivan’s work and focus more on a way of expressing myself. This sounded very exciting to me. He even lent me a copy of Mary Beattie’s thesis, which I read immediately-- I very much liked her compellingly personal narrative style.

On day one of Diamond’s class, I knew what I had to do in order to please myself and to express myself: I would write a narrative inquiry concerning the process of writing a ‘transformative’ operatic musical.

First, I would tell about myself and about my qualifications as a
musician and transformative educator, or, describing the ‘instrument of measurement,’ as I am doing now. I would explain in detail how I felt the process of receiving a post-graduate education in transformative learning and global education has affected the way in which I compose my work and what my work means now. And I would try to talk at length about how the process of writing a thesis about my educational and musical processes has affected both of these. As a qualitative researcher, I would actually try to “see the eye seeing,” an impossible but interesting task at the best of times. Finally, I would offer as many additional thoughts as possible about the implications of such a meta-creative work for curriculum studies.

Each time I had a class with Diamond, I learned a new trick, a new device for coping with the thesis process or for “putting myself in the picture.” Some days, it was as if there was a kind of ‘intentional’ element (Swimme & Berry, 1992) in Diamond’s curriculum that assessed precisely the stepping stone that I required at that moment, and provided it for me. In our studies of arts-based research, he even encouraged us to draw and paint, and I created two drawings and an elaborate poster, the first visual art work I had done in over twenty years. Another day, when I was feeling low about being an artist, Diamond showed the film, “Babette’s Feast,” which concluded that “…an artist is never poor.”

As with the teachings of my three thesis advisors, there is a profound magic in the style of Diamond. I will always be grateful to him for eloquently and sensitively showing me how to put myself in the picture, and for doing so at precisely the right moment in my journey.
The healthy, assured, and integrated evolution of the transformative educator must come from a combination of many voices to which one has listened--those of friends and loved ones, those of learned teachers and spiritual guides, those of people we admire and respect, those of the silenced and less privileged, and finally, those that come from inside of us...from our soul, our intuition, our values, and our heart.

After one has travelled to the end of the long road, one realizes that the road has just begun.... because the journey must begin all over again.

Listening intently to warm spirit voices of youthful elders,
Singing hawk caresses gentle, weeping sky, 
embracing divinity that splashes joyfully over young souls. 
Cleansed by cool, laughing sapphire waters and singing rains 
that flow through weary, lamenting bones--
giggling children and soothing manna, 
bubbling brook and peaceful wine. 
Awakening, youngsters leap and jump 
while howling wind shakes life into restless, knotted branches 
and tosses rolling, golden bundles of new-mown hay 
across distant, crackling autumn fields. 
Soon, fire witch burns and new life shimmers, 
glistening with willowy badges, graceful medallions, 
and hard-earned diplomas of blushing spring. 
Visionaries emerge from dusty caves and every tiny creature listens. 
waiting for eurekas to send them galloping to the tops of mountains. 
But the wise ones tell them to look within--
the secrets lie in every soul.... in every heart.... in everyone. 

R.H.M.M.M. November. 1995
1.10 **Hard Times**

Of course, writing an opera and writing a doctoral thesis about the process of doing so are hard enough tasks. The research process is made more difficult though, as Harry Wolcott (1990) would agree, when someone has assaulted you and threatened your life and the lives of your family. Sadly, this happened to us. While I have had a number of tragedies in my life that I have not described in this autobiographical work, none has seemed so senseless.

Towards the end of February of 1996, I believed that I was at the height of my spiritual and academic powers. I was preparing, with my friend Sandy Greer, to write comprehensive exams in May, and we were very much on top of the process. I had my thesis topic fully formulated and even had a complete big picture on how I was going to tackle it. The music for the opera was almost finished and Lina and I had the lyrics written for seven of the thirty main songs—after all of her marking was completed in May, we had promised ourselves that we would write a song a day throughout the summer until the opera was done. We had a plan and we were optimistic about it.

On February 29th, my 17-year-old step-daughter, Melissa, revealed to my wife, Lina, and me that she had been physically abused by her boyfriend, for over a year, at least once a week. This is a boy whom we had befriended, included in our family outings and holidays, and spoken warmly with on many occasions—no one could have known that this person had such a dark side to his nature. Obviously, we felt shock, heartbreak for Melissa, and intense anger at the young man. Of course, as parents and professionals, we also blamed ourselves ("We should have
known... we should have seen the signs"). When we involved the police and the justice of the peace in the matter, we were shocked, (but not surprised) to find a system that does incredibly little to support or protect assaulted women.

Lina and I even tried phoning the young man and insisting that he stop phoning and harassing our Melissa. He was apologetic, even admitting to us that he had a problem, and insisting that he was seeking help. We told him that we were glad about this but that it did not concern us. We told him that he was not to contact Melissa anymore, for any reason-- he agreed.

A week later, after repeated telephone hangups and a call in which he actually spoke with Melissa, he arrived at our house, drunk and in a state of rage. As he tried to kick in our living room window. I called 911-- incredibly, there was no answer. I watched him pick up a large flower pot from our yard and hurl it toward the window. The window shattered, with glass flying across our living room. I wasn’t aware at the time that Melissa was witnessing E.R.’s forced entry into our home from her bedroom window on the second floor. The 911 number continued to ring, but no one answered as I watched E.R. scale our picnic table and begin to kick the shards of glass from the shattered window.

I shouted to him: “I’m calling the police.” He replied with threats and obscenities. After kicking most of the pieces of glass away from the periphery of the window, he began to step through it and enter our living room, stepping on our plants and knocking over a lamp. The speed at which he was moving was surprising to me in that he moved slowly, appearing confident of his ability to do violence to me.
Incredibly, he was smiling. As he crossed the living room, I knew that I would have to run from an impending assault. I shouted to Melissa to get out of the apartment and go out the upper door that opened on to the second floor of our apartment building. He continued to advance towards me while repeatedly banging his fist into his palm, in a menacing motion. By this time I was retreating up the stairs rather quickly, and he actually ran up the stairs after me as I unchained the upper door. I knew that it was me that he wanted to do violence to at that time, not Melissa, and I was confident that he would follow me into the hallway. Fortunately, he did.

He slowly stalked after me down the hall, towards the elevator as I proceeded to bang hard on every door that I passed, shouting: “Phone the police!”, and “Help!” He appeared to take great delight in my fear. I add here that I was wearing only shorts and a T-shirt, and was in bare feet while E.R. was wearing steel-toed construction boots, long pants, and a jacket. Thus, I felt extremely vulnerable and unable to defend myself against what I anticipated would be a painful attack. The hall was completely empty. By the time he had backed me down to the elevators, I felt my only defense was to stop in front of a tiled, solid wall so that if he ran at me, I could quickly move as he ran at the wall. After I stopped for about five seconds, he lunged at me.

He used his feet to kick me in the arm, the thigh, the hip, trying all the while to kick me in the groin. I broke away and started to run towards the east end of the hallway, still banging on doors and shouting for help. He moved more quickly now and was aiming a continuous barrage of kicks anywhere he could on my body. I began to hear, to my relief some of our neighbours shouting out their doors: “It’s o.k., we’ve called the police.”
I was incredibly grateful that the manager of our co-op, Peter, and his assistant, George, both big men, arrived and restrained him until the police arrived-- I probably would have been much more seriously injured if they had not come to my assistance. All the while he was kicking and punching, trying to inflict more damage. In front of many witnesses, he wildly shouted a number of death threats against myself and my family. In total, he attacked me for almost twenty minutes. I sustained a number of injuries. He was charged with B & E and assault-- then, he was let go two hours later.

We went into hiding, forced to move from our home out of fear that he would return. The police did not return our calls. Even Jack Layton could not get us an adequate answer to the simple question. "What were the terms of his release?"

When you are not rich and powerful, it apparently takes a great many phone calls and a lot of persistence to get justice. While I laboured, in a regressed state, to try to finish my OISE essays and presentations to some level of adequacy, Lina made dozens of phone calls. She finally reached an industrious and skilled detective named Ellery Batula, who succeeded in having the E.R. charged with twenty-one different crimes. In the end, he was given two concurrent months in a minimum-security institution, out of town, and two years' probation. As I write this, his probation is about to conclude. We have moved, of course, and purchased an alarm system.

As I write this account, I feel a bit like Harry Wolcott (1990) must have felt. We still fear for our lives. We do not know what each new day
will bring. I had the option not to include this negative experience as part of my autoethnographic work. As Diamond says, "You must include only that which you are comfortable with.... Is there a reason to tell about a particular thing?" Still, there is an important reason why I relate this story as part of my personal narrative. Even in the midst of a fearful and trying situation such as this, Lina and I did not lose faith in our beliefs in the basic goodness of human beings and in the promise of global transformation. We occasionally felt deep anger towards this disturbed boy, but we stopped ourselves from becoming immersed in such feelings. We will always believe that peace is among the answers to the problems of humanity and that violence must not generate further violence. This story of what happened to us is a parable that demonstrates the power of the teachings that we have internalized in the course of our global education studies. We believe in transformative learning and its ability to achieve peace, and we are not about to let such an incident take our beliefs away from us.

The incident left me spiritually and emotionally ill-equipped to deal with the comprehensive exams, which I decided to postpone. However, our passionate resolve to finish the opera increased.
1.11 Understanding the effect of Transformative Learning on my work

After friend and colleague, Slava, and then Miller urged me to write about myself, O'Sullivan offered his confidence and support, and Diamond showed me how it could be done, I understood that I would have to formulate a new thesis that would be relevant to my studies in Transformative Learning, since that is my focus. As I reviewed tapes of all of the classical music I composed between 1992 and 1996, I realized that my music follows a clear path--it evolves from being dark, highly technical, and somewhat narcissistic, to being uplifting, melodically accessible, and 'altruistic'. My more recent concern has been with writing music that teaches and that appeals to everyday people and makes them 'feel good'. There are those who might suggest that this implies that I have 'gone commercial.' Such an assessment ignores the historical truth that the greatest and most well-known classical music was actually the 'popular' music of its day. I understand now, after acquiring and refining a new worldview, with my wife by my side sharing my views, that I want to reach as many people as possible, to provide music that is both uplifting and educative. This is what transformative learning has done for me.

I no longer feel that I have anything to prove, musically speaking--if I did, in order to be truly innovative in a modern classical medium, my music would have to be dissonant, timbrally abrasive, rhythmically complex, and melodically spartan. I know that I could achieve such an opera, if that is what I wished to do (and I have done such work--i.e. opus 4, "Dea," Symphony in Cm, 56:27). However, such a work would be
commended only by ivory-tower critics and other avant-garde music aficionados. Transformative learning has taught me that 'Vision music' is all about communion and sharing-- that making as many people as possible experience a peaceful, educative, and rewarding artistic event is far more important than impressing scholars with 'on the edge' innovations.

Excited about the possibility of correlating 'emotionally positive' music to transformative and global studies, I proceeded to search, on the advice of Diamond, for data that I could offer as 'proof' of this parallel transformation in both my worldview and my music. First, it was clear that I could provide tapes that might demonstrate, in a thematic and timbral sense, an emotional evolution and that I could actually play tapes and sing at my thesis defense (Dolores Furlong [1995] encouraged me to do this and said it went rather well for her). Second, I decided that, in order to show some kind of record of my psychical transformation and of my thought processes throughout the OISE process, I would have be prepared to make the process of my journal-writing public. I had been encouraged by O'Sullivan, to do journal-writing as early as the summer of 1991. It is a practice that I have kept up, to a greater or lesser degree, ever since. Each time a remarkable event occurred in my life and in my work, something told me to take O'Sullivan's advice and write it down. I do not know why I thought it might be useful some day. Now, the reason has become clear-- it offers considerably deep and rich data that *does* demonstrate an evolution in my views. Furthermore, the journal makes note of many of the important events and epiphanies in the course of the composition of the opera.
Finally, I decided that, not only would I include my own observations of myself as a student and composer involved in this writing process, but those of my partner and collaborator, Lina, who can attest to the fact that I have changed and that my music has changed in a relatively short period of time. Of course, there are other indeterminate, biasing variables involved, too-- in the midst of my journey into transformative learning. I married Lina. Yet, it ought to be noted, and others will confirm this, that we were attracted to one another initially because of our shared beliefs in global education and global transformation studies. Our wedding was even a 'global transformation' wedding, held in the country beneath gigantic trees, with poetic readings by Thomas Berry recited by Edmund O'Sullivan and others, and gifts of little trees to all of our guests. Thus, my data will also include her observations. She confirms that, in a short five years, I have changed from a shy composer-introvert to a community and transformation-oriented person whose music now appears to exemplify the positive, life-affirming philosophies to which I have had exposure as a result of being a student of transformative learning. I have changed and my music has changed. Now, I write Vision Music.
1.12 **What is Vision Music?**

The music of 'Casanova' is a music that I have come to call 'Vision Music.' This is not to be confused with an assertion that my music, and that of others (i.e. Beethoven, Verdi, Wagner, etc.) who, I believe have also composed successful Vision Music, is 'better,' 'more necessary.' or ideologically superior to any other forms of music. It is merely to suggest that this kind of educative music happens to incorporate the kinds of ideas that epitomize the component, in transformative learning practice. to which Berry and O'Sullivan refer as 'Vision,' ideas that cause viewers to question and perhaps change their minds about what they had believed to be 'truths' in the universe.

My contention that 'Vision Music' is necessary must also not be taken to mean that I believe that all composers should do Vision Music or that I believe that Vision Music has some kind of transformative edge over other kinds of music. There are many kinds of transformation, including the emotional, the spiritual, and the intellectual. There are already many kinds of music that inspire listeners towards emotional and spiritual changes. I am merely suggesting that music that also inspires listeners to make changes in their worldview and in their intellectual ideas also has a place in the world of music. Such music is often marginalized by some who, once they understand its intentions, believe that music should only inspire listeners in an emotional or spiritual sense. However, unless made aware of the subtle advances made in Vision Music since 1825, these critics are probably not even aware that they have been listening to Vision Music. It is possible to combine intellectually transformative messages into extremely enjoyable music without the music turning into something
didactic or boring. Most people who have listened to our ‘Casanova’ are unaware, on first listen, that it has an ‘values-based’ agenda.

The music that I call Vision Music challenges, ethically and behaviorally, the status quo -- Vision Music represents a dissatisfaction with ‘the way things are’ and proposes, in unambiguous terms, a ‘better way.’ While it may convey its critique through representation of upper-class or noble characters (as does ‘Casanova’), it expresses clearly the sentiment that the ‘establishment’ is not ‘keeping house’ effectively-- this might be considered subversive if we consider the fact that most art of this kind is regularly attended by upper-class patrons.

The composition of operatic works and other works with ‘words’ appears to be a medium that is ‘more easily communicated’ to the average person. I have written much about how clear ideological meaning in music is facilitated, for many, by lyrics. Thus, the medium that I call Vision Music is music that has words, such that listeners do not have to guess at the subjects that composers of pre-programme, or absolute music had in mind.

Furthermore, Vision Music can be understood by all listeners. Because it uses unambiguous lyrics, in an operatic context, to express opinions, the listener is not confused by the high-brow semiotic systems of absolute and programme music. Thus, while Vision Music may be enjoyed, on an artistic level, by the economically-privileged, it is democratically designed, so that all may have intellectual access, if they wish it. Listeners who require their artistic experience to be ambiguous, where many questions are left unanswered at the end of the operatic experience, should
probably look elsewhere for their musical pleasure. Vision Music is not for them. At the end of the night, the Vision Music listener will have a reasonably clear view of the composer’s ‘take’ on a wide range of issues.

Vision Music is ‘directly-functional’-- it is not ‘dematerialized,’ or separated from life, but rather it serves both practical and spiritual purposes and philosophies that are tangible and easily applied to the aspirations of all living beings. Rather than describing ‘ineffable’ spiritual ideas, as does so much liturgical music, Vision Music recommends actual solutions to problems of human interaction and behaviour. Thus, Vision Music is transformative, not only in the sense that it inspires emotional change in the listener, but also in the sense that it provokes positive intellectual and behavioral changes in the listener. Such ‘positivity,’ as circumscribed by Berry, O’Sullivan and other transformative visionaries, means that the listener’s sense of caring and sensitivity for fellow human beings and/or for nature is positively stimulated and enhanced through the experience.

There are two mutually-supportive, simultaneously occurring aspects of the visionary component of the transformation process, as outlined in the ‘Transformative Learning’ theories of O’Sullivan and Miller (Miller, 1994; O’Sullivan, 1999)-- these are the ‘personal’ and the ‘global.’ As it will become clear, the particular philosophical style utilized in ‘Casanova’ is Vision Music that deals with ‘personal’ transformation. Vision Music is educational, in a sense that, I believe, Transformative Learning philosophy would condone -- it conveys and models ideas and beliefs that actively
encourage the listener to behave in a way that is helpful to and caring about the needs of other living beings. For example, as I will discuss. 'Casanova' is a work that encourages the listener to seek true intimacy in life; a process of personal, affective transformation. Through proactive enhancement of the skill of valuing personal relationships with the self and with others, 'Casanova' models the idea that the human being may become, in the transactional analysis sense, a 'winner.' This, then, is the primary raison d'être for Vision Music, and the chief attribute that distinguishes it from the morality play or the liturgical drama--Vision Music teaches that there is no 'appropriate' behaviour for human beings in an absolute, behavioral sense, that we must not be caring about others because it is the 'right' thing to do or because God declares that we 'ought to,' but because we will all benefit through cooperation and compassionate interaction. The personal transformation aspect of the visionary component of transformative learning is an essential thing for those of us who aspire to make changes to the status quo. Global transformation is impossible without personal transformation. In order to participate in changing the world, we must also attempt to change ourselves.
1.13 Deciding to Compose a Transformative Opera

December 7, 1992: I have just awakened from a wonderful dream. I dreamed that Lina and I were in a hotel room, getting dressed in formal attire in preparation to attend an operatic musical that I had composed. On television was one of those sensational LiveEnt type commercials advertising the work: "Spend an evening with Casanova-- you'll be satisfied!" The opera, composed by me, was entitled "Casanova," a work about the great lover. Sadly, I can only remember well one of the pieces performed in the dream, and I have written it down. It is the last song of the opera, sung by Casanova just before he dies, entitled "The Light Is Fading." It is a piece in which he sings about his regret that he has wasted his life, cheated people, and tricked hundreds of women into sleeping with him. I do not remember most of the words, but I remember the music. What a great idea: 'Casanova'-- it is a great idea because it is a chance to show the transformation of a character. but sadly, in the tragic style of Fellini (i.e. "La Strada"), it is a transformation that occurs too late. I intend to pursue this idea and write this work. I must find out everything I can about Casanova. Perhaps this is what Jung calls a 'big dream.'

While I will speak of this in greater detail later, from this journal entry of December of 1992, one understands a little of what it is like to be a composer. It is probably like most anything else. I suppose. I understand that one of my uncles, a master plumber, often figures out while he is dreaming, how he is going to solve a particular plumbing problem. So it is with composition, after you have spent your entire life internalizing the technique of music, the unconscious can speak to you without intellectualization getting in its way. I often dream of musical works. The tricky part is then rushing to the computer or to pad and paper to jot them down. It is more difficult still when your dream offers you a fully-orchestrated piece in twenty or more staves.

So, the idea came to me fully-formed. I understood immediately why Casanova was an important character to me-- I used to be like him. In spite of a good family and a childhood filled with caring and nurturing, as a man growing up in a patriarchal society, immersed (through television
and popular culture) in the machismo myths of what men ‘ought to be.’ I rarely developed love relationships of any genuine intimacy. And as a ‘lounge lizard’ and performer ‘on the road,’ I had designed a lifestyle that ensured that my intimacy-challenged personality could make excuses for my inability to have good relationships, much like Casanova.

I knew, as soon as I awakened from this dream, that the idea was ‘big.’ I had been contemplating writing an opera for some months, but I had not yet thought of a ‘grand’ subject. I knew immediately, as I began to scribble down the quickly fading ideas, that the character of Casanova would have universal appeal—indeed, the man’s name has come to be a noun in our language, signifying one who is a ruthless seducer of women. Yet, at the same time, while I knew that the subject would be a very attractive and ‘sexy’ crowd-pleaser, I also knew that I had the chance to make an important statement about the tragedy of Casanova’s life.

In the following weeks, with two lovely arias already written, I proceeded to find out as much as I could about Giacomo Casanova, citizen of Venice. I learned that he was, in some ways, a much misunderstood man, although he was, nevertheless, a manipulator of people. A brilliant man, he had considerable academic training in medicine and laws—he had a doctorate in law by the time he was eighteen—and was a qualified clergyman (an ‘abbé’). Throughout his life, he wrote scholarly works, in a number of languages, on a vast range of subjects—medicine, mathematics, history, law, anthropology, physics, chemistry, and the arts. He was a skilled violinist and composer. Yet, in spite of all his genius, he spent much of his life making money in a variety of dishonest ways, like ‘conning’ wealthy women, and by seducing as many women as he could along the way.
However, writers who have compared Casanova with Don Juan (or 'Don Giovanni') have suggested that Casanova's 'morality' was subtly different from that of his Spanish counterpart. While Don Giovanni's conquests could actually have been called rapes, in many cases, Casanova's affairs always involved making the women desire him and submit to him (even though their desire was often predicated on some intricate web of lies. I understand, from my extensive psychotherapies, that the same was true for me-- when I worked as an entertainer, my life was filled with one shallow conquest after another.

Casanova was apparently unable to commit to any kind of long-term relationship, perhaps, I speculated, as a result of being given away by his biological father, a clergyman for whom conception of a child would have been scandalous, to a couple who were actors. Throughout his youth, he was taken from place to place, depending on where his adoptive parents were performing. As I began to study the life of Giacomo Casanova from a psychological perspective, I began to feel great sympathy for the much misunderstood rogue. I concluded that Casanova was the tragic product of an upbringing devoid of stability. His views also epitomized those of men of his time, as he regarded women as devices of pleasure, rather than as intelligent and valuable human beings. Finally, as J. Rives Childs (1988) points out, Casanova was no more promiscuous than many men of his era-- it is just that he went to the trouble to write candidly about his sexual exploits in a multi-volume 'Memoirs' for which he became famous. Nevertheless, it is difficult to excuse so many of his actions-- he remains a noted symbol of male chauvinism, promiscuity, spiritual shallowness, and lasciviousness. With his remarkable genius, he could have been rem-
embered as a scholar and innovative thinker—instead, he is remembered for his overactive libido.

He has no need of any monument of stone; his name has passed into almost every language, one of the few examples in history of the adoption of a proper name to represent a concept of which a patronymic has become the embodiment. He is, in fact, far more important than 'a Casanova,' representing as he does in so many ways the personification of that extraordinary century in which he lived. It is testimony to his genius that the Memoirs, forming one of the most complete panoramas ever depicted of an era, should have brought him, even in a form incomplete for 160 years, universal fame (Childs, 1988.292).

The decision to write an educative, quasi-feminist opera about Casanova was a logical step. While this subject matter may have been handled in a variety of ways, Lina and I chose to write about a man aspects of whose life resembled my own, in some respects. About nine-tenths of the plot that is revealed in 'Casanova' is strictly based upon historical fact—indeed, all of the characters except one, Casanova's assistant, Vittorio Specchio—'specchio' means 'mirror', are actual historical figures who participated in his life. However, as I have mentioned, although the real Casanova went to his death asserting that he '...regretted nothing,' the Casanova about which Lina and I have written experiences personal transformation in his later life. He regrets that, because of his emptiness and his inability to experience true intimacy, he was unable to settle down with the woman he truly loved, Anna Maria Vallati. As Casanova dies, he tells Vittorio that he must not make the mistakes that he, Casanova, has made. In the end, Vittorio finds true love and happiness. Thus, through Vittorio, a transformed Casanova lives on.

In my own psyche, as in our play, the character of Casanova has passed away and a new character, filled with humanity, feminism, and a
sense of family and community, lives on. In this thesis, I have shown, to the best of my ability, the process of my personal transformation and of the shift in my personal mythology. Most relevant to Curriculum studies, however, I have shown how a rigorous education in transformative learning studies has been indispensable to the progress and articulation of this transformation. In so many men, a tragic and essentially unhappy Casanova is alive and well. And yet, through introspection, education and transformation, it is so easy for us to become ‘Vittorio’ ('the victor').

It seemed to me a triumph, and yet I felt in honor bound to be useful...
--Giacomo Casanova de Seingalt
(Childs, 1988:261).

I shall soon have occasion to speak again of this man who was such an extraordinary mixture of good and evil.
--Costa, Lorenzo Da Ponte’s secretary, writing about Casanova.
(Ibid:284).
CHAPTER 2
THE DESIGN OF THE STUDY:
AN AUTOETHNOGRAPHIC INQUIRY
INTO THE PROCESS OF BEING
A TRANSFORMATIVE LEARNING STUDENT
WHILE BEING A COMPOSER.

2.1. Description

The study of the 'values' and processes in my life and psyche that caused me to write music on a particularly 'transformative' theme is at the foundations of this research. In other words, what I am interested in examining, through this work, is the relationship between what I came to know and believe, and the creative, and potentially educational product that I ultimately formulated. As it is my contention that 'Casanova,' apart from being an entertainment piece, is fundamentally an educational work about personal and spiritual transformation (a transformative learning idea), it is relevant, I believe, to examine the particular combination of influences that have impacted on me and on my beliefs.

Although a researcher hopes to remain primarily without bias while conducting such research, nevertheless, I admit that I proceeded through the latter part of the work with the thetic assumption that, probably, the internalization of the positive philosophies represented by transformative learning studies did serve as a pivotal celebratory moment in my creative and professional development. Thus, as is generally true of all proponents of transformative learning, I do hold a bias.

Nevertheless, my view on 'bias' and research is well known. I began this book with a preface that offered a defense of narrative inquiry. I felt
compelled to do this since the methodology itself is highly controversial and comes under fire often as being everything from narcissistic, to non-rigorous, to non-numerical, to lacking in objectivity. Yet, as my M.A. thesis asserts, the belief that any research methodology is unbiased or lacking in objectivity is pure folly (Miller, R., 1994). So, why not narrative inquiry, since its data is richer and it allows for much greater description of the measurement tools?

Still, in order to be true to the assertion that qualitative studies are essentially as useful as are their quantitative counterparts in offering a 'wide-eyed' and rigorous sojourn through the realms of supposed objectivity, as Carroll suggests, I “began at the beginning,” laying out the initial ‘autoethnographic’ (Diamond, 1992) work by defining the ‘instrument of measurement’ (myself) in a reasonably thorough manner. This was done through the inclusion of an ‘autobiographical’ (Butt et al., 1988) chapter, the purpose of which was to establish, to a substantial extent, the degree of expertise that I hold in the fields of music, education, and psychoanalysis.

The first chapter of the book authenticates the research by confirming that my experience in the music field encompasses nearly every possible method of learning: as chorister, advanced student, professional jobber, studio musician, record producer, studio manager, music teacher, and composer, my music learning has come from most possible directions offered in the field. The establishment of such expertise by the researcher is essential to the qualitative, auto-ethnographic medium since the researcher is the participant-observer of her/himself. It would be illogical for the reader to trust the researcher’s
observations about philosophical or values changes in her own work if the researcher were not an established expert (or at least an experienced ethnographer) in the field about which she has elected to do autoethnographic work. A newcomer to the field of music and/or education may be unable to detect sensitive thematic and coloration changes in music to the degree that a lifelong musician can.

2.2 Methodology

Educational ethnography "...provides rich, descriptive data about the contexts, activities, and beliefs of participants in educational settings.... The results of these processes are examined within the whole phenomenon; isolation of outcomes is rarely considered" (Goetz & LeCompte, 1984:23).

In her macrotopographical model (1990:63), Tesch describes a continuum of qualitative research 'types' that range from those that are more structured through to those that are more holistic (1990:59). She explains that types of research that focus on issues of linguistic analysis ("...discrete parts of language, such as words or phrases," p. 59: also symbols, semiotics, etc.) generally consist of traditional methodological processes, including quantitative measures. Conversely, research types that focus on 'scholarly reflection' (e.g. Bussis et al., 1976; Eisner, 1976; Pinar, 1980, 1981, 1986; Polkinghorne, 1989; Van Maanen, 1982) tend to treat data more holistically, "...allowing the analysis to build on intuition and insight that are achieved through deep immersion in and dwelling with the data" (Tesch, 1990:59-60). Both educational and holistic ethnography lie roughly on the median between these extremes (Fetterman, 1988b; Van Maanen, 1988). Both are classified as research that discovers 'regularities' by 'discerning patterns' (Tesch, 1990:65-67).
Ethnographic studies come up with different results; they don't know where they are going to end up; they don't predict the future (Agar. 1986:16).

Ethnography as a whole is a distinguished tradition of research as old as the work of Herodotus. “With great and sometimes disdainful zest, that ancient Greek ethnographer recorded the infinite variety and strangeness he saw in other cultures” (Sanday, 1990:19). According to Wallace, traditional ethnography (or ‘structural ethnography,’ the anthropological method) is epitomized by the image of “...Boas stepping off the boat in an Eskimo village with his suitcase in hand, preparing for a long stay in residence” (1972: 469). Wallace writes that Boas’ use of ‘participant observation’ marked a distinct paradigmatic shift (Kuhn, 1962) away from the nineteenth century model of “...library scholarship and of uncritical use of the comparative method to derive models of cultural evolution” (1972:469). While Boas was not the first ‘fieldworker,’ it was he who articulated the fieldwork paradigm and the practice of ‘participant observation’ in Western anthropology (Wallace, 1972:469; Sanday. 1990:19). Soon, in the other social sciences, researchers began to appreciate the value of ethnographic procedures for their work, understanding that in any social contexts, “...groups within cultures form their distinctive subcultures, and that these are sufficiently unique to warrant intensive examination and portrayal” (Tesch, 1990:66).

Thus, ethnographic techniques are used in a wide variety of methodologies, including traditional structural ethnography, communications ethnography, ethnoscience, ethnomethodology, ethnographic
content analysis, holistic ethnography, educational ethnography, and of course, narrative inquiry. In the examination of teacher development research in curriculum studies, however, of all the ethnographic types, it is largely these latter three that are utilized.

Holistic ethnography is called ‘holistic’ because it is concerned with a culture’s practices as being sub-parts of the entire context. "Holistic ethnographers seek to describe and analyze all or part of a culture or community by describing the beliefs and practices of the group studied and showing how the various parts contribute to the culture as a unified, consistent whole (Jacob, 1987:10)-- it is easier to understand where this current autoethnographic study is "going" if one keeps this in mind. Then, just as ‘Casanova’ "...describes the beliefs and practices" of its writers through metaphor, so does this thesis describe an evolution in my beliefs and practices. It describes the early life, education, and activities of myself, a composer, and demonstrates that, through Transformative Learning studies, I have found a politically meaningful kind of inspiration that, I believe, adds social value, in addition to my music’s inspirational qualities.

My current research is ‘educational ethnography,’ a field that now devotes considerable attention, not only towards classroom fieldsites, but also to highly personal teacher development self-studies (Furlong, 1995). Nevertheless, unlike, for example, action research, ‘the study of a social situation with a view to improving the quality of action within it’ (Elliott, 1991:69; Altrichter et al., 1993), the ethnographic method still seeks merely to observe and analyze. Where the action researcher’s raison d’etre is to make ‘positive change’ (Hustler et al., 1986), the ethnographer wishes to follow the ‘prime directive’ of non-interference in a culture.
This is a teacher development study, and the culture studied here is me. As Furlong describes it, ‘I am the curriculum’ (Furlong, 1995). Still, while it is educational ethnography, it is my hope for this study that it may offer an holistic approach to a subject that is ‘useful,’ providing some practical ideas for others.

Essentially, educational ethnography utilizes philosophical assumptions and practices which are identical to those of holistic ethnography, but with an educational locus (“patterns in the socialization process”). “The results are descriptions of the components and dynamics of ‘cultures’ within educational settings, and sometimes comparisons across settings” (Tesch, 1990:67). In all ethnographic method, the fieldworker, as participant observer, is the principal instrument of “...observation, selection, coordination, and interpretation” (Sanday, 1990:21). She must learn to rely on her experience as an observer and to trust her own conclusions. Metraux writes that ethnography “…depends on this highly trained ability to respond-- and to respect that response-- as a whole person” (1959:iii). The duration of participant observation in all ethnographic study is at least one year of residence within the culture: thus, in an educational context, at least one school year (Carspecken, 1996: Wolcott, 1975). The current study is one of approximately six years. about four of them while I was conscious of the research context.

McCall & Simmons, 1969; Smith, 1978). Ethnographers are careful to cross-check or triangulate findings in order to increase validity and reliability (Altrichter et al., 1993). For example, this current study uses self-observation, personal case studies, journals, musical transcripts and tapes, and other sources. Thus, the ethnographer’s methodology is an ‘adventurous’ brand of emergent design (Agar, 1986; Goetz & LeCompte, 1984; Sanday, 1990), whereby the researcher merely observes and analyzes patterns of culture and social behaviours and draws ‘inferences’ (Carspecken, 1996; Fetterman, 1982; Sanday, 1990). For this reason, it is considered controversial at times, lush and fertile at others.

Needless to say, as Diamond (1992) suggests, the process of conducting ‘autoethnographic’ research presents many issues of indeterminacy (Eisenberg, 1992), since the eye must force itself to make the effort to ‘see itself seeing.’ Yet, the rewards are abundant, as Diamond demonstrates (1995a, 1995b).

Ethnographic research intentionally ‘does not know where it will end up’ (Agar, 1986). Because of the wholly ‘inductive’ design of ethnography, then, the ethnographer approaches the culture with few hypotheses and few preconceptions about the work (Agar, 1986). Thus, much of the ‘design’ work of ethnography is conducted during and after the implementation stage. Accordingly, although I had the idea since about Christmas of 1994 (thanks to both Slava and Lina) of studying the process of writing the musical, it did not become certain for me until 1997 that my actual thesis would assert that Transformative Learning has had a profoundly positive effect on my music. If at all, ethnographers do not formulate hypotheses— hypotheses ‘emerge.’
Ethnography is descended from a ‘post-positivist’ (Carspecken, 1996: Halfpenny, 1982; Hindess, 1977) or ‘post-empiricist’ paradigm (Roth, 1987: Thomas, 1979; Tudor, 1982), one that has evolved out of a reaction against logical positivism (Cohen & Manion, 1994). Thus, it is interested in examining issues contextually, not as entities that are separated from their situations: accordingly, educational ethnography is considered ‘holistic.’ In ethnographic studies, no attempt is ever made to identify one particular factor and study it in isolation, ‘divorced from the context’ giving it meaning (Goetz & LeCompte, 1984).

Ethnography as ‘contextual,’ then, is also ‘situational’ (Cohen & Manion, 1994; Sanday, 1990): that is to say that it is not concerned with making inferences that are ‘generalizable’ to contexts other than those immediate ‘sites’ being studied. Ethnographic “...research is a function of the group studied” (Agar, 1986:19). Educational ethnographer Carspecken writes...

Qualitative researchers avoid ‘variables.’ Some of us do not find the term ‘variable’ appropriate for any form of social research. This is partly because variables seek to measure actions, conditions, and experience that generalize across many social contexts. Yet we know that social action and human experience are always, in every instance, highly contextualized. Generalizing across contexts is dangerous (Carspecken, 1996:25).

And so, ultimately, while I will hope that other composers, composer-educators, and educators will derive benefits from my work that they may apply to their own educational and creative contexts, I make no binding guarantees of this. Indeed, as Carspecken suggests, it is my duty to warn my reader to proceed with caution into any realms of emulation, fuelled only by a few generalizations. And, music is not an exact science-- there are other ‘indeterminate’ factors that render it a field of study that is not always accessible by ‘objective’ instruments.
In spite of the rules, in teacher development, ethnographers have learned from action research practice. In both teacher development ethnography and in action research, solo practitioners are encouraged to act as principal researchers (Evans, 1992; Hall, 1992), to work together in egalitarian groups (Tanner, 1989; Eames, 1990), or to participate equally with researcher/facilitators (Altrichter et al., 1993; Carr & Kemmis, 1986; Cohen & Manion, 1994) in order to ‘take ownership’ of the research.

Perhaps the most commonly asked question about open-ended research is “how do ethnographers know when they are finished a study?” After the vast number of field notes, journals, tapes, videos, interviews, and questionnaires have been numbered, filed, analyzed, reanalyzed, cross-checked, triangulated, evaluated, written about, and published in a scholarly setting, the criterion is simple, yet complex: do the phenomenologically-derived conclusions ‘mirror’ the views of people from the culture studied? Sanday writes that the ethnographer is “…like the linguist who has studied and recorded a foreign language so that others can learn the rules for producing intelligible speech in that language” (Sanday, 1990:22). “If, after having completed the ethnography, the observer can communicate the rules for proper and predictable conduct as judged by the people studied, he or she has produced a successful product” (Sanday, 1990:23).

Frake writes that a successful ethnography is evaluated “by the ability of a stranger to the culture (who may be the ethnographer) to use the ethnography’s statements as instructions for appropriately anticipating the scenes of the society” (quoted in Wolcott, 1975:121). In the end, the ethnographer does aspire to ‘go public’ (Altrichter, 1993; Carspecken, 1996).
to share her observations with others. After all, what good is knowledge unless it is shared? In addition, the patient ethnographer will walk away with increased phenomenological knowledge and experience of a specific culture she did not know before.

Autoethnography and Narrative

It is an epiphany when a researcher understands that a 'teacher development' study of oneself and one's beliefs may, indeed, constitute the study of a specific culture 'she did not know before.' I have already spoken a great deal, in the preface, about narrative. Understanding how it may be used, in the age of post-modernity, as an ethnographic device, is not so difficult a concept to appreciate, even for the most dyed-in-the-wool, 'objective' empiricist. If an intelligent and observant researcher may not be permitted, for reasons of indeterminacy (Eisenberg, 1992; Miller, R., 1994), to observe her own condition and behaviours, and report on these observations, we may question the validity of all research and of all instruments of measurement, human-made as they are. It is useful to recall, in this regard, that most of Freud's initial work was based on self-observation, since there were no psychoanalysts before him.

Yet, in our own sceptical and restrained Western academic paradigm, any transformation from ethnography to autoethnography is seen to push the self-research medium into some kind of 'left-of-centre' realm, effectively toppled from its reasonably conservative footing in traditional anthropological study. While narrative techniques are used in a wide variety of methodologies, they are usually associated with more holistic.
'subjective,' and personal data collection processes (Tesch, 1990), and thus, by many, are not considered hard research.

If the research community would become more open to the idea of 'reflexive' or 'self-referential' inquiry (Diamond, 1995a), new and different types of knowledge-gathering could lead to innovative paradigms of thought. Until such time in the future when researchers are able to probe neurally their subjects, I suggest that allowing the researcher to unearth, from the depths of her own psyche, the rich data that she could never hope to glean from mere questionnaires and surveys, seems like the only smart thing to do. In the field of teacher development, it appears to be the essential, logical tool, for reasons ('offering voice' and 'facilitating self-improvement') already discussed in the preface, and perhaps many other prefaces, David Hutchison would point out.

Narrative is one of the important artful devices by which we construct a continuous life of experience. To speak authentically of the experience of self, we use the familiar devices of case study, observation, interview, and textual analysis. We also widen the range of usual methods by adding personal experience, introspection, and visualization. This provides us with an educational opportunity to review and revise our writing and development. Hutcheon (1984)* used the term narcissistic to describe the high degree of self-referentiality and intertextuality that this requires. I use the term, 'autoethnography' (Diamond, 1992), to describe this form of reflexive inquiry (Diamond, 1995a:86).

Accordingly, in the process of taking Diamond's course (see also pp. 39-40)-- which focussed largely on the thesis-writing process and on creative approaches towards putting yourself, as thesis writer, into the picture-- I began to believe that the only way that I could understand my composition process as an educational force would be to study myself, with assistance from my partner, who spends more time with me than does anyone else, and to report my observations using a narrative technique.
My firm belief, that my music had changed and bloomed to a large extent as a result of transformative learning, made my bias little different from that of the ‘objective’ researcher who formulates an hypothesis and then conducts experiments and logs observations. Who is more qualified to report on the mental processes of a composer-educator than the subject herself? And how could she possibly describe unique affective and personal ideas without the use of a story-telling style?

In the end, however, to assert that transformative learning positively and profoundly affected my work is still a component that is ‘additional’ to ethnographic practice. The idea of autoethnographic narrative is not really to prove hypotheses, but to explore ideas.

Narrative inquiry is not a search for truth but, instead, a never ending construction of meaning (Goncalves, 1994). Such inquiry is based on personal and aesthetic rather than on empirical approaches (Diamond, 1995 [1995b]. We seek to chart those previously forbidden features of the terrain that include human awareness of lived experience. Rather than providing precise descriptions of what to see, this map merely suggests promising directions along which we might look and then stroll (Diamond, 1995a).

It only seemed logical to choose such an explorative methodology since, when I began the doctoral thesis journey, as David Hunt calls it. I had little idea what I would find in the end. The autoethnographic narrative provides a technique that is particularly appropriate to an artist or musician, one who works with a subjective palette of surreal, metaphorical, and sometimes ineffable colours and visions.

Thus, for a wide variety of reasons, ethnography, and specifically, autoethnography was the appropriate methodology to explore the actual evolution of my composition styles. As you will see, through my narrative chapters, I have attempted such a story of my professional transformation.
History and Philosophy

I have a graduate degree in the History and Philosophy of Education. Being a simple composer, some days I forget (or maybe don’t wish to recall) that this was my field. Some folks would say that makes me sort of an expert in that field. To avoid any further stylistic references to TV’s Matlock, trust my assertion that I am a fan of both history and philosophy. Thus, it is not surprising that a sizeable amount of the immense research conducted, in preparation for my modest autoethnographic narrative, was centered around my knowledge in this area.

Such thorough exploration of the foundations of a composer’s knowledge would not be essential in a world in which all could be believed. Yet, when a musician, who is not even a mainstream teacher, makes the bold claim that a new body of curriculum philosophy has had a marked effect on his creative process, many will be doubtful. Thus, it was my duty as a researcher, to have explored to the best of my ability, examples of each of the ways in which I have approached and supported my apparently controversial claim. This involved much research into the construction of chapters concerning my educational and historical knowledge, parts of my being that are extremely important to me. That I did not use these extended chapters that described other kinds of knowledge that I bring to my work, and other ‘knowledge hats’ that I wear as a composer, was an editing decision made by my thesis committee.

Of course, in my view, it is not so controversial to claim that a composer’s knowledge and experiences will influence her work—practically every musician (even Monteverdi with his war experiences) who comes into contact with shocking knowledge concerning social injustice or environmental degradation goes home and writes a song about
it. Is it really so controversial to assert that almost eight years of exposure to transformative learning studies has inspired, to a great extent, the ethical mapping of a musical theatre endeavour? Not in my perspective, nor in that of my partner. Indeed, perhaps this is what the committee had in mind, understanding that it was a 'given' that my other kinds of knowledge, other than the educational, had a tremendous impact on the course of my composition work.

Nevertheless, in order to be certain that I had done my best to support the strong claims about personal transformation made by the narrative, I created a picture of the totality of "what I knew." as a composer, prior to engaging in transformative learning studies. Aside from the primer story already offered in chapter 1, this picture consisted not merely of musical knowledge, but also of historical and psychoanalytic knowledge. The impact of historical knowledge about successful composers, their beliefs, and their techniques has been great for me. Beyond the composer's fundamental concerns of blend, colour, dynamics, and so on, perhaps the biggest challenge in composition is to attempt not to write the same song that another composer has already written. The only way to accomplish this task, in a small McLuhanesque world, is to understand that which came before us. What did the great composers 'know'? I asked. Did any of them write 'Vision Music,' and, if so, was there anything obvious in their background that may have contributed to this? These questions were answered, in part, through my research, which treated each composer from a humanistic and personalized perspective. Each case study offered a view of a composer, not merely as an historical or creative force, but as a human being and as a music learner, constantly improving, adapting, and honing his craft (‘his’ because women were not
permitted to be famous composers until modern times). Each case study asked, 'what did the composer know' in a general sense, i.e. Was he wealthy? Who did he know? Was he well-educated in non-musical subjects, or limited to musical expression? Did he have a knowledge of politics or social issues?

After detecting 'regularities' across the case studies of a number of composers, I asked also what generalizations, if any, can be made about great composers or about composers of Vision Music? For example, I observed, from the case studies of almost all composers, that the influence of a competent and creative composer-educator is essential. I observed, sadly, that being well-connected or growing up in a wealthy family is almost always advantageous. I found, not surprisingly, that having parents who were musicians, or at least musical, was invariably helpful. I also determined that, in the absence of such luck, supportive parents and a pleasant, safe home life were usually important. I detected that the importance of the librettist or co-librettist must also not be underestimated, since poetry is the medium through which clearly understandable messages are conveyed to the listener. Finally, I appreciated that the creation of Vision Music cannot be assumed to be caused by hard and fixed formulas-- Puccini, creator of the visionary Madama Butterfly, had little social or political education and Beethoven, designer of the Romantic age, experienced about the most unpleasant home and school conditions a young boy could have.

And so, history teaches that there are always exceptional and illogical twists of fate and destiny. Yet, by knowing about all of history's possibilities, we may prepare ourselves, as composer-educators, for
teaching many kinds of individuals coming from many backgrounds. In the end, it is essential, as a composer, to study and learn from history in order to know as much as possible about various styles and their origins.

There is, of course, an issue around using history in the context of Ph.D. theses written in academic fields other than history itself. Because history is a 'recorded' body of knowledge, all historical theses are, by definition, metahistorical works. Historians create Ph.D. level works by asserting 'new' conclusions with regards to recorded data, or by working in conjunction with archaeologists, for example, to find 'new' data. However, in a music-educational context, when using historians' and biographers' conclusions in order to formulate new educational or musical conclusions about composers, the researcher (such as I) understands that such data is secondary and is traditionally used only to support or inform theories concerning better education practices, and so on. Furthermore, due to the rigid methodological limitations of the thesis system, in the past such data has been treated separately and regarded only as an integral component in a thorough literature search--my literature search, as my bibliography indicates, involved musical, educational, curriculum-related, psycho-analytic, biographical, and historical sources. And so, ultimately, then, it was not a surprise to me to have over half of my chapters excised.

If the educational researcher were able to report new, analytical conclusions concerning historical fact (as I had hoped also to do in this study), the analytical technique is most preferable. In this kind of work, the researcher tries, as much as possible to get as many works as possible (in order to read many viewpoints) and attempts to work from as many original sources (or reprints of period works) as possible (e.g. Adami, 1931; Anderson, 1961; Casanova, 1894; Mascagni, 1988; Osborne, 1971; Pack 

Lelash, 1993; Puccini, 1990; Sessions, 1971; Stevens, 1980; Wagner, 1904). By cross-referencing, analyzing, and ‘questioning’ a multitude of written sources, a researcher may make informed inferences regarding the knowledge and practices of her historical mentors and models.

Nevertheless, Howard Russell offered some sage advice. He said, “They won’t let you combine methodologies-- pick one and stick to it-- you can’t be narrative here and analytical there-- be consistent.” He also warned that defense of a thesis is a highly political thing-- “...make sure that your committee can stand behind the style and methodology that you have chosen” (January 9, 1996). It was my initial aspiration to be innovative, offering my own unique synthesis of methodological techniques. I felt that by showing an evolution through my different kinds of knowledge, presented in different methodological contexts to demonstrate a formal ‘evolution,’ as well as that of the ‘values’ kind, the book would be an actual metaphor for myself and my process of personal transformation. In the end, the work is a narrative, for systemic reasons I have discussed.

7.3 The Study

An ethnographic study aims at presenting observations. “Isolation of outcomes is rarely considered” (Goetz & LeCompte, 1984:23). An autoethnographic study, in an educational context, aims at teacher development with, hopefully, a few universal ‘truths’ thrown in, so that narcissism (Hutcheon, 1984) is transformed into altruistic intentions. Yet, in order to explain how ethnography can be transformed into sharing of helpful educational gifts with colleagues, it is useful to demonstrate how an ‘hypothesis’ can arise from an emergent design.
Hypotheses

It was not until well into the period (roughly Summer, 1991 to the present) studied in this research that I posed the research question. 'How does an education in holistic and transformative learning positively influence the personal/professional transformation and the personal mythology of a composer-educator as he struggles to create a meaningful operatic musical?' I suspected that there might be a strong 'direct' relationship between increased transformative learning studies and the tendency to create musical works that contained positive educational messages. My hypothesis was confirmed, for me, upon writing and reading my own narrative records of my experience as a student of transformative learning and as a composer engaged in the writing of a 'transformative' operatic musical, 'Casanova.'

Ideas that begged hypotheses became self-evident. In January of 1996, on careful analysis of my journals, I began to suspect that my worldview had been profoundly and steadily altered as a result of exposure to a number of stimuli. Of course, there were variables other than transformative learning-- this much is clear to any observer. There was my love for my new partner, Lina. There was our new-found interest for the opera. We often waited hours for rush seats to weekend matinees. There was the presence of the many new O.I.S.E. friends we had made.

Yet, the impact of transformative learning is all over my journals and, concurrently, in my work in general. There are moments of more obvious epiphany, such as in January of 1996, when I began to formulate
the concept for this present book. Influenced by Berry and O'Sullivan's idea of vision, which they identify as 'proactive educational future visualization and action dedicated to global changes in values and behaviours, including a shift towards cooperation with other humans. I asserted the concept that I call 'Vision Music.' It is music, influenced by principles learned through various forms of values education, that "offers far-reaching educational lessons about 'the meaning of life' that attempt to go beyond the mere entertainment-centered values of mainstream musical theatre." It became clear to me that this is what Lina and I ultimately decided to do with 'Casanova' (December 29, 1994). While we cannot claim that we set out, initially, to write 'Vision Music,' that is where we decided consciously, to end up. Thus, my title and my present claim, that my music may be 'Vision Music,' is now at the heart of my study of 'Casanova.'

We have already determined that any hypothesis hurled in the course of autoethnographic endeavour is a bonus. But what is a good thesis if it does not posit something? Answer: perhaps not a thesis. to some. I have explored much territory and thus, postulated a great many things. In my mind, of course, they are all interconnected pieces of the same belief. Yet, for those who are annoyed or confused by strange, stray hypotheses, wishing 'the researcher' would confine himself to a single assertion, I will itemize, and thus, atomize, the things that I hypothesized in the course of this research process. Subsequently, I will return to that proposed in the abstract.

Among other statements, I hypothesized that:
1) Transformative Learning greatly influenced the mythology, thematic content, ambience, and philosophy of my music composition work;

2) There can, and does exist, a kind of music that can incorporate educational and ethical values and messages, such that the audience can learn from the experience while still being greatly entertained-- I call this 'Vision Music';

3) ‘Vision Music,’ in order to educate, must have words. otherwise, listeners cannot tell what the composer intended the music to be about, except through its title;

4) It is possible, through visionary music education innovations, to teach interested students to create ‘Vision Music,’ but these students should ideally be engaged in some kind of transformative learning or holistic education learning context;

5) Holistic Learning and holistic education approaches (whole-person development; education in many subjects; awareness of interconnections) can be extremely beneficial to the music composition student;

6) There are numerous additional variables that can influence, positively or negatively, the progress of the student (wealth, connections, home environment, mentors, performance experience, mental health, etc.);

7) Musical progress is not always logical or determinate-- sometimes, a student's trajectory and work may seem illogical in light of her history or her views (e.g. Beethoven's ability to express extreme joy in his music; Puccini's feministic, sensitive heroines and political content);

8) Since it is likely better 'to know than not to know,' the composer-educator's task is to equip her student with information on as many fields of knowledge (both musical and non-musical) as is appropriate or possible, under given circumstances.
Quantitative analysts might be disappointed when I fail to prove any of these statements beyond a shadow of a doubt-- an impossible task. really, to test the untestable. Of course, it is humanly possible to conduct longitudinal studies on the progress of a reasonably large experimental group of young musicians raised on transformative and holistic learning versus a control group of musicians educated in an ‘artificially-separated’ environment. However, I feel so strongly that all young people deserve access to whatever crumbs of holism the Ontario government presently tosses to them, that I suspect a comparative study actually proving an efficacy difference through periodic testing would be a hugely unethical endeavour. The straight-forwardness of this problem, however, is a remarkably facile issue in comparison with the complexity of the analysis and evaluation processes for such a study. The final question would be: Are group A adults now writing ‘Vision Music’ eight or ten years later? If this is your thing as a researcher, please be my guest.

Subjects

And so, the researcher becomes the subject. I actually tried contacting other composers and came to the conclusion that there are only about a half-dozen ‘serious’ composers writing musicals and operas in this country. Although ‘Phantom’ star (and a composer in his own right). Peter Karrie, was extremely generous with his knowledge, his incredibly busy schedule only permitted him a breakfast meeting with us. He told us rich details of the process of writing his own musical. Yet, for a number of reasons, not the least of which was the spectacular lack of subjects to interview, I abandoned, after a time, the idea of doing serious data
collection through interviews with other operatic or musical composers.

Ultimately, my own attributes as a 'sole informant' are more than adequate to get at least the attention, if not the approval, of sceptics:

(1) I am a composer (with thousands of pages of score and hours of recordings to substantiate my skill in this field);
(2) I am an educator (with a Master's degree in Education);
(3) I am trained in psychoanalysis and self-analysis (with an undergraduate degree in psychoanalysis to substantiate my opinions);
(4) I am skilled in historical and philosophical learning;
(5) I am a Transformative Learning student.

Of course there are intrasubjective problems in being subject, researcher, and analyst of one's own evolution and personal transformation. Ultimately, however, as I described in the preface, choosing to use oneself as subject (autoethnography) is not as 'transcendental' or Learyesque as it is made out to be by critics. The numerous works that have been done in this way or about this method attest to the efficacy and power of self-narrative as an empowering tool for teacher development and, indeed, for teacher research as a whole (Berk, 1980; Brunner, 1994; Clandinin, 1989; Clandinin & Connelly, 1985/86; Connelly & Clandinin, 1987, 1988, 1990; Diamond, 1992, 1993, 1995a, 1995b; Furlong, 1995; Polkinghorne, 1988).
Data Collection: Journals

Initially, O'Sullivan required us to write journals as part of the assignments for his courses. In these, we were expected to record our personal reflections concerning the issues studied that week-- population myths, advertisements, military environmental degradation, racism, and so on. He said that it encouraged us to reflect actively on important ideas and formulate opinions and, ultimately, personal visions regarding these problems. It also enabled him to see what we were thinking about the subject matter and how he might respond to certain academic needs among students.

Although other teachers, like Miller, also asked for journals in a required capacity, I continued to make further entries in my journal from time to time, even when I was not taking a course that required it. Of course, these were not nearly as regular as when they were expected by professors. Indeed, at times, a few months could go by before I thought, "Hey... what about that journal?" And so, I'd go back to it again.

In the end, it paid off-- in January of 1996, Diamond said, in the first class, I think, "Journals or diaries of your process are a terrific form of data for thesis-writing. They even provide proof, if it's required." I am rather proud of my 'OISE Journals 1991-1996' as a data source. And, if examiners ask to see them, I can produce them. Although I have not kept a meditation/learning journal for over two years, I have kept, as always, very regular personal composition notes on my musical process. As expected, the meditation journal became difficult to execute sometimes for emotional reasons (see ch. 1.10). Clearly, though, in the last two years, I have been far from neglecting my learning process, between completing
'Casanova' and finishing this work that you are reading. As I will describe, the writing of the narrative itself is an immensely enriching introspective process that consumed most of my free time.

**Data Collection: MIDI**

Musical Instrument Digital Interface (MIDI) is a technology that I have been using almost since it was unveiled in 1984. I believe that I was among the first group of Canadians to use the new technology. Using a synthesizer/controller and a computer, a composer now possesses a powerful writing tool and a basic recording studio, all facilitated by software. In many cases of more precise forms such as funk, fusion, progressive music, and even some classical and baroque forms, the computer can assist the composer or performer to execute precision performances and even, 'sound close enough' to the actual live instruments which they were intended to simulate so that the composer can begin to hear, somewhat, what her piece will sound like. There are a substantial group of instruments which are not yet replicable as a result of the complex nature of their sounds.

In the old days (only 16 years ago) when we wanted eight tone generators (producing eight separate sounds), we had to actual use eight separate keyboards anchored to a large tubular rack-- remember Rick Wakeman of 'Yes,' or Tony Banks of 'Genesis'? However, through a system of computer language invented in the early eighties known as MIDI (or musical instrument digital interface) all of the MIDI devices in my studio are able to communicate with one another: the keyboard may send notes to the computer, which records, and then, plays back, such that the
keyboard, which is also a tone generator (or sound source), may reproduce the notes which were performed initially by the artist. MIDI is a sophisticated version of the player piano: the stored data in the computer commands the instrument to re-perform the notes which were recorded precisely in the same manner as they were played initially (except that the work is executed within the keyboard and without visual evidence, and thus, the keys do not move, as they would on a mechanical player-piano).

In a music studio, there are five different types of devices which can be commanded by the MIDI commands which the artist has stored in the computer: (1) Tape recorders; (2) Processing equipment and editing equipment; (3) other computers; (4) samplers, like my Emulator II device; and (5) synthesizers (for more on MIDI, see Peggy MacInnis, 1996).

A synthesizer is a device which produces a tone (an actual note which can be accurately measured with respect to its acoustical properties). The tone is then filtered in the manner which suits the player or artist--i.e., increasing the sound's bandwidth progressively would cause a 'wah' effect. Finally, the tone is amplified at various frequencies, somewhat like the stops of a church organ controlling the usage of various sizes of pipes.

Through MIDI, the keyboard can send to the computer the data necessary to record notes. Subsequently, the song is replayed by the computer causing the instrument to re-perform the performance, at which time, the instrument's timbre and tone qualities can be altered and fine-tuned. When the performance has been edited and made to be exactly as the composer intended, the performance is then saved to hard disk or floppy disk, or both. Today, even 'sounds' themselves can be stored on computer-disks. I have over 5000 different sounds in my library of disks.
The instrument which I use the most to (a) transmit the note information from the fingers of the composer or player, and (b) re-perform that information later, to be put to tape, is a 'sampling keyboard.' A sampler is a device which can digitally record any sound, with varying degrees of success, assign it to a note of the keyboard, or group of notes, and re-perform that sound as if it were the sound of the keyboard itself. Thus, it is possible for a composer to have at her disposal a keyboard that 'sounds like' a real string section or a real oboe sound, for example. Needless to say, such a technology is immensely useful if one intends to record—with little money to hire an orchestra—three hours of orchestral music; like, say, a Broadway musical.

This technology also provides extremely rich data when it comes time for a composer to perform self-analytic work: performances of every version of a piece, from conception to completion, are stored on computer: each version is automatically dated by the computer’s system software: all of the composer’s orchestrations and their gradual modifications are stored also—the more complex the arrangement, the more space the file takes up on disk; cross-referencing is facilitated by the computer’s formidable filing/organizational capacities; performance files (created using Mark of the Unicorn’s ‘Performer’ software) can be easily transferred into scoring software files (Finale’s ‘Allegro’ software) wherein the composer may edit the visual display of the score to professional perfection— I have many hundreds of pages of hard copy of the ‘Casanova’ score, carefully whittled to my satisfaction over years of sitting at the computer and keyboard.

With such digital records of one's creative processes, the autoethnographic task becomes that much easier to perform and the job of remembering the evolution of a song becomes less essential.
Data Collection: Self-Observation

It is expected that a psychotherapist will engage in self-observation. I have been involved in self-analytic studies since about 1985. when I resumed undergraduate studies and began psychoanalytic learning, with Charles Hanly. It is required, if one is to continue in this field, that a student will undergo a training analysis in order to 'work out the bugs.' so to speak. After all, one who offers services in psychoanalytic psychotherapy had best examine his own needs before attempting to assist others, without developing co-dependent dynamics-- transferences without skilled deconstruction result in counter-transferences. Of course, counter-transference phenomena are quite common. The dilemma is often taken over the top, though: the healthy analyst will examine his emotional feelings about certain clients' issues and dismantle these, while the unhealthy, non-introspective analyst will cathect his own emotional baggage into the client's environment, thus creating a situation steeped in the unethical and the unprofessional. A naive therapist with unresolved issues is a loaded id, waiting to take advantage of an unequal power dynamic and another human being at her/his most vulnerable.

Accordingly, training analysis is required for all psychoanalysis students-- I have had three separate trainers since about 1987, each a specialist in a different field of psychotherapy. Yet, perhaps as important to the process of psychoanalytic training is self-observation. At first, of course, most of us get first-year syndrome, believing at one moment of study or another that we have every known mental ailment, from obsessional neuroses to bipolar affective disorder (for me, in 1985, it was probably more of a regression to a paranoid position, upon viewing such a big school and the piles of books I had to read). But in the end, self-
observation turns out to be the very thing that keeps a student-teacher sane and continually ‘developing.’ Accordingly, I assure my reader that I am no stranger to self-analytic study and self-observation, and that my perceptions may be trusted as much as any.

Self-observation, while writing a thesis, can be a very powerful development tool, particularly if you feel comfortable developing a style of writing that is ‘automatic.’ If an autoethnographer can get her thoughts to paper (or computer) without feeling encumbered by the transcription medium, then the unconscious is close to being unleashed. The writer’s actual thoughts become accessible to the reader, providing very rich data for ‘development’ studies such as this.

Although my journal entries trickle out in the spring of 1996, I began to actually write the thesis in January of that year, always paying close attention to the advancement of the self-analytic component. Thus, in a sense, the thesis took over as a kind of super-journal, whereby I could represent thoughts and ideas directly to the computer page, rather than being encumbered by the pen.

Data Collection: Writing the Narrative

Writing the narrative is actually a kind of self-observation and, it may be argued that the reverse is true-- self-observation is a form of narrative inquiry, since we are continually writing our life stories. at all times. The first assertion proposes that, even as we are writing about our personal and professional advances, we are observing ourselves and our beliefs-- by writing, we actually observe. The second assertion is more metaphysical but equally true-- that, when we are introspective, we are in
a sense, re-writing our stories and developing new stories. Shifts in one’s personal mythology (Drake, 1990; Feinstein, Krippner, and Granger, 1988) and belief systems can be traced through the analysis of one’s own candid narrative of development.

In a research paradigm that simply welcomes atomization through professional dissociative ego-splitting, many hats must be worn... in a calculated, introspective manner-- (i) the writer, (ii) the teacher, (iii) the musician, (iv) the historian, (v) the writer writing about the teacher, (vi) the teacher telling the writer what to perceive (a problem of indeterminacy-- Miller, R. 1994), (vii) the writer silencing the teacher, (viii) the writer writing about the musician, etc.

Each of these personas must remind one another, reasonably often, that they are different aspects of the same person, atomized in this way because it is expected by the gatekeepers. Of course, when I write or compose, I am not merely one sub-persona, acting in isolation on a particular ‘writerly’ task at a given time. Rather, each creative act that I express is as a result of the unconsciously designed synthesis of these diverse, yet similar, aspects of my psyche. Clearly, however, in academic practice such as autoethnography, sub-personas are encouraged not to act automatically and unknowingly as an untrained psychic chorus, but rather as a group of highly-attentive, independent professional sidemen, each paying close attention to the other’s work, every ear listening intently to provide cover and assistance for the slightest squeak in the other’s reed.

Of course, I have already spoken in defense of narrative in the preface, and I need not provide a careful description here of something whose method becomes self-explanatory for those who have the patience
to navigate through its often stream-of-consciousness montages of concepts and ideas. Numerous authors, already mentioned, provide careful metanarrative guidance and theoretical foundations for those just starting out. Of course, I recommend anything by Diamond or Connelly.

Rest easy that there is little else that you need to know about narrative before reading my narrative. There will be plenty of signposts along the way, to guide the weary traveller. Narrative is a friendly medium, provided it comes from friendly folks. After all, writing the narrative is writing the self.

Data Collection: The Libretto

It is a new experience, probably, for most composers to actually have a text or story that they have written. It is humbling and self-revelatory to study and to analyze such a work, considering its deeper meanings and leitmotif systems. Lina and I have designed such a theatrical script-- I, the story and about one-third of the text, and Lina, some of the story and about two-thirds of the text.

Needless to say, we are very proud of our work. This is particularly so at the times when we both are unable to recall having written certain parts or passages. This is because, at those times, we felt so in touch with our creative processes that our respective unconscious minds were doing the work, unlocking poetic ideas and sending them directly to the page without inhibition from our writing media. Accordingly, we did not experience the event of writing such passages in a self-conscious way. Indeed, at the best of times, as many authors have observed, the characters simply begin to speak, their various styles of thought and
articulation remaining entirely consistent across many scenes of dialogue or recitative. The best artistic practice in drama is conducted under these happy circumstances, I believe.

It is rewarding, later, when, upon analyzing the text thoroughly, the researcher/writer persona begins to discover things in the poetry that may enlighten the reader as to various psychoanalytic, creative, ethical, and spiritual aspects of the play’s writers. Indeed, any good novel, script, or screenplay will tell its audience something of its creators. ‘Casanova,’ an authentically-emotional work, provides an important source of semi-autobiographical data that offers much to this current ‘development’ study, a brief glimpse into both past and present personae of its composer.

Procedure

As outlined, there are only a limited number of activities involved in a study such as this. It is just that these are relatively complex and interconnected. The figuring out of this study and its data involves understanding the relationships that exist between the following activities or knowledge-bases:

1. The life and psychoanalytic/music background of the composer;
2. The attendance of transformative learning studies;
3. The meeting and personal transformation of the two authors;
4. The composition and analysis of the play and its music;
5. The writing and analysis of the journal;
6. The proposal of a thesis;
7. The researching of relevant background data (history, etc.);
8. The writing of the narrative component (includes Lina’s views);
(9) The conducting of self-analytic, meta-writing observations:

(10) The writing of conclusions.

The procedure involves the execution of the above activities and the continuous, constant analysis of how all of these intersect and impact on one another.

**Data Analysis**

Data analysis and cross-referencing procedures in a large qualitative study can be fun, if you enjoy turning your home office into a storage area for huge piles of books, papers, magazines, essays, musical scores, and computer disks... for a couple of years. In the end, you triumph, if only to reclaim your office for other projects.

**Relevance to the Field of Music curriculum**

_of studies of correlations between a student’s transformative learning and her propensity to compose educational music_

The examination of an hypothesized direct relationship between (a) a composer's involvement in transformative learning studies and (b) the likelihood that such learning will profoundly affect, in a positive manner, the content and philosophy of his art, has important implications for the delivery of services to music students, and, indeed, to any students in modern society, at a time when transformative visions are critical to human survival. Understanding the theoretical implications of such studies would facilitate the construction of curricula and programmes and the implementation of policies whose primary aim would be the incorporation of transformative learning ethics, philosophies, and practices into all school curricula.
Originality of Research

The object of this research is to investigate the research question 'How does an education in holistic and transformative learning positively influence the personal/professional transformation and the personal mythology of a composer-educator as he struggles to create a meaningful operatic musical?' To the researcher's knowledge, such a study, based on long-term study of an experienced composer, and conducted using detailed journal-writing and computer-assisted musical and lyrical data analysis has not yet been attempted in this manner. It appears evident that this will be a unique addition both to the field of transformative learning and to the field of music education.
CHAPTER 3

THE TRANSFORMATIVE MOMENT:
CURRICULUM and TRANSFORMATIVE LEARNING

3.1 Transformative Environment Education & Curriculum

Generally, I will continue to write in an academic style for a while. as I did in the previous chapter. Soon, though, as I showed in a performance-art demonstration for one of Diamond's classes, the transformative spirit will overtake me, and my writing will change.

The idea of examining the 'transformative moment,' or stimulus, as the experimental psychologists call it, is to address what I believe I added to my knowledge through Transformative Learning. In this brief section, I hope to represent the complexity of this new plate of ideas that impacted on my worldview at that 'moment' in my trajectory (O'Sullivan used 'trajectory' fourteen times in our first media course, so we knew it must be a cool word to use). The last triumphant strains of the thesis journey have resounded with new ideas (for me) concerning many fields of education: (i) curriculum awareness (Eisner, Connelly, Clandinin, et al.); (ii) whole-person development and holism (the work of Jack Miller)-- a potential response to much of what is wrong with education; (iii) values education (one of Beck's many interests); (iv) 'good works' (activism, like that of Dorothy Goldin Rosenberg, and through the teaching of Angela Miles); (v) anti-racism (George Dei and others with similar revolutionary ideas, like afrocentric education); and (vi) global transformation visions (O'Sullivan, Budd Hall, and other rainbow warriors)-- all parts of what the composer (me. I. Reeves) now knows.
I cannot fully convey how ‘my mind was changed’ without describing in brief the ‘new knowledge’ that I (Reeves [ri:vz] : voice longing to escape Academia for a brief moment) claim to have acquired, through Transformative Learning studies. Without such a description, the tenets of Vision Music appear arbitrary or biased, as opposed to theoretically-conceived. Such an addition, I believe provides a traditional edge of rigour to a research context that I believe would otherwise float like a balloon, above the heads of all readers, off into New Age realms.

So, what is at the crux of this ‘transformative learning.’ this enlightened kind of knowledge that I claim has changed my life, my worldview, and even my way of composing music? My first exposure to a kind of rudimentary transformative learning was in public school, when, in the late sixties, Mary Lennox (Rosedale Public School) taught at length about pollution and its potentially devastating effect on planetary systems. Thus, my own point of entry to transformative learning was the more ‘applied’ study of environment education (as opposed to the transpersonal studies of holistic and spiritual education that I found later, through Miller)-- some have suggested that ‘environment’ is the hittest applied transformative learning topic for the simple reason that, under poor environmental, and thus health, conditions, other topics become less conspicuous. Thus, in 1991, when I was again exposed to these kinds of studies through the teaching of O’Sullivan and his mentor, Berry, it was as if some great truths from my past, ones that I had repressed somewhat, were again being brought to light for a more mature examination. Sometimes, when we are young, the knowledge that the planet is in grave danger is often knowledge to which we would rather not be exposed. By the time I began to study with O’Sullivan, I was more prepared for truths.
Obviously, there is an abundance of literature concerning humanity’s destructive impact on our increasingly fragile environment. Numerous scientists, conservationists, and educators warn that human excess and overconsumption has led the human race to the very ‘moment’ in history at which we must make the decision to change our ‘vision’ and our behaviours or suffer certain catastrophes in the years to come (Berry. 1988; Bertell, 1985, 1991; Botkin, 1990; Durning, 1992; Goodall, 1990; Livingston, 1981; McKibben, 1989; Mies & Shiva, 1993; O’Sullivan, 1997; Postel, 1992; Wilson, 1992). O’Sullivan writes...

The culture of consumption, along with unchallenged and unbridled capitalism, has overtaken the world at the end of the twentieth century. It is profoundly destructive within its own frame of reference. Without a new vision, we will continually see the breakdown of living structures and the termination of many life forms, and eventually our own (1997:3-4).

Orr lists the litany of environmental crises, asserting that environmental decay ‘is the agenda’ that no human can afford to ignore:

No other issue of politics, economics, and public policy will remain unaffected by the crisis of resources, population, climate change, species extinction, acid rain, deforestation, ozone depletion, and soil loss (1992:83).

Perhaps most remarkable, in light of the human species’ alleged instinct for self-preservation, are humanity’s puzzling attitudes of denial and resistance (to knowledge) with respect to environment issues (Postel, 1992). Postel suggests that our denial of the immediacy of environmental problems may be due to human beings’ unwillingness to relinquish pleasures to which we are accustomed, pleasures of which many of us are already aware of the strong connections between our choices and environmental damage (cars, for example, of whose contribution to smog we are all aware). Since many environment educators and writers have been trying to get people’s attention for over thirty years (Berry, W., 1978; Brown, 1974; Carson, 1962; Cox, 1969; Ehrlich & Ehrlich, 1970; Ehrlich.
1977; Hughes, 1975; Hyams, 1976; Kohr, 1978; Leopold, 1949; Marx, 1969; Meadows et. al., 1972; Muir & Kauffmann, 1968; Murphy, 1967; Odum, 1969; Porter, 1967; Schumacher, 1975; Schwartz, 1969), and relatively few of us have listened, it is difficult to dispute Postel's assertion of the presence of human denial concerning the environment crisis and our part in it.

Orr asserts that our educational systems are strongly implicated in the 'denial', continuing to put forth a steady stream of "ecological illiterates, with little knowledge of how their subsequent actions would disrupt the earth" (1992:x). He suggests that young people's learned alienation from the natural world is attributable to the 'displaced' nature of modern life and a consumer curriculum in which students are not encouraged to discover a sense of community or a sense of 'place'.

Our lives are lived among the architectural expressions of displacement: the shopping mall, apartment, neon strip, freeway, glass office tower, and homogenized development -- none of which encourage much sense of rootedness, responsibility, and belonging (1992:127).

O'Sullivan agrees that "...the need for a sense of community and place are particularly wanting in our culture" (1997:7). Yet, this is a learned emptiness, says O'Sullivan, for which we previous generations, the founders of consumerism, are responsible-- we have done well, as educators, in indoctrinating our children into the thoughtless ways of materialism. If it is true that existing curriculum structures serve largely to enculturate students to the norms of society (Berry, 1988; Illich, 1972; Levin, 1992), it seems that we have been successful with the consumer curriculum.

In attempting to explain the idea of Transformative Learning and how it fits into Curriculum, one learns that many environment educators'
proposals for a new 'transformative' curriculum are founded upon an
overwhelming critique of the entire existing curriculum, a curriculum that
generally ignores the interconnected considerations of 'whole-person'
development (spiritual, holistic, and values/ethical education) (Beck. 1990.
1995; Miller, 1988, 1993, 1994) and global, environmental, and community
responsibility (Berry & O'Sullivan, 1992; Flake, 1993; Greig. Pike. & Selby.

The person/planet relationship has enormous implications for schools.
Once understood, we see that it is not finally possible to promote
planetary consciousness in the classroom without the corresponding
promotion of self-discovery (Greig, Pike, & Selby, 1987:40).

The goal of transformative educators is the design of new holistic visions
for curriculum, visions based on interconnected, personally and globally
transformative perspectives, ethics, and behaviours. Much of this
knowledge of 'interconnections' was new to me when I first began to
attend O.I.S.E. and take courses in transformative learning. Before long, I
understood that environment education, in the Transformative Learning
context, taught students merely of one of many worldwide oppressions.
worldviews, educational philosophies, and issues, all of them intimately
and politically interconnected (Pike & Selby, 1988)-- peace, militarism,
development, mass media, consumerism, aboriginal issues, racism,
classism, feminism, ecofeminism, environment issues, environmental
racism, and so on. My partner, Lina, through her work with the Assaulted
Women and Children's Counsellor Advocate program and through her
many years as a crisis counsellor, knew much of crosscultural theory, anti-
oppression work, and women's issues. But, when I began to take
Transformative Learning studies at O.I.S.E., I was relatively green... in the
politically naive way, though, and not in the 'eco' sense.
3.2 Curriculum Orientations & Positions

To understand fully the political nature of the Transformative Learning critique of other curriculum models, it is essential to locate the curriculum 'orientation' of Transformative Learning in relation to traditional curriculum designs. Since, as Giroux, O'Sullivan, Selby, Beck. and others have noted, all education is political, it is no coincidence that models of curriculum design tend to reflect the various generalized categories of human political worldviews-- from those designs that propose firm teacher control over the dispensing of educational views and materials to those that posit experiential and self-directed learning by students, the rough continuum of human power dynamics finds a paralleled kinship in the continuum of curriculum design. A number of attempts (Berlak & Berlak, 1983; Egan, 1978; Eisner, 1974, 1979; Miller, 1988; Prakash & Waks, 1985) have been made to classify what Eisner and Vallance called the various "curriculum orientations" (1974:5-14). Perhaps the most streamlined, linear, and most often cited of these efforts was formulated by Miller (Miller, J.P., 1988:4-7). His three position system of "Transmission, Transaction, and Transformation" elegantly reflects a potential range of broader curriculum philosophies across a continuum that indicates a motion from teacher-based 'sending' of educational content to an holistic curriculum-student based emphasis on 'aesthetic, moral, physical, and spiritual needs.'

Miller's Transmission position represents a curriculum philosophy by which the teacher 'transmits' knowledge to the receptive student, "a one-way movement wherein the student imbibes certain values, skills, and knowledge" (1988:4). Miller goes on to assert that the 'certain values' tend
to be conservative values, those that are "...found essential to civilization" (William Harris, in Miller, 1988). The Transmission position corresponds to what Freire called "the banking concept of education, which serves the interests of oppression."

Based on a mechanistic, static, naturalistic, spatialized view of consciousness, it transforms students into receiving objects. It attempts to control thinking and action, leads women and men to adjust to the world, and inhibits their creative power (1990:58).

Miller's Transmission position is paralleled by Eisner and Vallance in the "Curriculum as Technology" orientation (1974:7), by Prakash and Waks in their "Technical" curriculum model (1985:81), and is called, by Greig, Pike, and Selby, "Fragmentalist," an atomistic view of the world that fails to teach students the interconnections and interdependencies of all living things (1989:45). Not surprisingly, most environment educators are not in favour of a curriculum based on the Transmission position, largely for the precise reason that Greig, Pike, and Selby critique it-- because it fails to model, in its curricular technique, the interdependent and interconnected nature of global reality. In order to reflect such an 'interlocked' interaction of beings and natural forces, the curriculum would have to make provision for student input and self-direction, something for which there is little plan in the Transmission position.

In Miller's Transaction position, however, the student...

...is seen as rational and capable of intelligent problem-solving. Education is viewed as a dialogue between the student and the curriculum in which the student reconstructs knowledge through the dialogue process (Miller, 1988:5).

Whereas in the Transmission position, the dispensing and receiving of 'content' is of prime importance, the Transaction position is more concerned with process. The interaction between the student and the
materials, with a focus on that which the student brings to the educational process, is the key to the philosophy underlying the Transaction position. Miller reminds us that the Transaction position, rooted in inquiry and the scientific method, is the essence of John Dewey’s pragmatism (1938), which stresses the importance of the life materials and the ‘experience’ that each student and teacher brings into the classroom (1988:5). Greig, Pike, and Selby, like Dewey, describe this as a ‘pragmatist’ curriculum position (1989).

A number of orientations described by curriculum theorists fit under the relatively large umbrella of the Transaction position. Eisner and Vallance’s “development of cognitive processes” orientation (1974:5: 1979:51), which focuses “...on the how rather than the what of education.” is a transaction-based orientation. Eisner describes a “Personal meaning” orientation (1979:57), a design that also clearly falls within the Transaction position. Eisner and Vallance’s “Academic Rationalism” (1974:12), later known as Eisner’s “Social Adaptation” orientation (1979:63) is a transaction-based orientation, through which individual students’ skills are developed to suit societal needs. Both Berlak and Berlak’s ‘learning as process’ orientation (1983) and Prakash and Wak’s “Rational” orientation (1985) are comparable terms that these authors use to represent the scope of the Transaction position.

Nevertheless, although the philosophies of many environment educators fall within the Transaction position, Transaction-based environment education is still based on a philosophy of adaptation to a liberal system of capitalist ideals and consumer practices, with the notable additions of ‘environmentally-friendly’ products and technological
solutions to environmental problems. The goal of the pragmatic or rational curriculum will always be one of enabling students to adapt themselves to fit into the ‘complex and ever-changing world,’ one in which students’ understanding of science and the power of modern technology will overcome pollution and environmental decay. According to that pragmatic plan, the planet and its resources may still be sustained within the context of the consumer/capitalist global economy, if only things were ‘rationally managed’ and science and technologies were used to mend environmental problems rather than enhancing them (Galbraith, 1992; Kaplan & Kaplan, 1982; Miller, L., 1984; Taylor, 1986).

Yet the faith in technology holds the same difficulties as the belief in rational planning. Kirkpatrick Sale calls this belief in technology ‘techno-fix.’....technology is only as good as the bureaucracies that use it. In short, technology does not operate in a socio-political vacuum. Only when we begin to look at problems in a connected, holistic way can we move beyond the fragmentation of laissez-faire thinking and the naïveté of technofix (Miller, 1988:47-8).

Miller’s Transformation position encompasses the curriculum philosophy that is at the heart of Transformative Learning studies. Rooted in beliefs in ecology, human-scale organizations, non-violence, psychical androgyne, and holistic philosophy (Miller, 1988:48-58). the Transformation position focuses on students’ interconnected achievement of both personal and social change.

In this position there is a holistic emphasis, and the student is not just viewed in the cognitive mode, but in terms of his or her aesthetic, moral, physical, and spiritual needs. Thus, the curriculum and the child do not just interact at a cognitive level (the transaction position), but interconnect in a holistic manner (1988:6).

Miller suggests that, although the Transformation position ideally inspires curricula that provide both personal and social change educations in an holistic and interconnected context}
the two strands are integrated" (1988:6) and "...self-actualization without social responsibility is an illusion" (Prakash & Waks, 1985:95). Proponents of the Transformation position have tended to choose one "strand" or the other (the humanistic, personal growth strand or, conversely, the political, social change strand). Accordingly, Prakash and Waks describe orientations concentrating on 'Self-Actualization' (1985:85) and, conversely, on 'Social Responsibility' (1985:87). Eisner and Vallance also refer to orientations whose focal points are 'Self-Actualization' (1974:9) and, conversely, 'Social Reconstruction' (1974:10). Among transformative educators focussing on the 'humanistic' strand are Froebel, Steiner, Rogers, Neill, and Holt while social change educators include Apple, Giroux, Capra, and Sale (Miller, 1988:6).

3.3 Transformative Learning: an integrated curriculum

Transformative educators who advocate an integrated 'self-actualization/social responsibility' based curriculum include OISE educators Beck, Dei, Eichler, Hall, Miles, Miller, O'Sullivan, and Selby, among others. These philosophers propose a 'new vision' for curriculum in which, unlike 'modern' Transaction-position-based education, the goal is no longer one of assimilation of students into consumer ideology and practice. The transformative curriculum is to assist students in developing their own abilities to make change (transformation), personally, locally, and then globally. Students are encouraged to engage in a life-long process of 'whole person' or holistic development (Miller, 1988) in a context of 'interconnectedness' with nature (Pike & Selby, 1988). Unlike that of the Transaction position, the Transformation position philosophy advocates
for nature as an integral part of the interdependent life that students share with all other living things, and not as a resource to be rationally managed.

As it has been my own 'point-of-entry' to Transformative Learning studies, I use Transformative Environment Education as an example of how Transformative Learning functions as a whole (whether one's own focus is anti-racist work, feminist counselling, or musical composition). In a Transformative Learning context, environment educators encourage students to "find place" in nature (Orr, 1991; O'Sullivan, 1997). and to regard nature and the planet as their "home" (Andruss, et. al, 1990; Berry, 1988). Transformative environment educators combine political critique and vision for social change, not just promoting and inspiring positive solutions to great problems (Berger, 1987; Botkin, 1990; Daly & Cobb, 1989; Ekins, et. al., 1992; Fox, 1990; Jackson, 1985; Nozick, 1992; Todd & Turkel, 1981) but also providing powerful analysis and evaluation of principal causes of those problems (Bertell, 1985; Durning, 1992; King & Schneider, 1991; Korten, 1993; Livingston, 1981; O'Sullivan & Berry, 1992; Sachs, 1992). In Berry and O'Sullivan's words, at the conclusion of this era, if a human activity negatively affects the biosphere, we must question its rationale for existence.

All human institutions, programs, and activities must be judged primarily by the extent to which they inhibit, ignore, or foster a mutually enhancing human-earth relationship (1992:5).

When environment education is conducted from the Transformation position, it is presented in an interconnected, non-fragmented context. amidst a larger group of 'social change' educations -- e.g. anti-racist education, community development education, development education, feminist and ecofeminist education, humane education, peace education.
social and political education, spiritual education. This is because transformative educators insist that differentiations between each of the sub-categories of transformative learning constitutes an artificial, non-holistic separation of knowledge, an atomization that does not actually occur in the real world-- each education discipline is, in reality, interconnected with all others and the issues of one field are often the issues of the next. Interdisciplinary integration in transformative learning is also derived from the philosophical imperative promoted by feminist educators-- that one cannot fight oppression unless one fights all oppressions; likewise, the transformative learner cannot understand and promote transformation until she has understood all local and global transformative needs.

Accordingly, the eclectic formal philosophy of Transformative Learning reflects its interconnected and interdependent content and politics. Although so far it may have seemed as if Transmission, Transaction, and Transformation positions were independent and mutually exclusive domains of curriculum style, incapable of interacting or of interdependence, this is not what Miller and other transformative curriculum designers intended.

What is the relationship between the three positions? One way is to see them as competing alternatives wherein one must choose one position to the exclusion of others. Another alternative is to see each position as being more inclusive. From this framework, the transaction position would include the transmission position focus on knowledge retention and would apply it to problem-solving. In turn, the transformation position with its holistic emphasis would incorporate the cognitive thrust of the transaction position within a broader, more inclusive context (Miller, 1988:6-7).

Indeed, the integration of content and process is critical to transformative education, and the harmonious and appropriate blending of Miller’s three
positions is evident in the curricular styles of transformative educators such as O’Sullivan or Beck. In Selby and Pike’s ‘Global Education,’ for example, since most students are not familiar with many of the issues, the learning journey often begins briefly with somewhat transmission-based education, or what Selby and Pike call ‘learning about.’ Soon, when students feel that they have a greater familiarity with the content, the learning moves to a more transactional ‘process’-- students are able to apply new knowledge to issues that concern them personally, locally, and globally (‘learning for’) and to learn, through dialogue and interaction, the transformative skills that will be necessary to participate fully in personal and social change. From here onward, teachers act as participants. Eventually, students ‘experience’ environmental issues in a ‘hands-on’ mode (often actually outside in nature) as teachers continue to ‘model’ “eco-friendly” behaviours and deep ecology attitudes (‘learning in/ or through’) (Pike & Selby, 1988:49-50). Pike and Selby refer to the environment of the transformative classroom as one in which ultimately “...medium and message harmonize” -- in other words, the process of learning reflects the same democratic and cooperative ideals that are being learned.

Thus, an holistic, transformative curriculum in environmental education, for example, promotes integration of all ‘deep ecological,’ holistic, activist, and transformative ideas and disciplines and perhaps even most curricular orientations and media--integration of all ‘global educations’ (e.g. anti-racist, feminist, etc.), integration of both deconstructive and constructive learning techniques, integration of content and process, integration of diverse curriculum positions, integration of spiritual and cognitive learning, and, of course, integration of both
self-actualization and social change educations.

Education involves the total human person. To educate a whole human being capable of achieving full Self-realization requires opportunity to reach a total view, that is, a holistic understanding of self in relation to the larger human and natural world (Drengson, 1991:98).

3.4 Transformative Music

And so, I decided that my philosophies, both of education and of music, should integrate some of these ideas. As I will show, throughout the remainder of this work, songwriting, composition, and composer-education are little different from other kinds of learning. Accordingly, the composer-educator who has had significant exposure to education in transformative philosophies cannot help but be changed both personally and professionally. On a teaching level, Transformative Learning offers solutions to many curriculum problems: (i) Transformative style is eclectic—there is no need to select from Orff, Suzuki, and other styles, since all are possible; (ii) Transformative Learning teaches the whole student in a variety of subjects, not just in music—thus, the composer is a globally-aware world citizen (the opposite of Puccini’s father’s saying ‘Puro musicò, puro asino’) (Marek, 1951:6); (iii) Transformative Learning also teaches the whole student in the sense of acknowledging and appreciating the student’s spiritual and human needs.

A composer who comes in contact with Transformative Learning, in one of its many forms, must surely be changed, if she does not revolt against or leave the fold prematurely. Her new work may seek to promote integration of transformative ideas or integration of other ‘global’ issues (e.g. anti-racist, feminist, etc.). Of course, it is possible to acquire deep global and community awareness in forums that are not necessarily
transformative learning programs, as reflected in the fine work of Erykah Badu, Sting, Bruce Cockburn, and others. Yet, I contend that it must help to have global issues described at length in the numerous essays and chapters we are required to read as students in a graduate program in Transformative Learning. Lina, who took most of the same O'Sullivan courses that I took, agrees that working in an activist field and having applied expertise should also be combined with theoretical, transformative learning studies (Lina has an M.Ed. in Community Psychology from O.I.S.E.).

A transformative composer may choose to deal with a wide variety of social issues, as did a show like Ragtime, or to focus only on one or two, as does Casanova. Yet, a focus on one or two can give time to explore fundamental personality development issues (prerequisites for global transformation), as Casanova does. The addressing of applied issues needs to involve a more complex web-style of topography (Pike & Selby, 1988)--a dramatic linking of themes--in order to show that, for example, racial issues overlap with women's issues and issues of class, and so on.

Thus, in Casanova we began our Vision Music quest modestly with a relatively small range of large transformative issues. We dealt with basic issues of personal integration (of the schizoid personality) in men, and self-actualization and integration as prerequisites to human happiness and, thus, social change. The observation, by global educators, that global transformation cannot come about without corresponding changes in the basic human, comes to mind... "...it is not finally possible to promote planetary consciousness... without the corresponding promotion of self-discovery (Greig, Pike, & Selby, 1987:40)."
This is an important idea, since the Casanova libretto posits that friendship, respect, honesty, loyalty, and loved ones are the keys to happiness, through character development and spiritual evolution. the elusive 'meaning of life' of which so many wander aimlessly in search. Casanova deals also with the essential human issue (albeit in a heterosexist context) of honesty and respect between men and their partners—whether in a heterosexual or a gay context, the issue of honesty is basic to our way of life. The character, Casanova, is a traditional dissociative masculinist who learns to 'love.' In the bigger picture, Lina's and my own efforts to show an evolution of spirit through Vision Music, from the personal to the applied, will endeavour to follow a progression of awareness, through a sequence of issues. For this first work, 'Casanova,' we dealt with personal transformation, and holistic and values education issues, the psychological foundations (or at least, co-requisites-- Ibid.) for work in other transformative fields. 'Pope Joan,' our next work, will deal more with gender issues and feminist ideas. In future plays, we hope to address other important transformative issues such as peace and militarism, development, and so on. We are mindful, though, that after Casanova, we must expand our promotion of the ideas of interconnection and interdependence. Casanova deals directly only with personal transformation, ethics and values, and partner/gender-dynamics, and only indirectly with ideas such as class ('The Duke In Excess,' Casanova libretto 2.3.1., C.L. p. 47), oppression and slavery ('Refuge,' C.L. 1.4.1., p. 27: 'Freedom,' C.L. 2.1.1., p. 36), or the place of women in the late 18th century ('Devoted Wife,' C.L. 1.1.5., p. 6; 'The Transaction,' C.L. 2.3.6., p. 54). Admittedly, fields such as anti-racism, environment, and militarism are
not present in this, our first Vision Music attempt, unless depictions of drunken soldiers qualify as critique.

Casanova deals with the personal and transpersonal end of the Transformative Learning continuum. It concerns the part of this transformative way of thinking that, first, causes us to look to ourselves as contributors to the state of the humanity. Second, it examines the dualistic nature of the male gender, its dissembling and its ploys. While, for a moment, putting aside the big picture that acknowledges the frailty of humanity and its achievements, and that critiques humanity's role in the decline of life of Earth, we suggest that it is basic to human dynamics that we (men) become honest humans, capable of true love, friendship, and respect: for both women (over half of the world) and for one's partner (male or female), rather than continuing to become replicas of Fellini's Guido (8 1/2, 1963, Italy; Cineriz/Angelo Rizzoli), compelled to lie, cheat, and deny. If we, as men, cannot even master the basic intellectual and emotional challenge of relating to our partners with integrity (the basic premise of Casanova's disorder), then how may we expect to solve the grave issues that face the world today? Of course, some would suggest that this question is posed sardonically and hopelessly, since the world religion of choice is consumerism, a global culture that is predicated on lies and denial. In any case, Casanova is our modest effort to take a first step in offering a foundation for a new human ethic. Once again, it is as follows: without truth and self-reflection, there can be no personal transformation: and without personal transformation in human citizens/consumers, there can be little change, locally, or globally.
3.5 **Personal Transformation & Higher Love:**

*Lina and Reeves write a collaborative text*

Before embarking upon a discussion of the structures of patriarchy, race and class, it is necessary to locate my own placement within these structures of power and domination. I am a white, heterosexual male of European descent and am part of the middle class. In both areas of discourse and public practice, I occupy a position of privilege. Being white, I am not subject to the racism that people of colour experience on a daily basis and this applies no matter what position they occupy in the structures of gender and class. Being male, I am not subject to the negative effects of the structures of patriarchy which make power and male privilege a given. Being heterosexual, I am not subject to the paranoia directed toward men with homosexual preferences and therefore not a direct victim of homophobia. Being a member of the middle class, I am not subject to the effects of class structures that people of more marginal economic means encounter. In my privilege, I am spared, for the most part, from being a victim. Because of my position, I am frequently a victimizer without being conscious of the effects of my position of privilege (O’Sullivan, 1999:179-80).

As we both observed, in 1992, when we first saw O’Sullivan teach, including a powerful live version of his locating himself, in a similar way to the above, we were surprised that anyone’s style of teaching could be so dramatically different from any we had experienced (see pp. 31-34 for curriculum details). Students are moved by the idea of a white, heterosexual, upper-middle-class man locating himself, not with helplessness, guilt and atonement, but with self-awareness and willingness to transform. It is this kind of *modelling* of self-critique combined with transformative thought that is so critical to effective transformative learning.

In the spring of 1993, we wrote a paper together, about ‘love.’ for O’Sullivan’s ‘Education and Ecology: A Cosmological Perspective’ course. It was called “Infinity.” Towards the conclusion, we revealed many of our feelings about O’Sullivan and his method. Lina wrote:
I enrolled in the Media course for several reasons, none of them which had to do with the professor; I didn't know who Edmund Sullivan was at the time, and I didn't know enough people at OISE to ask someone for a considered opinion of him. Also, because the Media course was only my second course at OISE, and my first course had proven to be somewhat of a disastrous experience, I was somewhat reluctant to talk to anyone about anything. Consequently, I maintained what to many may have seemed a 'reserved' demeanour throughout the class. I spoke seldom and briefly, but internally, I threw myself into the class with wild abandon. I was from the first fascinated by the professor, whom I read as a renegade socialist thinly disguised as an academician. He had reminded me immediately of my own grandfather, my first and best teacher. He was also the type of teacher after whom I wanted to model myself -- brilliant yet unpretentious, cerebral yet accessible; an idealist and a pragmatist at the same time. In view of this, I felt an immediate 'kinship' with the professor, and I can see, retrospectively, that I assessed the character of my fellow students by how they compared to a set of desirable standards possessed by 'us' (the professor and myself). Such delusions of grandeur don't come easily to me, therefore I indulged in them with calculated enjoyment (1993:12).

She also wrote,

Nevertheless, I examined carefully my priorities and remembered something important that I had forgotten, and had learned again in the 1991 Media class: people, not objects are what count. I wanted to teach my children, that it's more important to surround yourself with honest people than with objects obtained at the cost of your own honesty (1993:15).

Of Lina's and Reeves' entirely independent decisions to attend O'Sullivan's 1992 course, Reeves wrote...

Individually, we had heard that Ed was offering a course in the summer of 1992 entitled 'Introduction to Global Transformation Studies.' Truthfully, we didn't know what that meant but, frankly, if Ed had been offering a course in 'Highland dancing', we would have been there (Ibid.).

Ed's transformative, 'human' teaching style was a great attraction for us-- it is the epitome of Pike and Selby's notions (1988) of process and modelling in global education. His style of teaching blends passionate interest, form, and process with corresponding content, such that the idea of relationship, that which is so much a part of global transformation philosophy, becomes modelled in the professor's actions and gestures. He indicates this focus on 'relationship' even in earlier writings with Berry.
At the human level, this task of relatedness is a supreme challenge, for human society's enduring existence depends upon bonded face to face relationships. Much of civilization and of religion is primarily concerned with extending capacities for relationship. We need to develop our capabilities for entering relatedness throughout the range of human interaction, and for entering participatory relationships with the deep powers of the Universe ([1991] 1992, ch. 8:10).

O'Sullivan's recent work offers harsh critique of modern dissociative versions of love, those that perpetuate "...power dominance and disembodiment," advocating instead finding true celebration and joy of life in human-human and human-earth relationships (1999).

Gandhi wrote,

The law of love will work, just as the law of gravitation will work, whether we accept it or not... The more I work at this law the more I feel delight in life, the delight in the scheme of this universe. It gives me a peace and a meaning of the mysteries of nature that I have no power to describe (Gandhi, in Spretnak, 1991:65).

As we will see later, Casanova's predicament is that, for the most part, he is incapable of true love, although he claims to have been 'in love' three times in his life (Casanova, 1894; Childs, 1988)-- to Henriette (Jeanne Marie d'Albert de St. Hippolyte, about whom we make no mention in our play), Anna Maria Vallati, and Leonilda de Matalone (whom. tragically. Casanova learns is his own daughter, by Anna). It is well documented. however, that Casanova was unable to commit to, to settle down with. and to be faithful to any women, even his closest partners.

In our work concerning 'The Consumer Complex' (1991. 1992). we described how Global Transformation may be an impossible process without the individual's completion of that process which we called 'personal transformation.' This is a highly complex and repetitive cyclical procedure which requires consideration of such individualized behavioural and psychological modifications as increased listening, attention to nature
and to organic and earthly processes, analysis of needs and sacrificing of those activities and objects that are not mutually-enhancing with respect to human-earth relationships, increased awareness of the 'numinous,' profound reflection on the interconnectedness of all life or the systemic nature of reality, and finally, the fundamental internalization of that gift to which we have referred as 'higher love.' By 'higher love,' we mean three things: first, a love which transcends merely erotic and romantic considerations, and continues on to a 'higher,' spiritual plane of psychological interaction; second, higher love represents a love which is characterized by both conscious and internalized, or unconscious, attention to the tenets of the fourth principle of the universe (Berry 1989); that is to say that higher love is one which allows for differentiation, subjectivity, and communion both in the dyadic transaction and in transactions with all living beings; and third, a 'higher love' is one which does not impede healthy, holistic interactions between humanity and the planet.

All human institutions, programs, and activities must be judged primarily by the extent to which they inhibit, ignore, or foster a mutually enhancing human-earth relationship (Berry & O'Sullivan, [1991] 1992. ch. 8: 1).

In commencing an exploration of the nature of higher love, we offer a review of perspectives on love which we, as global educators and 'reforming consumers' (Miller & Medaglia, 1991, 1992), already endeavour to transcend and distance ourselves from. According to psychoanalytic thought, love is a 'contest' of objects incidental to the human condition as opposed to an interaction of subjects integral to universal harmony. The psychoanalytic perspective speaks only of love as being motivated by the satisfaction of instincts and drives.
If the object becomes a source of pleasurable feelings, a motor urge is set up which seeks to bring the object closer to the ego and to incorporate it into the ego. We then speak of the 'attraction' exercised by the pleasure-giving object, and say that we 'love' that object (Freud, 1984: 134-5).

In the perspective of the British school of psychoanalysis, as proposed by Klein, Glover, Fairbairn, and others, 'object-relations' refers to the inclusion of additional vicissitudes other than merely those of instinct-gratifications. For Melanie Klein, love was not merely a continuation of the pleasurable feelings of infantile primary object-love as carried forth into adulthood, but also, she includes factors which are byproducts of infantile guilt, such as those of 'reparation.'

The capacity for love and devotion, first of all to the mother, in many ways develops into devotion to various causes that are felt to be good and valuable. This means that the enjoyment which in the past the baby was able to experience because he felt loved and loving, in later life becomes transferred not only to his relations to people, which is very important, but also to his work and to all that he feels worth striving for. This means also an enrichment of the personality and capacity to enjoy his work, and opens up a variety of sources of satisfaction. In this striving to further our aims, as well as in our relation to other people, the early wish to make reparation is added to the capacity for love (Klein, 1960:12).

Conversely, our concept (or 'vision,' to use transformative terminology) of love proposed in the 'Consumer Complex' work is rather more aligned with the philosophies of Berry and O'Sullivan, insofar as our idea of 'higher love' represents respect for all other beings' 'subjectivity'.

To speak of a living creature, human or non-human, as being an 'object', even in a psychoanalytic context, must imply that the creature is a thing which offers physical, psychical, libidinal, or economic 'value' to a 'subject'. Anything which is an object, must by necessity have a corresponding 'subject' which acts upon it in some controlling or dominating manner. All the other 'subjects', with whom we share the Earth and its natural beauty, are also able to be appreciated as things of extreme significance and 'value' (Miller, Medaglia, 1992:47).

In 'With Glory and Honour', we adamantly rejected the perspective of object-relations, since first, it does not allow for the subjectivity which is
so integral to the fourth principle of the universe; and second. object-relations does not foster mutually-enhancing human-earth relationships insofar as it denies the sentience, the psychical integrity, and the worldview of the so-called 'object.'

However, now in the awareness which is so important to personal transformation, the difference is that we can see these friends and creatures as 'subjects' from whom it is not our intention to 'take' value -- we are not supposed to 'consume' other living things; even from a purely biological view, it was the intention of Providence (or whatever cosmological or guiding force in which you may believe) that we share 'value' and life experiences with our brothers and sisters. To make this transition with grace and humility may well be the single most important procedure in the dissolution of the consumer complex. Thus, we recommend that object-relations no longer be a view to which the 'reforming consumer' will subscribe or consider condoning. Our brothers and sisters are not 'objects' --- they are subjects. Object-relations is hereby an obsolete worldview. Let us abandon it (Ibid.).

Most relevant to the idea of personal transformation, in this section, co-written by Lina and Reeves, we discuss 'love' and what it has come to mean to us in the context of our shared trajectory into Transformative Learning studies and into the meaning of the story of the universe itself. We have found that our 'higher love' is, for us, the true essence of global transformation. And, as our listener soon discovers, it is at the heart of 'Casanova.' If he had only found such inspiration with Anna, he would surely have died contented. He most certainly would not have died alone, feeling that his life lacked meaning.

'Love' may be the most overused word in the English language. We 'love' our spouses and our intimate partners, we 'love' our cars, we 'love' blueberries, and we 'love' our hair. There is not a variety of words available in our language to distinguish between one's passion for another human being, one's like for a commercial product, one's attraction to a particular food, and one's pride in one's attributes.
This homogeneity, in the Western context, across this particular group of concepts, as they are described in our language, may tell us a great deal about our attitudes towards 'love' itself. This kind of neutralization of the idea of love may be, in fact, due to our own discomfort in dealing with the implications of what it is 'to love.'

In many other cultures, this lack of linguistic distinction between the various 'ways of loving' is certainly not as prevalent. In Lina's culture (Italian), for example, the word for romantic love is 'amore'-- this means a deep, caring commitment to and desire for another individual. However, filial love, parental love, and love between friends is described using the term 'ti voglio bene' (literal translation is 'I want good for you'). In essence this means 'I care deeply about you.' There is another term which is used to describe the friendly relationship between two people who have a frank appreciation for each other's attributes, but who do not desire one another sexually. The word is 'simpatico' (meaning, literally, 'in sync with each other'). Furthermore, the word 'affetto' (meaning affection) is used both generically (as when salutations are in order in a letter-- 'yours affectionately'), and specifically, (as when discussing the concepts of 'maternal affection' or 'brotherly love'-- 'a mother's love is unending'). Finally, when describing one's deep interest in or like for another person, the words used are 'mi piaci' (meaning literally 'you please me'). Remarkably, this same term, which does not pretend genuine affection, is sometimes also used to describe the like for 'objects' such as cars, clothes, and food. It is notable that 'mi piaci,' used to describe one's desire for an object, is also used to describe one's sexual desire (completely divorced from respectful, 'loving' feeling) for another individual.
Thus, the term describing 'sexual' desire, in this language, is linguistically cognizant of the fact that the desired sexual partner is objectified.

In our discussions with people from other cultures, we discovered that the idea of loving people and objects equally is generally an 'Americanization,' generated and cultivated in Western, technocratized societies. The distinction between 'Eros' (sexual love), and 'Agape' (idealized higher love) is made not only in Greek culture (the accepted traditional cornerstone of Western civilizations), but also in almost all other non-Western cultures. Many cultural traditions go so far as to suggest that the way in which the English (and naturally, the Americans) treat the idea of love is to 'commercialize' it— in this, they mean that love is no longer a concept used to describe a private or intimate relationship: through commercialization, American culture externalizes or 'commodifies' love. According to this view, Americans have eliminated the distinction between an individual's fundamental needs and her often frivolous desires. This somewhat accurate opinion of America's neutralization of love is understandable in view of the fact that most of the world's perspective of American culture is derived from the mass media, which tends both to create and to foster cultural norms and values. Indeed, generally speaking, other cultures tend to mock the English way of describing love through imitating its commercialization of it.

In the ecozoic age (Berry, 1990), it is essential that we reexamine the idea of love insofar as it has become represented by a term which no longer has any meaning. The idea of love itself is one which holds very little personal significance for most of us living in 'Americanized' cultures. As we have mentioned, this is extremely ironic in light of the fact that we are confronted with 'love' at almost every turn, in so many circumstances
in our cultural experience. We confuse many things for 'love' (lust, want, need, and conversely, even 'hate').

In the 'Consumer Complex' writings, we also discuss, in some detail, confusion between love and hate. Ambivalence is the crux of the preferred symptom-formation of the West. Insofar as we objectify the people, animals, and land that we claim to 'love,' we express this in our tendency to 'consume' these things. If one follows psychoanalytic thought to its logical conclusion, the prototype for this kind of consumption must find its psychogenesis in the late oral stage of psychosexual development (Freud, 1981c). This is a time at which the distinction between love and hatred is a very blurred and ambiguous one, in that the child is confused as to how she will respond to the primary 'object' ('object.' in the psychoanalytic sense) the breast—when the breast is present, the child 'loves' it and treats it with affection; when the breast is taken away from the child's presence, the child will tend to direct anger towards, or 'hate' this primary object. Accordingly, we assert that transcendence of this 'primary-object love' predicament has everything to do with the vicissitudes of mature love in that mature lovers are aware of the concept of delayed gratification -- the mature lover is constantly cognizant of the fact that even in the absence of the loved one, he or she still exists.

We concluded, in the course of researching the 'consumer complex', that it is highly likely that American attitudes towards the planet and the environment are based in this confusion regarding the true nature of 'love'. Indeed, the confusion of love for hate, as we have asserted, results in multiple detrimental and anti-ecological aspects of complex schizoid
human attitudes and behaviours.

Edmund O'Sullivan tells us that the schizoid mindset of the masses in the modern age (as expressed in, among other schizoid thought polarities, the division between the capacity to love and the capacity to destroy) may owe its psychogenesis to the infantile comfort/fear schism described by Melanie Klein, which she called the 'paranoid-schizoid position'. "We should, therefore, consider that psychodynamic factors of primitive origins form a sediment for individuals in groups to be manipulated into paranoid defense positions" (Sullivan, 1986, in Miller, Medaglia, 1992:11).

O'Sullivan realized that the human's negative, destructive defense (expressed as paranoia and 'hate') coupled with his positive capacities (i.e. creativity, expressed as 'love') represented a schizoid symptom-formation similar to that described by Klein.

Although our observations and research regarding the merging of love and hate (ambivalence) characteristic of 'The Consumer Complex' were based largely on psychoanalytic materials, our present focus can be more appropriately concretized by day-to-day, reality-bound observations found in the world around us. While an exploration of other cultures' interpretations of love (and hate) is beyond the scope of this present work, we think it appropriate to point out the language of love is often described using hate terminology. We think it necessary to assert that 'love' in the modern, American sense, is in itself an exercise in conquest, domination, and surrender. As people who have grown up in this culture, we understand fundamentally how these kinds of dynamics are often played out in intimate relationships. The difference between this traditional American love and the higher love of the ecozoic age is that the former invariably denigrates and is disrespectful to many forms of life and that the latter considers all beings to be equals. In American love, the competitiveness of the West makes love into an adversarial contest.
regardless of the gender of the participants; in higher love, beings come together as separate entities but with mutual respect and admiration--this is a merging of minds, a blending of souls, and a building of true community--there is differentiation, subjectivity, and communion.

Although we do not have the privilege of observing great Gaia from the heavens, we still are able to feel the significance of the interconnectedness of all life now that we have found assistance in doing so through one another. This deep feeling of interconnection, interdependence, and also, of the experience of those life-philosophies which are embedded in the fourth principle of the universe, represent together the essential elements of that gift that we call 'higher love.' This is how higher love is different from other loves. This is not to say that in order to experience 'higher love' it is necessary to have found a bond with an intimate soul-mate. Higher love may be felt, experienced and expressed by any living thing which seeks communion with any other living thing. This is ironic in light of the fact that seeking communion is actually repetitive in the quest for a fulfilling and harmonious life--since interconnections are a condition of the essential structure of the universe. Higher love already exists between all living things. We should not have to go out in search of it since it is already there.

We need to develop our capabilities for entering relatedness throughout the range of human interaction, and for entering participatory relationships with the deep powers of the Universe (Berry & O'Sullivan, [1991]. 1992. ch. 8:10).

For us, it is the fourth principle of the universe which holds the deep secrets of higher love. Higher love cannot be realized or expressed without the presence of each of the criteria contained in this fourth principle--
subjectivity, differentiation, and communion. Studying and understanding this fourth principle and its essential components has represented, for us, an eloquent articulation of all those things which we had imagined higher love to be. We are deeply grateful to cosmological thought for offering such a tangible and concrete description of this union of qualities which we feel so deeply within ourselves.

Subjectivity is something about which we already had a profound and focussed innate understanding, partially as a result of our studies into the addiction of consumerism, but also due to an accumulation of often painful life experiences. In the past, we have understood subjectivity to be the realization that all living things possess thoughts, feelings, and emotions, and that they have the right to be born, to grow and to die without malevolent interference from other beings. However, now, through the acquisition of a new cosmological sense, we understand that we must expand our awareness even of that which constitutes the nature of a 'living being'. Through cosmology, we understand that all things which are composed of the same molecular components as those of which we ourselves are comprised, are also living beings. Since the multiple life-forms which emanated from the cosmic genesis which we have called 'the fireball', we now know to be structured of the same 'stuff', this means that even the rocks, mountains, canyons, satellites, asteroids, and other planets are our sisters and brothers. We must seek relationships even with these unlikely relatives.

As we have previously mentioned, part of that which defines the nature of subjectivity is the absence of 'objectivity.' Object relations, a twentieth century, modernist, psychological construct which has 'described' the way in which living beings (specifically humans) demonstrate and
receive affection, is something which we have repeatedly argued against since it does not allow for compassionate recognition of the consciousness of the 'other.' In the context of the new cosmological sense, object relations is an obsolete, cenozoic way of analyzing relationships between beings and must therefore be discarded. It is no longer appropriate to speak of another life form as a love-object which 'offers' pleasure or conversely, displeasure--this ought not to be a relevant concern of the cosmologically-aware individual. Rather the 'other,' whether it be an intimate partner, a friend, a natural creature, a stranger, or even an enemy, must be seen to possess consciousness, free will, personal integrity, and ownership of her or his own mind and being.

With the gift of higher love as it is derived from the new cosmological sense, awareness of subjectivity is a process which comes easily to us. The ability to sense the inner 'self' of all other beings is within close reach and is reinforced continually by the love that we share for one another. We, Lina and Reeves, feel that it is important to add that even if we did not share an intimate relationship, we would still feel a deep love for one another as 'friends,' as we respect the subjectivity of one another in a most profound way. We are not the same person--we are simply sharing the joyful experience of life.

Differentiation enlightens the cosmological traveller to the endless variety of beautiful inhabitants which dwell throughout the cosmos. It is through experience of biodiversity that our psychological landscapes derive their creativity and individuality--as Thomas Berry points out. if we lived on the moon, our internal lives would be as desolate and as devoid of richness as the lunar landscape itself. How wonderful it is to
bear testimony to the myriad of manifestations of the glory of life of which we are privileged to be a part. It is miraculous to consider that the astonishing biodiversity among life-forms all found their biogenesis from the same remarkable event, the fireball, or 'big bang'. Although this is a fact which is almost overwhelming to consider, nevertheless, it is something in which we can find great comfort. At times, it may be a lonely experience when we consider our special uniqueness in the vast universal scheme of things-- no being is the same as any other-- however, the comfort can be found in the interaction of differentiated beings. Perhaps this is the purpose or meaning of life-- that we can experience the uniqueness of other beings while still maintaining the integrity of our differentiated selves.

Higher love does not include a narcissistic search for someone or something which is an exact copy of ourselves. Rather, the point of this more advanced and spiritual level of devotion is to share love with someone who is unique and different from ourselves, to find joy in that difference, and to allow those things which are different about the loved one to complement and enhance those aspects of our 'self' at which the loved one may be more accomplished. Of course, this honouring of difference has to be reciprocated-- differentiation, as experienced by the participants of any moment of higher love, must be synchronous or mutually shared.

Differentiation allows for friends and lovers to find delight in the mutual discovery of cosmological trajectories, using one another as spiritual guides on these journeys. It is eminently helpful to have a friend or even a 'soul-mate' to assist in one's adventure into the cosmos since it
provides for the ability to reflect to the 'other' the wonder at having experienced the biodiversity in life, and hearing and experiencing the 'other's' reactions to these reflections based on their own unique journey. For those who have lived their lives traditionally through adherence to rationalistic and Western thought, sometimes, the journey into cosmological thought is a strange and quasi-religious one, and having a friend to comfort us and assure us that our path is not an insensible and fruitless endeavour, is one of the gifts that higher love offers to the cosmic explorer in such realms as that which considers differentiation.

Communion, the final element in the promise of 'higher love' for all human, earth, and cosmological relationships is that which we can only achieve in the company of and with the help of others. Communion is the willing, benevolent, intimate way we mutually relate to all creatures around us. It is not motivated by narcissistic ambitions, but by genuine affection, delighted curiosity and frank appreciation of the other. It is demonstrated by a gentle moving forward into the intimate physical or psychic space of another-- with their permission. It involves the treatment of another's space as sacred territory, and the understanding that it is important to tread lightly at all times.

Those of us who have experienced pain in relationships may be tempted to alienate ourselves from the company of others whether temporarily or on an indefinite basis. It is even possible to continue to have physical or close contact with other beings without having any kind of meaningful psychological communion. However, as Berry and O'Sullivan remind us, leading this kind of existence, removed from the presences and joys of other beings is the essence of damnation ([1991], 1992, ch. 8:6).
It is truly impossible to achieve cosmic awareness when one does not pay attention to the need for communion. To avoid such interaction is a self-imposed exile and an artificial existence which can only result in the dulling of the senses and the diminishment of the capacity for compassion, subjeckivity and differentiation. Thus, while communion is something which already exists all around us, decreed by the fireball as the foundation for interaction in the universe, nevertheless, those of us raised in the Americanized or Western traditions must encourage ourselves and one another to go forth consciously and seek actively such communion with the multitudes of living beings who share the universe with us. Communion is not only a delight and a privilege for the Western human, it is also a 'skill' which we must strive to develop and perfect and then subsequently internalize so that it becomes an integral part of our way of life.

The development of the skill of communion is both an attitude and an activity which friends and soul-mates can consciously encourage one another to enhance. Simply sharing the cosmological trajectory with a friend is a constant reminder of the positivity inherent in the communal mind-set-- friends can serve as 'reinforcers' (to use a psychological term) which assist individuals in the continuous internalization of the principles of the universe. There are many traits of which the presence of friends and soul-mates constantly reminds us-- our love of the other teaches us loyalty, honesty, reliability, consideration and appreciation of the difference of the other, acknowledgement of our own impact and effect upon the other, and even the capacity for forgiveness in light of the human weaknesses which the other will possess. Expressing these qualities for the benefit of our 'good' relationships with our friends is something that
we do because we *love* these people. However, having these positive opportunities to rehearse such qualities allows for thorough internalization of these traits, a process which enables us to develop into better human beings in preparation for successful global transformation. In other words, while we acknowledge the profound importance of treating our friends and loved ones in kind and generous ways, it is also important that we learn to extend the spirit of communion to the entire cosmos.

It has been said that a person in love ‘loves the whole world’-- from our own experience, this old saying is something which we can understand. something which the idea of communion has shown us is true. The experience of being in a love that is accepted and reciprocated has inspired us to believe that not only is it possible to be ‘in love’ with a friend, but also that it is possible to be ‘in love’ with the entirety of the universe and with all of its magnificent constituents. Because we love each other in a way that we have never experienced before, a qualitatively ‘higher love’ which was taught to us through the principles of the universe. we have learned that it is possible to love all living things in a qualitatively ‘better’ way.

Most of us do not yet understand the full extent of our capacity for communion. Communion is apparently an unlimited gift of the universe which allows for simultaneous mutual interactions between a multitude of beings. We have learned in our own experiences of communion with our friends in Global Transformation, through joyful gatherings, and through the Council of All Beings (Seed, Macy, et al., 1988), that communion amongst representatives of the many manifestations of life can be a profoundly pleasurable and enlightening feast of consciousness. Indeed.
the more positive and creative beings who participate in communion. Often the more cosmic energy which may be invoked. This is of course not a new discovery which is unique to the new cosmological sense--it has been known by humans for many thousands of years that assemblies or gatherings of like-minded, unified beings can establish a powerful sense of community which is often capable of performing psychological, psychokinetic, and even telekinetic feats of which individuals on their own would be incapable. During the Council of All Beings (held in Ed's class: see also p. 205), the communion which was experienced by almost all in attendance brought feelings of power, positivity, enlightenment, courage, strength, compassion, and a sense of connectedness with the universe which most of us had never known.

One must be careful when assessing that which we understand to be a 'higher love;' it is common knowledge in our society that so many of us, like Casanova, may tend to fall in love with love itself, to overidealize the relationship and the loved one. The romanticism of the 'newness' of the relationship may tend to distort the individuals' entire perspectives of reality, resulting in eventual disappointment. These kinds of infatuations are often as a result of two individuals who have not fully examined those qualities and shared experiences which truly brought them together in the first place. In the types of relationships in which individuals are in love with love itself, very often the bond is based solely upon various levels of erotic or romantic passion.

'Higher love,' however, is not a love which is comprised merely of romantic or erotic levels of satisfaction--it goes far beyond these to
encompass manifold psychological and spiritual levels of profound communication. In higher love, friends and soul-mates will find that communication is possible by many different channels which are often not considered to be within the conventional realm of interaction. For instance, there are often things which can be communicated between spiritually-connected subjects through visceral and ultra-verbal exchanges-- it is possible for friends who share in a 'higher love' to know many things about one another without even the benefit of the facility of language.

It is possible that these ways of meta-communication have always existed for us, and that they have been lost in the flurry of modernity, and in the exercises in negative competition and obsessive individuation that are the supposed foundations of 'civility.' We have, after all, ample evidence of what we believe to be supernatural phenomena in communication (telepathic exchanges, for example) even in our contemporary world. Yet, we really have no basis for claiming either that such communication is exceptional or that it can only be accessed by exceptional beings. Could it be that higher love and its natural by-product--communion--are ways to harness communication beyond what we believe to be our sensory capacity?

Higher love is also not an addiction-based love which concentrates upon the obsession with controlling the attitudes and behaviours of the other. As we have discussed, through the sub-principle of subjectivity we acknowledge that the 'others' must be free to make their own choices, control their own lives, and experience the cosmos in their chosen manner. We have repeatedly stated in our previous works that the awareness of
subjectivity as it is known through higher love is a component of consciousness which is entirely consistent with the personal transformation essential to the dissolution of the 'consumer complex' in Western lifestyles. 'Higher love' must include recognition that other living beings are not to be commodified and considered as 'objects' which possess only functional 'value' insofar as they are able to gratify the wants and desires of consumers. Objectification of any living being, even if it appears to be a positive attribution (as in overidealization, for example) denies the subjectivity of the entity and must always result in some form of psychical violence or abuse. Objectification is a violation of one of the cardinal principles of the universe and therefore holds no place in a new cosmological sense.

When one shares a higher love with a friend or soul-mate, there is no room for jealousy or distrust. Those who share a higher love know that they can rely upon the romantic fidelity, stability, and constancy of the 'other.' It is understood between mature and loving friends that the other is capable of participating in highly spiritual and deeply complex forms of communion with other beings without one or other participant in the love relationship feeling threatened by the individual Platonic encounters in which the 'other' may engage. Also, lovers whose relationship is based upon awareness of the new cosmological sense are mature enough to understand that when the 'other' is not present, their love is still strong and devoted, never diminishing. The cosmologically-motivated lover accepts that sometimes gratification must be delayed and that the greatest joy often comes from anticipation of the 'other's' presence.
True love is exponential. We have observed from our experience that the love that we share enables us to extend love to all forms of life. This is not to say, simplistically, that we are able to participate in communion with individuals whose actions are motivated by narcissistic or destructive impulses and beliefs— we believe that such individuals objectify others and therefore could not be interested in communion with other life forms. Suffice it to say, there must be a realization that 'higher love' does exist and that it is available to any being who desires it. When one undertakes such a quest, one will find that love continues to grow more and more each day, not just for our intimate friends and loved ones, but for all positively-intentioned descendants of the fireball.

With the combined energies of the two of us, we find that understanding and appreciation of the new cosmological sense comes with more facility than we could possibly have imagined. We find that remaining within the constancy of higher love has changed our lives and spiritual trajectories dramatically and in ways we could never have imagined. To articulate the full scope and magnitude of our higher love would entail providing a description of moments of profound tranquility as well as moments of indescribable euphoria— this would be an impossible task, and one which would sound too exclusive of others who are important and meaningful to us. Still, we give credit to transformative learning for helping us to articulate that which is both the focal theme of our lives and the focus of our operatic musical— that the meaning of life, found in love of other living beings, is available for all who have the courage to reach out and embrace it.
If only the brilliant, scholarly, and musical (Childs. 1988) man. Giacomo Casanova had known about these things. Imagine: understanding the meaning of life through transformative learning. After such an epiphany, it seems logical that one’s music and creative process will change positively. When the composer’s knowledge is enhanced in such a profound and empowering manner, this can be the foundation of Vision Music.

CHAPTER 4

THE NARRATIVE:
AUTOETHNOGRAPHIC DATA -- part 1

4.1 Survival and Critique: Deconstructive Music

What I Do

I'm a composer. I am also a composer-educator, a term I think I coined. A composer-educator is precisely that which it suggests: both a composer and an educator. For years, while I have taught both young people and adults in performance and theory on a variety of instruments. I have also shared, with a few students who seemed to be interested, the skills that I use as a composer. I have written upwards of 200 works now, not including the 66 pieces of music included in 'Casanova.'

Composer: The etymological root of this word implies nothing more exalted than the ability to "put things together," componere. The term composer in the musical sense is at least 1,000 years old. Guido d'Arezzo included it in his Latin treatise Micrologus, establishing the necessary properties for a melody to be well "put together" (componenda). The medieval Latin term for composer was compositor, a word now reserved in English for typesetters. The designation compositor is preserved in Spanish in its original Latin sense, that is, composer. Tinctoris, the author of the first dictionary of music, describes the composer as a writer of a new melody. Later theorists drew the distinction between compositio, a conscious act of composing, and sortisatio, a random improvisation. The rules for composition vary enormously through the centuries. Dissonances of yore are acceptable to modern ears, but changes, however momentous, have not altered the basic definition of a composer as a person who puts notes together in a logical and coherent manner (Slonimsky. 1989:96).

The brilliant Slonimsky makes it sound easy. Yet, most people correctly assume that the technical knowledge required by a composer is very complex. Still, they may not realize how different this knowledge base is from that traditionally required by many other musicians. The complexity of the knowledge base, of course, varies greatly, dependent upon the technical complexity of the music itself. A 'composer' of modern
‘Alternative’ music (the contemporary rock idiom), for example, may only require a working knowledge of drums, guitar, and bass guitar, in order to compose her works. Conversely, a composer of modern classical music (such as György Ligeti or Pierre Boulez) requires a functional knowledge of the potential of 20 or more extremely diverse and difficult instruments of different musical families (wind, percussion, horn, and string). Although it was considered ‘popular music,’ even the great Swing composers of fifty years ago required a vast musical and instrumental knowledge (composition, arrangement, notation), comparable to that of many classical composers.

Thus, depending upon the medium in which one hopes to become a composer, a potential composer’s education can vary from the simple internalization of music that comes from listening or playing in bands to multi-decade, rigorous schooling in which the composition student learns, in theory, the abilities of a wide variety of instruments. The composer must learn precisely of what each instrument is capable if she intends to use that instrument in her works. If she intends to become a composer of symphonic works, she must understand, in considerable detail, the complete technical faculties of flutes, oboes, clarinets, bass clarinets, bassoons, contrabassoons, horns in F, trumpets, trombones, tubas, euphonia, violins, violas, cellos, contrabasses, and a wide variety of percussion instruments. This kind of knowledge, however, extends beyond merely knowing of what each instrument is capable— it entails knowing what kind of part is most ‘appropriate’ to each instrument. While many instruments have similar ranges, certain kinds of parts sound ‘better’ on some instruments than on others. To make things more difficult, certain
combinations of instruments playing ensemble parts sound simply atrocious while others sound heavenly. Furthermore, 'recommended' combinations are entirely different in arrangement as volume dynamics are altered-- a chord performed by flute, oboe, and clarinet arranged in descending order, may, at a higher volume, sound better as performed by the same three instruments in ascending order. As any composition teacher will tell you, acquiring such knowledge can only be found through listening and 'experience.'

After the composer has learned all of the seemingly infinite combinations and usages of a large group of instruments, she must then learn to 'hear' them performing in combination 'in her head.' Compositions do not always come 'in their entirety' to composers, but sometimes they do, and the composer must be prepared for such inspired moments. When Glenn Miller realized the particular combination of clarinets, saxophones, and trombones that were going to become 'his sound,' it was apparently in such a moment of inspiration, during which he heard 'the whole sound.' Of course, compositions also sometimes 'arrive' in fragments-- melodic bits are imagined by the composer as part of a gradual process; later, she adds (arranges) other instruments to the piece to fill out the sound of the smaller fragments.

Finally, the composer must learn how to write all of these ideas down in such a way as to communicate her ideas to a group of musicians in a manner that they will understand readily. Music notation is a lot like writing fiction or even scholarly writing-- the more understandable it is at first glance, the more easily the writer's ideas are conveyed to a wide audience of listeners. Furthermore, when other musicians can understand the composer's ideas and perform them with ease, it is likely that her work
will be selected more often by performers. Notation involves the articulation of many ideas-- pitch, rhythm, duration, dynamics (velocity, crescendos/decrescendos, etc.), appropriate note groupings, combinations of instruments, and so on. I’m a composer... that’s what I do.

With all of this information to be digested, did I really have time to learn about the history of the trends by which I was influenced? Did I really need to know about the evolution of particular ideas that I used in compositions? Was it important for me to learn about the works of other composers who were doing similar work in my paradigm? Furthermore, would it not just be distracting for me to have to interact with other music students? And then, more generally: Why does a composer need to have social interaction? Why should educators be concerned whether a composition student is emotionally or spiritually developed-- does she not simply need to know how to write music? And why does she have to experience being a musician when she already knows all of the technical criteria of being one? How will ethical and values education and the development of social conscience affect the composition students’ work? I learned the answers to all of these questions in ‘transformative learning.’ Through this kind of integrated education, I learned that, for me, having an analysis of world issues and systems of hegemony and deceit, engaging in social interaction, acquiring an education based on integration of ‘artificially-separated’ academic programmes, experiencing development of the whole person, and experiencing community life, were the very things I required in order to create music that could be helpful to other people in a decaying world, conveying useful emotional, spiritual, and ethical hints I had learned, for those who wished to hear them (September 5, 1998).
Identifying problems and naming culprits

...Like suddenly having the arcane key to Valhalla, while appreciating, at the same time, that I was only one of the gatekeeper's meek apprentices. I sensed the vast expanse of the misty place. I was in the midst of kindred spirits, other naive learners who, like me, were there to immerse themselves in something snazzy and new: "The Cultural Effects of Mass Media and Social Cognition: Educational Dimensions." taught by O'Sullivan. Of course, as you know, my dad had already said, "Anything with Ed... any course."

Yet, nothing could possibly have prepared me for what was, at least for me, a new kind of education that I had not known before attending the Institute. Now, I understand [he nods, knowingly] that it comes in many forms... it is known by many names and labels that have been applied to its liberating, transformative manifestations-- critical pedagogy (Simon, Giroux, O'Sullivan, etc.), world studies (Hanvey), global transformation studies (O'Sullivan w/ Berry), global education (Pike & Selby), social and political education (Beck), holistic education (Miller), community and global transformation studies (Hall, Miles, O'Sullivan, Dei, etc.), transformative learning (OISE), and so on. In the summer of 1991, though, the tip of the 'global ed' iceberg could not possibly fully represent the enormity of the data-mass that rested beneath the surface. Like a dark sunfish, soaring beneath my boat, creating a shadow the size of a whale, I was frightened by its vastness and by the things that it revealed. These things were a threat to my way of life-, to my values, to my purchasing power.
**Summer, 1991:** There was almost too much information... too much. Where can all of this possibly be going? It's like a James Bond film except that the Americans are the bad guys. Who would have known? They've tried so hard to make us believe the opposite for such a long time. Hollywood... John Wayne, Randolph Scott, Jimmy Stewart... Ronald Reagan?

(Single-spaced alternate-font references are from Medaglia Miller, various journals, see M. M. 1991-96; also 96-98).

Like I've said, it's not that I wasn't a socialist before attending O.I.S.E. It's just that, after reading Chomsky (1988) or watching Moyers' 'After the War' or 'High Crimes and Misdemeanors,' and then discussing it in open class with a good moderator, it changes you-- you start asking a lot of questions.

**July 2, 1991:** How did Bill Moyers get away with such weighty revelations? Why wasn't he censored? Surely Bush would not want the American public to understand that the Gulf War was essentially a sophisticated advertisement for American arms and U.S. might. Moyers' understanding, then, is that Hussein served as a dupe: (1) told that he could pursue, without punishment, his quest for 'lost oil revenues'; (2) told that an attack on Kuwait was Iraqi business, not U.S.; was then attacked as part of an exercise in the bolstering of American morale, and the rebuilding of the sagging U.S. economy.

In the first of many tales of transformative experience that I wish to share, a longitudinal study of the simple act of a professor showing the 'right' film in an appropriate, prepared context, offers powerful evidence of the transformative learning phenomenon that Moffatt Makuto calls the 'ripple effect' and Jabril Abdulle calls the 'peace virus' (Medaglia. 1998). When a professor, educator, role-model, facilitator, or service provider touches the lives of even a few people, those people, in turn, will go out and 'tell the others.' This is how the ripple or virus works-- when you put peaceful communication and truthful messages in motion, others will continue your good actions, in other contexts, with more and more people.
Which, of course, is exactly what O'Sullivan said in '91-- that for him, "...it's kind of like one of those pyramid clubs" (where one person recruits others, who also recruit, and so on) except that this expansion was not for monetary gain; it was so that humanity might learn to survive, before it was too late to learn. Apparently, he 'recruited' at least two that summer.  

**January 27, 1998**: Lina needs 'After the War' to show to her 'Global Transformation' class, a course she designed (I helped, too. We were inspired by Ed's Global Transformation series) and got passed by her Dean as a new Gen Ed entry. But I lent my brother the Moyers' tape and he moved twice since then... and he can't find it. So, today, Lina's on the phone, trying to get a hold of the film. She called numerous places in the states, including PBS, WNED, and Moyers' own production company. Each of them provided an entirely different reason for their inability to locate a copy of the tape. One said, 'There were a number of personages who did not wish to have their image mechanically produced and it was alleged that Mr. Moyers' company had not accessed these rights.' Another said, "Hmm, it's unusual that we appear to have almost every other thing Mr. Moyers has ever made." Sure enough, a trip to the University library database and net software confirms that such Moyers titles as "High Crimes and Misdemeanors" (of which I do have a copy) -- a film that essentially proves that, through the Iran-Contra plan, Reagan and Bush masterminded the greatest criminal scheme in the history of the world -- and 'After the War,' are apparently no longer available anywhere. Occasionally, the brilliant Mr. Moyers (the one-of-a-kind Joseph Campbell myth series, the acclaimed Creativity series, etc.) takes on some new corporate demon or cult guru in his largely-spiritually-focussed recent work, but like so many, he has learned a harsh lesson about America. Exposing the most calculating and brilliant conquering force in history for what it truly is does not go unnoticed.

Q: **Summer, 1991.** So, tell us, who are you?  
A: Anybody can tell you... I grew up with Hollywood. I know most pictures, their stars, even the directors and the composers of the music. Oh, sure, I worked in the big time (for Canada, anyway) for a few years, when I managed the recording studio in my brother's wild and hip, upscale law offices. I met all kinds of big names and worked with a bunch of them. But, I still get
starstruck when I see the old, slick motion pictures— not the new anti-movies with their pouty, unshaven, gaunt Goths, who sulk around the sets like second-rate James Deans.

Sure, there are some real talents, today (Nick Cage or Johnny Depp, for example), who advance their craft to new, anti-hero heights and depths, with innovative post-modern and surreal characterizations. While I revel in this new work, too... still, I confess I have an ‘old soul,’ weaned on classy dames with great gams, well-dressed guys with hats and gatts, glimpses of a Stutz Bearcat, and guys that end their sentences with ‘...see?’ Those were the anti-heroes of yesteryear, and the resistant soul in all of us bought into the glamour and the sin of it. When I grew up, there were lots of other ‘good’ stuff (from both past and present) to watch, with positive role-models galore— we liked them, too, of course... the great heroes like Charlton Heston. I mean that guy just about symbolizes America, really, doesn’t he?

**Summer, 1998** {Charlton Heston is a staunch Republican. As spokesperson for the National Rifle Association, Mr. Heston is about as far right, politically, as a rich Hollywood actor could be. He represents everything to which I am opposed [today in 1998]. I’ve watched Ed Asner... I’ve agreed with Ed Asner’s political views... and believe me. Mr. Heston, you’re no Ed Asner}. 

**Summer, 1991.** And so I have this vast video library— well it’s huge, really. Several thousand titles, by now (alphabetized, too). I don’t sell them or rent them, but don’t tell anyone, for God’s sake.

As a kid, the actors I loved were the great ‘Americans’: John Wayne, Lee Marvin, James Arness, and so on. The pioneers... the cowboys... the explorers... explorers were big: you know, Columbus and the boys. As I got older, and truly fascinated by cinema, I explored every kind of film. With Bart Testa, I studied the great ones: Orson Welles, Griffiths, Von Stroheim, and the Russians
... Eisenstein and Poduvkin. I noted the predominance of Italians in the higher levels of great film-making: the Italian Neo-Realists (I love Rossellini), the middle generation of Italians (Bertolucci, Antonioni, and Fellini, of whom I am a great fan), the wonderful new generation (Scola, the Tavianis, Nichetti, and Benigni), and even the middle-generation Italian-Americans (Scorsese, Coppola). Of course, there are so many other directors I like too-- Bergman, Kurosawa, the Americans, Bogdanovich and Spielberg, and the new Americans, such as Thornton (Sling Blade).

But what was it about the old American pictures, like those by Huston or Fleming or Milestone, or the old MGM musicals, that, for so many, inspired the heart and warmed the soul?

Summer, 1998 {Perhaps it's that they're loaded with jingoistic propaganda about American values and higher ethics, the romantic fantasies of acculturated, idealistic studio heads, as Jacob Israelovitch claims in the amazing documentary, 'Hollywoodism' (1998, one of the executive producers is our agent, Michael Levine)}.

And so, why did this media-deconstruction stuff seem to make sense to me immediately, me who was so firmly indoctrinated in the American way. Of course, we all suspected, having read '1984' so long ago, that many governments, agencies, advertisers, and institutions exercise various forms of thought control. We just didn't think that these ranks included illustrious practitioners at high government levels in the United States and Canada. A genuine shock. What transformative learning did for me, in its initial stages, was that it inspired and compelled me to ask good questions about things.

Within only a few classes, I was beginning to be engaged, both in transformative eureka experiences, ripe with global awareness, and in self-doubt, thinking myself to be the latest conspiracy theorist (please note
that all of this predates The X-Files). Sometimes, I got so wrapped up in cyclical philosophical issues that it became more than a bit frustrating.

**July 3, 1991:** The paradox: Doesn't mental self-defense include resisting Chomsky himself? According to Chomsky's own recommendations, we would be best advised to be cynical about that which some have called Chomsky's 'conspiracy' mindset. Conversely, what about the circular problem of metacritical resistance? (Freud would have said, "Because you are resistant to these truths, this is more proof of my theory.") In other words, if we are too quick to criticize Chomsky's deconstruction of the system, it is possible that we have already been thoroughly indoctrinated by that system.

But then, sometimes within a day, through more reading and through cross-referencing with other writers such as Gitlin (1986) or Dyer (1982), I would have an epiphinal-intellectual experience, such as that of suddenly appreciating and beginning to accept the nature of systemic propagandizing and how it helps to foster certain consumerist, political, or other ideological systems.

**July 4, 1991:** I was not surprised to see the class very resistant to Chomsky: "leftist," "biased," "propaganda," "socialistic." We have been manipulated in such a way, by our Western teaching, that it is difficult for us to believe that we are manipulated, for egoistic and patriotic reasons. The Conspiracy model is the issue or attitude that most upset my colleagues. We may have been willing to buy Chomsky's facts but his resolution, that these control mechanisms, or containment procedures, were all part of some fascistic, conscious plan of malicious suppression, was seen to be the result of a political bias and was thus dismissed. Whose propaganda, then, shall we believe?

And suddenly, I understood the business of war.

Is the 'sanitized war' the entertainment of the future? It seems that it is already the ultimate sales campaign and national morale booster. We will see more wars soon, because they are economically and patriotically beneficial. A good 'victory' appears to make the masses 'euphoric' and 'positive', not to mention more economically assertive. We will see more...
Whatever it was that I was experiencing, it involved a deep cynicism and a considerable doubt in whatever patriotic feelings I may have harboured. This is explained by the fact that Media Studies falls, at least initially, into the phases of Transformative Learning that O’Sullivan calls ‘Survival’ and ‘Critique’ (Berry & O’Sullivan, [1991] 1992). As mentioned, these are learning phases that involve critical deconstruction of much traditionally-revered political and historical knowledge and analytical examination of resources, tools, and ideas used by the status quo to perpetuate consumerism, an ideology that is clearly dangerous to the survival of life, as we know it, on this planet.

With O’Sullivan’s guidance, I began to understand, in a very short time, that my previous worldview, which albeit also included many socialist ideals, was dated and, still, truly ‘consumerist.’ My journal-writing at this time (July, 1991), lacks calmness and tranquility-- it is characterized more by outrage and critique. My first reactions to the knowledge to which O’Sullivan was exposing us included everything from fear and anger to indignation. I quickly understood, in an emotional if not an intellectual sense, that the survival and critique components of global transformation studies (a term we had yet to know at that point in time) were often unpleasant or upsetting bodies of knowledge to attempt to absorb in a relatively short period of time. Taking in all of this kind of information in the space of a half-a-summer was no mean feat. It involved students summoning up every ounce of strength to endure what were, at times, emotionally-taxing learning experiences, simply with regard to the heavy course content. It is, in a sense, a grieving process for a life-long consumer to understand that he is has been manipulated, by the media and other social stimuli, into helping to perpetuate the consumerist infrastructure of our entire way of life, and that he must begin to trans-
form this behaviour into something different... something more constructive and earth-friendly.

Yet, before, we were always taught to think that it was someone else doing the damage-- when we, in Ed’s classes, began to understand and accept that we are all implicated in global degradation (and told, by the media, to think nothing of it), it is a sad, humbling, guilt-ridden experience. at first. I had no idea, at that point in time, that true intellectual and emotional pay-offs occur later, after much reading and hard work.

At this early point, in the survival (identifying the problem) and critique (who’s responsible?) stages in O’Sullivan’s curricular design, the upside involves mostly intellectual rewards. Yet most of the eureka experiences are left at the stage of reluctant self-questions, particularly during the time when the transformative learning student is still trying to decide, deep in the unconscious, how s/he feels about all of this anti-American, subversive style of literature that this prof is proliferating.

**July 9, 1991:** In class today, one student requested right-wing sources, to balance the reading list. Ed responded by saying that we get right-wing propaganda every day, every time we pick up the Star or the Globe. He feels that our reading Chomsky is merely a left wing ‘drop’ in the huge right-wing bucket.

So, was it really transformative learning itself, at first, for me, or was O’Sullivan just a terrific pitch man? He must have been a ‘competent, passionate, knowledgeable facilitator’ (Medaglia, 1998) in the end, to have been able to influence my worldview, fresh as I was from the completion of a philosophy degree. The flow of my journals at this time is heavily weighted with questions that interrogate the actual process of accepting a ‘transformative view,’ possible proof of my resistance to the ideas presented and my attempts to refute the unacceptable, using intellectualization as a defense mechanism.
July 9, 1991: On reading Marino's *Framing Hegemony*...) How can we, the 'aware' students of propaganda deconstruction, fit into any kind of American dream? I am still sceptical about my own role; how can one 'buy' any written version of the facts about societal mind control without being a victim of at least one man's propaganda? The student here is in an extremely vulnerable situation of academic credibility since in order to avoid being categorized in any one or other political factions, we are forced to pose disclaimers at the front of our works (it is impossible to be apolitical, though -- each of us is political). “Gradually, I began to ask myself if we were engaged in producing emancipatory materials or if we were unconsciously reproducing colonized patterns from our immersion in our own cultural pea soup.” (Dian Marino). The critical analytic deconstructionist student must run the gauntlet of self-doubt.

Self-critique and self-analysis, regarding my own culpability, as a consumer, in the system that now looked so flawed, seemed to be the logical consequence of survival and critique.

July 9, 1991: Spoke with D., A., and R. today, posing the question of how it is possible to be considered a serious critic of Western society when we each admit to being raised in the consumer tradition that we have grown to love. We tended to rationalize, saying it is necessary for us to pursue lives that are as comfortable as possible in order to achieve, among other things, an academic freedom. “How comfortable is comfortable?” I asked. Surely, we cannot justify riches through our desire for an academic buffer zone. Can the deconstructionist continue his attack on Western values with any degree of self-esteem, knowing that he too has been successfully indoctrinated in these consumer values (that he continues to enjoy)?

I am reminded of the existentialists’ futile attempts to overturn the work of their forefathers, futile since all revolutions have implemented the technology of that which they contested (how can you overturn an idea without referring to that idea and without being influenced, to some indeterminate degree, by that idea?) Those who attempt to change existing thought and traditions are not only influenced by the very institutions that they seek to alter, but also, it is likely that they will have to use the
existing technology (Castro, Lenin, Stalin, etc.) and language in order to make their revolution 'revolutionary-sounding' (you are bound to end up being 'anti-something'). Alas...

Inspired by O'Sullivan's discussion of the impact of European conquest on Aboriginal North American civilizations, I began to write 'Declinare' ('Decline,' in Italian) a fully-orchestrated symphonic piece in four movements. I had an early version of it finished it by the end of the summer, but it wasn't really completed until almost a year later-- the orchestration of it required enormous attention, since such full-score work was relatively new for me. In the end, it was about fifty minutes long. The program notes on my cassette read as follows:

SIDE ONE
1. Native Spirits
2. Before the Fall

SIDE TWO
3. The Voyage
4. The Conquest

"Declinare' is a 'global-transformation' work which acknowledges the devastation, which was done by European conquerors, to the lands and peoples of the Americas from the latter part of the 15th century until the present day. When Eurocentric histories of our planet recall holocausts of the last millennium, it is rare that much attention is paid to the disappearance of the 50 million indigenous inhabitants of the Americas. Declinare is one attempt among many modern conscientious efforts to at least remember, with due shame, some of the many foolish deeds of 'explorers', often falsely-called 'discoverers', of the great Americas.

Even while I was engaged in writing a final paper and doing career work too, I still managed to find time to work on this first major
symphonic piece. In spite of the huge time requirements, though, I recall that the composing was a relatively easy process--I found that, somehow, with a clear programme objective in mind of describing a shift from a more peaceful time to one of turmoil, I was able to enjoy a great deal while feeling that I was doing something meaningful... something educational.

On July 16, 1991, I decided to write a paper combining my undergraduate knowledge of modern psychoanalytic theory with my new interest in the psychological motivation behind consumerist behaviours. I sensed that, if a researcher followed a psychoanalytic trajectory, there may be strong correlations between what Freud and the neo-Freudians called the various levels of psychosexual arrest (fixation points) and what we transformative learners observed as being different styles of consumerism (oral fulfilment, security or protection products, purely decorative or 'vanity' items, and so on). Why do a tremendous number of consumer items appear to fulfil primitive, anaclitic desires (early oral), while others are clearly associated with those needs to which psychoanalysis refers as obsessional (control items), and so on? I thought that, perhaps, there was a systematic method for psychosexual classification of consumer products, in order to more fully understand the needs that each fulfils. Ultimately, I decided that consumerism itself was a neurotic technique, a cluster of behaviours or 'complex' based on primal deprivations or imagined inadequacies. The idea is that mass psychological formations can occur in response to sociopolitical stimuli is supported by a number of authors, including O'Sullivan (1986) and, of course, Lasch (1979). Still, for me, this was a revolutionary idea, one that radically changed my entire worldview (although it remained 'psychoanalytic' in structure, at that time).
On July 26, this began to change, however. While still working on the paper, I recorded in my journal my growing interest in the work of Thomas Berry, O’Sullivan’s mentor. “It bears a strong impact on and confirms my psychological observations about consumerism.” I wrote. “Should I incorporate Berry into a psychoanalytic examination of consumerism? Perhaps not. Berry’s truths are chilling and cause me to question even the methodology of applied psychology and psychoanalytic thought, and the way in which knowledge itself is ‘framed’ (Berry’s [deeply spiritual findings] might only work [psychoanalytically speaking] in the context of a Jungian analysis of consumer behaviours).”

I decided that, if anything, Berry’s findings and their implications for consumer studies ought to be the subject of a completely separate examination. I recorded that I was drawn toward his views and yet. I observed that a spiritual/economic perspective seemed incompatible with an ‘object relations’ research project. I noted that the presentation of an ‘object relations’ perspective concerning consumer theory would inevitably conclude with the diminishment or dismissal of such spiritual views about human interactions as those of Berry. Furthermore, I wrote that such dismissal of spiritual perspectives was something I was “…unprepared to do, in light of a growing sense of spirituality that I am experiencing.” But. throughout this first media course, we became aware that O’Sullivan intended to teach a course in ‘Global Transformation’ issues the following year, and a number of us looked forward to taking his second course as well. I recorded in my journal that I wanted to study Berry in considerable detail at that time, which I did, the following summer.

In the summer of 1991, though, I did record, at length, my
dissatisfaction with psychoanalytic technique, in light of the new critical knowledge and transformative learning techniques to which I was being exposed-- techniques such as 'labelling,' non-democratic design of transactions, power dynamic issues, individual-based (to the exclusion of group-based) conflict resolution, and so on. Thus, I conducted my psychoanalytic examination of consumer behaviours and attitudes with considerable ambivalence toward the actual methods of study. However, my resolve to 'complete the gestalt' of the previous five years of my psychoanalysis-based studies offered perhaps the sole point of anchorage for my endurance through the work-- somehow, I felt I must give psychoanalytic studies a chance, the opportunity to offer its final explanations of the disastrous decline of humanity. I also felt that I must understand consumerism based on consideration of the theories that I knew well, before I proceeded to those that were new and foreign to me. Still, on July 26, I wrote "...Perhaps I am becoming quasi-religious in my middle age-- perhaps I am just becoming aware. Thanks to Berry and [O'] Sullivan for this epiphany."

4.2. Why 'Survival/Critique Music' is unsatisfying

Aug. 1 1991: Our final class was very moving... we even had a group hug and no one was embarrassed. There has been a real sense of camaraderie among all the students of this class. We demonstrated that through elimination of such paranoid influences as competition between students that we could accomplish much more through our combined efforts -- this is a true lesson for all. If individualism, isolation, and paranoid ideas of self-protection could be eliminated, perhaps we can build a better world. This has been the most enjoyable and enlightening course I have ever experienced. I've made a number of new friends. This has been a great, spiritual, and highly psychotherapeutic and transformational moment in my life. Thanks, Ed.
Leaving O’Sullivan’s class with a tremendously uplifted feeling, and sensing the emergence of visionary solutions (such as cooperation and sharing, peace and the elimination of competition), I embarked on the new school year. I submitted “The Mouths of Babes: Psychoanalytic Explanations for the Consumer Complex” on September 9, 1991, resolving that I had every intention of becoming a ‘rainbow warrior.’ I was already beginning my ‘transformation,’ in a sense, and in only two months.

“It is clear that so far, man has responded to the onslaughts of the mass-media and of a civilization of his own design with the sickened, apathetic, neurotic response of the ‘consumer complex’. We must fight it with every ounce of our beings, with every heartbeat. We must transcend this ‘complex’, this neurosis that is modern human life.

Let us awaken now from this sleep. Let us resist the easy way offered by the ‘consumer complex’, a design which is reinforced, fostered, and perpetuated by the mere existence of that most hideous 'perfect' object. If we rise up and be critical in all fields of existence, surely we will realize and maintain the existence of the far more perfect object on which we are standing-- our glorious planet. We must be critical of the things we hear coming from the television, the newspapers, all mass-media, for that critical defiance will assist us and strengthen us in our challenge against the status quo. We must consider each new object and luxury we purchase as fulfilling some immature, infantile need, and we must think carefully as to whether or not it is a 'necessary' object in our lives. We must not even consider continuing to 'bite the breast' of the Earth with our pollution, our garbage, our commerce, our missiles, our consumption..... not for one more day.”

...everyone who is aware of the possibility of man's self-destruction must resist this possibility to the utmost.

--Paul Tillich
I have already noted that, ironically, even as I began a program in philosophy, it was in that autumn that my trajectory away from philosophical thought became more and more pronounced, through no fault of my excellent and kind philosophy professor and thesis advisor, John Eisenberg. It just became clear to me, rather swiftly, that there were certain ecological, spiritual, and cosmological areas of thought that I wished to explore for which there were no obvious provisions in most philosophical discourse. Of course, many philosophers do discuss theological ideas, but most tend to be acutely distrustful of new theological ideas, such as earth spirituality and so on.

In "Creativity and Education," Eisenberg encouraged me to present my creative technologies and processes (the MIDI system) to the class. and I did, at my home studio, on Dec. 12, 1991. I recorded in my journal that "It was a very lively and successful presentation." I discussed, ultimately, "...ways in which this form of production of music on the one hand, enhances, but on the other, may also 'stifle' and repress certain creative needs...." I did get to play a short clip from Declinare for the class. And, even as I showed my attentive listeners the science and the elegance of electronic music, my mind was elsewhere, thinking about Declinare and thinking about better ways to create music that carried more meaning and more educational imperatives.

Inspiring music, I think, is difficult to find solely within the Survival/Critique context. I found, of course, that, although artful and brilliant, in the Survival/Critique context, music invariably ends on a sad or ominous note, implicating one or other Western institution, person, or idea in the processes of oppression or global degradation (U2, Cranberries, Sting, Gabriel, etc). I have done a great deal of musical production and writing in this critical pop genre, and it's not always a happy process.
Likewise, the idea of writing about Columbus and his contributions to oppression was not a pleasant task. What I was missing, at this stage in my music composition adventures, was an awareness of 'vision' (the suggestion of positive environmentally-friendly alternatives or sustainable future options, anti-violence initiatives, peaceful solutions, etc.). a concept about which I would not acquire a more complete sense of awareness until summer of that year and O’Sullivan’s Global Transformation course.

Of course, I did make further great strides along the way. At the very time at which, it seems, I was reconstructing my worldview, in January of 1992, I began Worldview Education with Clive Beck. Beck is an educator whom I soon learned was extremely interested in global transformation studies, although he approached the subject from a philosophical perspective than did O’Sullivan. Like O’Sullivan, Beck talked about global issues in a way that acknowledged the frailty of the planet and the damage done to it by humans and I was excited about combining both approaches because I understood that, although different, these classes operated from a perspective that was more truthful than anything I had experienced before. Traditional philosophical perspectives did not show that philosophy itself is eurocentric, biased, and thus, represented an ideology that may be detrimental to the planet.

In Beck’s class, we addressed an enormous number of issues in our open discussion-- human nature, gender and race issues, the marginalization of women, ecology, peace, human rights, and so on. He was very forward in stating how in a global perspective, topics are bound to overlap and be dependent on one another. Before this, in philosophy, we tended to compartmentalize topics-- we rarely addressed more than one main issue per term (i.e. technology, education, creativity) and even
then, this was from a largely traditional perspective.

Beck pointed out the politics of academic study of worldviews. 'Political correctness' aside, he feels that there is not much point studying worldviews without critique. Contrary to Ninian Smart's view (a non-judgmental view), Beck stated that each person has his own truth... there are no universal truths. However, criticism, he said, should be reciprocal—it shouldn’t be 'me studying your religion'-- it should be 'us studying our religions.' Still, he suggested, it is impossible to look at any worldview without being biased: simple words and language colour our perceptions.

Ultimately, what Beck called 'Worldview Education' offered a relatively leftist, yet remarkably open-minded perspective of global issues that incorporated considerable self-critique from philosophical and logical perspectives. This was of great benefit to me since I was still inclined, at times, to embrace a philosophical critique of global transformation itself. He encouraged us to see our theories as instruments, pointing out that some academics take theories too seriously-- they have given up on reality and reduced their realities to theories of reality.

In Beck's course, we discussed such fundamental perceptual concepts as the idea of the interconnections between one's worldview and one's reality ("The key role of a worldview is to bring out interconnections: the idea of disciplines linking up because of similarities in reality"), or the importance, for integrative purposes, of understanding one's worldview ("Worldviews can be important instruments of integration: One's worldview helps one to establish priorities, develop a comprehensive understanding of things, and to prioritize one's beliefs....Not every worldview promotes coherence and integration"). And yet, in true philosophical form, he suggested, "Perhaps if we lose separation, there is
no motivation to pursue ideals,” and concluded that it is impossible to say whether it is better to be integrated than not. Indeed, it may be possible to be too integrated, he felt (January 22, 1992). I also decided, at that time, that I enjoyed Beck’s writing very much—deep in subject matter and yet entirely accessible and clear. I decided that I wanted to write more like his style.

In Beck’s class, I met David Hutchison, a fellow-composer, and wrote. Dave “...seems to be a great devotee of Berry. He often refers to ‘The Dream of the Earth’ [1988, 1990] and appears to understand Berry’s perspective very well. He reminds us of Berry’s perspective that religions must seek to renovate themselves according to ecological parameters, not to completely redesign themselves. Religious people ought not to be offended or threatened by Berry—Berry is merely asking that religion introduce new ecological considerations to the way in which they are carried out” (January 29, 1992). Today, David, a published author (1998) is a close friend of mine and of Lina’s. He attended our wedding, comes to our house for dinner and parties, and even helped me computer-structure the ‘Casanova’ CD program notes in the summer of 1996.

It was, perhaps on that February 5 that I openly heard Beck’s view about global transformation philosophy for the first time. As much as I was already committed to ideas of global transformation, as propounded by Berry, O’Sullivan, and others, Beck’s critical position, on many issues, made sense to me. He reminded us of the hypocrisy or ‘insincerity’ of being too negative about modern lifestyle, since we are all implicated in it. He also warned that human nature is such that people are not going to just go to a new [globally-aware] lifestyle just because a bunch of us tell them that it is the right thing to do. Simply providing our neighbours with a
knowledge of the life force of other beings is not enough to change human behaviours. Why would stubborn humanity want to abandon something that is so familiar and so pleasurable in favour of something unknown and full of sacrifices? Humans must find life worth living, he said, and they are not going to listen to negative preaching that tells them of doom and gloom. He reminded us that humans tend to follow their own interests and ignore the interests of others-- we must develop a strategy that appeals to humans, he says. Humans are still not likely to value the life force of animals as highly as they value their own lives, says Beck--change must be attractive and pleasurable. I never forgot these words later, as I struggled to create a 'vision music' entity that would 'attract listeners.' I reasoned, then, over a duration of time that took, perhaps, the next three years, that any kind of vehicle by which educators, artists, or other messengers seek to convey messages about global transformation or transformative learning ideas, must offer an alternative 'pleasure' to that of the thing that they set out to critique or replace.

I presented a talk on Thomas Berry to Beck's class on February 12. While all enjoyed it very much, Beck concluded that we must be careful in moving to a theology of the Earth-- it may be just as oppressive, he cautioned. I had never really thought about it that way.

On February 27, I gave an autobiographical talk in Eisenberg's Technology and Education class "...about technologies required in the production of modern popular music." As I wrote the talk and as I gave the talk, I understood more fully that I was talking about ideas for which I no longer cared and promoting processes to which I no longer ascribed--processes such as pop-music sound sampling, computer musical enhancement, and so on. It was an epiphanal moment in my education--
to realize that I was becoming interested, again, in writing music for larger groups of musicians, that I was saddened that electronic synthesis of band and orchestral sounds is bad business for working musicians, and that I resolved that MIDI was something that I would try to consider only as a composition tool, as soon as I could make that possible in my life--after all, a musician must write... MIDI helps us to get our ideas to paper in only a few easy steps. Also, I decided that, henceforth, my use of MIDI technologies should be confined to the process of composition of my more ‘meaningful’ music, such as Declinare, and that I was no longer interested in non-educational popular music applications of synthesizers, samplers, and computer interfacing. My music would aspire to be more ‘human.’

On March 2, 1992, I gave a talk on explicit lyrics and videos in modern pop music today to Dennis Raphael’s psychology class, using graphic videos and lyric sheet overheads as visuals. The focal issue, the proof on which any such critique hinges, is the discovery, by psychologists, that children do learn and form attitudes from what they see on television (i.e. The National Institute of Mental Health, 1982). It was an issue about which I was, and still am, deeply concerned. With help from resources provided by Rose Dyson and Hannelore Wass, such as detailed lyric sheets of songs from metal bands, rap groups, and satanic rock bands, I presented a harsh critique of much modern pop music and music videos, stressing that, while I did not condone censorship (a practice to which there is no end, once begun), I did feel the need for much more research and education around the detrimental effects of these forms of music.

I discovered, ultimately, that perhaps the only option (afforded to Americans under the First Amendment) for dealing with explicit lyrics, the labelling of albums containing such lyrics, is not only ineffective, since
children are the principal buyers, but furthermore, serves specifically as a point of attraction for most youngsters, eager to purchase items of which their parents would patently disapprove. Occasionally, I still give talks at schools and colleges, about the detrimental content of popular music and music videos-- I gave two such talks in 1998. Today, when I give talks like this to young people, I always include a visionary component at the end of the talk-- that is to say, I show videos that I think are positive videos that the kids enjoy (e.g. Erykah Badu, the Wallflowers, etc.) that do not use obscene language, negative depictions of women, racist images, violence, exploitation or racist stereotyping of immigrant and refugee people, and so on. There are many such positive works available. if you have the motivation to seek them out.

Beck’s final class, followed by a social get-together, was also a warm, cooperative, pleasant event, filled with many ideas about the future. Once again, we were left with the idea that global transformation solutions, while ‘alternative,’ must also be attractive, fun, and pleasurable.

April 9, 1992: In our final class, we talked about the enormous amount that humans hold in common in their worldviews-- that there is a basic ‘human nature’ (pleasure-seeking; pain-avoiding, etc.). There are basic human desires that most people seek out (health, survival, companionship). What is common? Hundreds of things are generally universal, although there are some for whom they are not-- sex, hunger, taste, sneezing, etc. Again, Clive reminded us that to instigate the idea of preservation of the species (environmental and global transformation) on a wide scale, the only way to get people interested is to appeal to human interests.... pleasure, well-being, etc. If you really want to sell the idea, says Clive, it must involve ‘cireuses’ as well as ‘bread.’ Clive believes that consumerism is a fundamental part of human nature by now-- that it is unchangeable. Thus, global transformation, in Clive’s view, must involve new and sustainable ways of consuming that will not deplete the planet’s resources. True, these may not be as extravagant and lavish, but they still must be attractive.
My initial submission, to Eisenberg, of a thesis proposal/final term paper, was on May 1, 1992. It was to have been called "Power Trip: Art as Technology: technological assistance in modern popular music" and was about my feeling that computerized art processes, while they may stimulate hypercreative activity and prolificity for some, may actually diminish an individual's capacity for expressing some affective inner states and may also diminish the individual's need to develop certain skills that the computer is able to do for him/her.

The proposal was pretty wild-- about fifty pages of psychological, technical, and historical analyses of language and technologies of music, the science of acoustics, art as technology, and so on. John accepted it as a paper but returned it to me with great comments pertaining to its thesis potential-- he focused in on my discussion of indeterminacy in music education and the mentor/educator's inability to predict or determine the student's musical trajectory. Of course, the idea of indeterminacy was something about which he had written at length that year (1992). Influenced by his suggestion of the focus, I did, indeed, go on to write about this idea in the music education context (Miller, R., 1994).

That same day, I also submitted 'The Effects of Popular Music, Lyrics, and Videos on the Behaviour of Children and Adolescents', to Raphael. This was a detailed research paper of some length that included similar video examples to those offered in my talk. The paper analyzed sexist and violent lyrics and videos and examined available research on the effects of such works on child and teenage viewers. I was beginning to develop somewhat of an expertise in this critical music education field, particularly as it pertained to modern popular music.
Nevertheless, it was clear—survival and critique, while essential critical components in the global transformation method, must be accompanied by ‘Vision,’ the third and final component in Berry and O’Sullivan’s methodology for human-earth education. Unless human beings feel that they have positive, constructive alternatives to consider, even as they are engaged in deep critique of their own social institutions, they may tend towards despair, helplessness, and consequent denial. Vision is the essential ‘third act’ solution in the stage-play that is Transformation.

4.3. Lina, Ed, and Tom

I learned so much from O’Sullivan’s ‘Media’ course in the summer of 1991 that I decided to take another of his courses, ‘Introduction to Global Transformation Studies’ in the summer of 1992. I knew that it would not be disappointing—O’Sullivan was a truly democratic instructor who was always committed to the building of community and the fostering of equality. I was new to these issues, but yet, I was growing increasingly passionate about them and I was eager to learn. Immediately, I recognized Lina Medaglia from the previous year and we became friends very quickly.

We watched the film ‘Koyaanisqatsi’ in class. I already owned a copy and I watched the film again at home. “How can something once so beautiful (earth) have become so degraded, so marred, at our hands?” I wrote. The director’s (Godfrey Reggio) genius is clear in his understanding that human influence augments and facilitates destructive processes, causing ‘ugliness’, grief, and isolation.

I was delighted to see Berry and O’Sullivan collaborating—some of our recommended readings were from a terrific manuscript that they were
working on together (1992). Lina and I agreed that our lives had changed significantly since last summer, as a result of our exposure to O’Sullivan’s teachings and to writings such as those of Berry. We were now conscious of ‘survival’ strategies, constantly in a ‘critical’ mode, and much more often, trying to be ‘visionaries’ (trying to be creative about ways in which we may transform our immediate environments, within the context of skills and efforts that we know well).

Like I said, O’Sullivan knew that the strongest visionary thing that he could do to transform the earth was to create Makuto’s ‘ripple effect’ (Medaglia, 1998) by affecting even a dozen of the thirty people in each of his classes, each of whom would then go out and affect another 20 to 30 people, and so on. It could work, he said hopefully. Look at the U.S.S.R.. he suggested.... who would have thought that such profound change could occur in such a short time?

Influenced by Beck’s own writings, on May 10, I submitted “And Why Should They Believe Us?: Planetary Survival & The Politics of Ecology” to Beck. I am still proud of this critical little global education essay that expresses my pessimism that people in so-called developing countries will ever (or should ever) heed our warnings about global ecological decay, particularly in light of our embarrassing record on this subject. I wrote: “There is little doubt that there is not enough time to explain rationally the disastrous effects of environmental destruction to our 'target groups' in time for them to make considerations and plans for change. By the time such steps are taken in a democratic, and independently and locally-considered manner, the sky will have 'fallen'. And thus, we are in the position, once again, of having to try to justify the colonizing of distant
peoples through bombardment of our 'message', convincing them that our ways are correct, and forcing them to follow our ways, through deception.

And so, we regress again to our initial roles: by sheer virtue of being the 'inventors', the first to try everything, in the West, we will always be conquerors, preachers, liars, salesmen, and actors. In order to win the 'new conquest', to convince the world that our new views are 'truthful', ultimately, we will be forced to resort to the very lies and deception. the smoke, light and shadows at which we are the undisputed masters."

July 3, 1992: re: King & Schneider's The First Global Revolution. While it may be encouraging that representatives of a 'capitalist club' may write such an 'aware' book, it is alarming that such a work is still framed within the context of a consumerist solution (i.e. is it possible to solve our ecological problems while still remaining ardent consumers?)

I do not believe that it is possible to maintain consumer institutions and consumer lifestyles in any way similar to present ones and still solve our problems. In my work, 'The Mouths of Babes,' I examined how a fundamental symptom of consumerism is a formation of anger (the downside of an ambivalent or bi-polar schism) toward Mother Earth (see also Elizabeth Dodson Gray on the misogynistic language of industry). It is probably not possible to remain consumers and to maintain Gaia's health. Settling for being 'quasi-consumers' means we will still continue to destroy the planet, even if only to a lesser extent. Thus, with continued population growth, even if we were to reduce consumerism, with more and more consumers the destruction of the planet would remain at its present levels and would eventually increase. Frightened business people cling to their institutions, but to no avail. Only when there are no resources left will they understand... only when there is nothing left to consume.

Berry, O'Sullivan, Postel, and others were right to speak of 'denial.' I thought. I feared that, as in a situation of psychotherapeutic personal transformation, no changes can be realized until the analysand wants and seeks change. While in denial, there is no hope of transformation since the subject is unable to see even the nature of the crises themselves.
I was excited by Berry and O’Sullivan’s efforts to seek new myths, new dreams, new entrancements, for in an environment of terror, only confusion and paranoia (and thus, further denial) will be the results. I understood, from a psychotherapeutic perspective, that the analysand can only change when he/she can envision the beauty and inner peace that can be found at the conclusion of analysis. Humans need dreams in order to struggle, in order to endure the pain and suffering in the process of change. This is the reason that Berry and O’Sullivan invited and encouraged us to get in touch with and go on to teach ‘dreams’ that already exist, plainly in front of our eyes (i.e. the dream of the Earth). These dreams will drive our actions, they suggested.

July 5, 1992: A ‘new ethical vision’ is indeed allied with Berry and O’Sullivan’s ‘dream’ work and must be something we must strive toward. ‘Ethics of solidarity’ are integral parts of the ‘dream’ and will indeed lead to an ‘ethic of action,’ “where each citizen must feel concerned and mobilized.” Isolation of the individual is part of the symptom formation that manifests paranoia, distrust, and introversion-- without feeling involved with our fellow humans, it will be impossible for us to design an ‘ethic of action.’ Thus, a sense of community is a necessary part of ‘the dream.’

The Buddhist believes that the key to happiness is the elimination of desire. We must strive for this, if the world is to survive. We ought to analyze what it is that we ‘need’ to survive.

In that year (91-92), I guess since taking O’Sullivan’s class, I became more and more interested in helping my dad to transform an idea that he had for a children’s television show (‘Animal Cove’) into a kid’s show about environment issues. On the 6th, we met with Ruth Vernon, Creative Head of Children’s Programming at TVO. She was extremely impressed by our
new idea for the children's program, featuring animal characters, and accompanied by 14 songs that we had written (my dad wrote all the lyrics). She agreed to give us a 'broadcast letter' (i.e. if we could get funding to produce the show, TVO would air the show). Sadly, Ruth left TVO not too long after and the next Creative Head was not as keen on our idea. Six years later, we’re still working at promoting it.

Ed talks about Rainbow Warriors. In class, we all agreed that a tragic sense around global transformation would only serve to terrify and overwhelm the subject, causing further self-withdrawal, individualism, alienation, paranoia, projection and denial ("...the position of not only not knowing, but also not knowing that one doesn’t know"). The 'Rainbow Warrior,' while perhaps avoiding optimism, must be steeped in the joy of being a living, breathing organism on this planet, and must celebrate each new day as a wonderful gift.

Privilege does give 'an immunity to certain events,' and a propensity to engage in denial. As Tom and Ed point out, rather than accepting the notion that we in the North are dangerous to the planet, instead we deny by seeing ourselves as being more 'developed,' denying that development has involved an ideological, physical, and spiritual conquest of others. Thus, awareness, like any other psychical endeavour worth doing, requires a great deal of mental work. Denial is, like other defenses, acquired and reinforced over time. Gathering a new coherence of mind requires constant daily effort, since denial constantly works against its fruition.

We are indeed 'addicts,' addicted to a consumer lifestyle, and like any other addiction, consumerism defends itself through denial. I suggest that as 'addicts,' we admit to this as perhaps a first step in a programme of personal and eventual group transformation. While I do not believe in the premise of '...step programmes,' (which merely give up one’s will to a larger and more powerful 'heavenly' will--another form of addiction; a substitution) I do agree that the first requirement in solving
an addiction is that the subject admit the nature of his/her addiction ("I am a consumer!"). Only through such self-disclosure (to oneself and to others) can addiction be faced with resolve. Tom and Ed are right to suggest that sacrifice is the key to renunciation of consumerism-- sacrifice is probably consumerism's ideological opposite. It is true that to part with any 'object' that we have known is to feel a loss resembling death-- but the spiritual 'upside' of this mourning and melancholia is looking forward to the rebirth that will occur.

As Berry and O'Sullivan say, the 'silenced voices' offer significant corrective influence in our tainted world. We need look no further than our own native peoples to find voices of infinite wisdom with respect to ecological issues. If only we had such respect, as do many of the aboriginal spiritual elders, for living matter-- many of our native brothers regard all plants and animals as living brothers and sisters, not as possessions or as things to be controlled. Feeling a sense of kinship with all living things (that they have emotions and that they are our relatives... that they feel pain and suffering as we do) will surely assist us in respecting and maintaining the lives of all beings.

The rhythms of the universe and its inhabitants are ideas we must try to understand. 'Man' is not the measure of all things. Humanity must conform to the natural state of things, not adapt and alter it to suit 'his' own needs and 'his' own rhythms.

We must speak for the Earth (July 7, 1992).

July 8, 1992: re: Elizabeth Dodson Gray & "Adam's World." Dodson Gray feels that we treat the Earth much as we treat women, as evidenced in the language we use to describe 'her': Mother Earth, Earth Mother, virgin territories, virgin land, fertile earth, etc. She points out that a portion of the denial inherent in consumerism stems from the unconscious
belief that Mother Earth will take care of us and nurture us regardless of what we do to her. Dodson Gray assures us that it is not the ecofeminist's intention to replace patriarchy with matriarchy, but rather to integrate men's and women's views together equally. Surely this was part of the 'dream of the earth' in the first place. I think that E.D.G. is correct in asserting that together, man and woman can have an integrated responsible worldview that will more fully encompass the complete scope of human thought.

The voices of women, those that speak for children, the abused, the down-trodden, the living forces, will become more and more important in days to come. Berry and O'Sullivan draw attention to pre-patriarchal societies of matricentric nature (i.e. early Sumer; see also Riane Eisler, 1987) in which violence between the sexes may have been almost absent. As they assert, patriarchy is not a biologically inherent group of ideas--it is an historical, evolved acquisition, that occurred over time.

On July 10, we talked about Postel (1992), who asserted that denial is the most pervasive symptom in modern culture (i.e. as my own Consumer Complex work suggested). "Few rich countries have acknowledged that they have caused the preponderance of environmental damage" (1992:5). "Psychology, as much as science will thus determine the planet's fate, because action depends on overcoming denial, among the most paralyzing of human responses" (1992:4). I was excited by Postel's comparison of the degree of addiction involved in consumerism and global destruction to that involved in 'alcoholism' or drug addiction. I wrote that intervention (or confrontative support therapy) was indeed required, on a global level, to solve the denial problem. "Who will lead an intervention against our collective denial of environmental threats?" (1992:8).
On July 13, Ed showed us a film that changed my entire view of the world. It was called "From the Heart of the World: the Elder Brothers' Warning." It was among the most moving television programs I had ever seen. It was about the Kogi, the wise indigenous mountain dwellers of Venezuela. For them, the world is full of wonder and amazement, an awe that never ceases. For the Mamas (holy men), the world is a new experience each day. The world is first introduced to the child only after years spent in a cave (or second womb) with teachers and care-givers. The world, then, is a miraculous gift of light, colour, and wonder.

Their simple wisdom that 'the world is coming to an end,' deduced by observation of the dried-up mountaintops, proves that the Kogi are brighter and more observant than our culture will ever be. For us, it took years to deduce that the atmosphere was being damaged, after which we did almost nothing about that conclusion. For us, it requires millions of dollars worth of equipment, five year plans, and committees to realize the truth about global warming, a truth that many people still laugh at or deny. For the Kogi, they have only to look around them to see profound and devastating changes in the world they know and understand well. It didn't take Marshall McLuhan to tell the Elder brothers that 'extensions of man' make humans out of touch with other humans and with the Earth. The Kogi do not wear shoes lest they lose touch with the great Earth-mother--how brilliant!

How right they are to distrust us, to not allow us to return to the heart of the world. We cannot understand the pain they must feel to see our cities when the Kogi stand at the outskirts of their gorgeous wooded community. We cannot fathom the deep feelings they must have when they watch the pollution we create. How sad it must be for them to know
that their sacred objects now hang in our museums (not from their sacred trees), devoid of meaning and context.

It is fascinating how the men sublimate manual and oral needs through manipulation of a gourd object, throughout the day. By investing great meaning into one transitional object (which has sexual and spiritual significance) the men alleviate the need to consume (and discard) a vast abundance of other meaningless objects. In our culture, objects are disposable (even women, children, and the elderly) and have little or no spiritual or acknowledged sexual meaning, for the most part. Thus, we are unable to attach psychical energy to them. When we are finished ‘exploiting’ our objects, they are discarded. The Kogi have solved the problem of consumer-addiction by using very few objects— but each has deep spiritual and libidinal significance, and thus, cannot be discarded. The gourd is used for meditation, for psychic ‘writing’, and for playing (sublimating).

By the middle of July, I was working on many projects, most importantly, the journals and final paper for O’Sullivan, and a final tape recording of Declinare (for myself). Of course, I did not know at this time that ‘Voyage’ and ‘Conquest’ from Declinare would later be transfigured into ‘The Escape,’ Casanova’s first-act finale (C.L. #1.5.2., p. 31).

In case you are interested, there are a number of ways that orchestral composition is done: it can begin with a melodic idea, around which the composer will build soundscapes, or conversely, it can begin with a chordal, or textural ambient carpet of orchestration, to which the composer will adjoin a melodic, leading motif (or not, as the case may be). The orchestration may be done one instrument at a time (e.g. beginning with a violin, and writing the entire violin score; next, adding a viola or
cello counterpoint and completing that whole 'track,' and so on), called horizontal orchestration. Conversely, composers, such as Richard Strauss, are well known for their use of vertical method--they possess such a ready command of the different ways in which orchestral sub-groups (i.e. certain reed combinations, or certain horns in conjunction with certain configurations of cellos and contrabassi, and so on) can be utilized that they are able to proceed, fairly rapidly, working up and down the entire score as they proceed from left to right across the page. This means that each bar of a symphonic piece will tend to sound timbrally and structurally different from those that precede and follow it, because homogeneity of timbre is diminished by the randomness and non-linear trajectory of the composer's pen.

Unlike Strauss, and because I am more intellectually limited than he, I do tend to compose orchestral work in a horizontal, or left to right fashion, composing for one instrument at a time and then moving on to the next. I also worked initially, when I first did this style of composition, treating each section modularly (strings, horns, reeds, perc., etc.) rather than constantly creating new, if timbrally-acceptable blends of all the possibilities. Thus, since I was new to this kind of work, I usually preferred, when I was working in the 'programme' oeuvre, such as that of Declinare (since I was hoping to write a 'late-romantic' sounding work) to write an entire string section first (sounding a bit like Vivaldi-style orchestration). Then, I would supplement that string sound by adding trumpets, horns, trombones, tuba, and so on, in that kind of order. As a result, early versions of pieces such as Declinare are somewhat limited harmonically and lacking in tonal and structural variety.

When writing a 'romantic' work, such as Declinare, that has different
‘movements’ whose emotional (and thus harmonic) ambiances are intended to represent different ideas and even different historical events, I would usually approach each piece separately (1. Native Spirits, 2. Before the Fall, 3. The Voyage, and 4. The Conquest), sitting down to write the music with a particular mindset, being mentally or emotionally prepared to compose in that manner. A similar motivational technique is found in the dramatic style called ‘Method Acting’. Actually conceiving of the event, such as mentally-imaging the Columbus invasion in order to write the ‘Voyage’ and ‘Conquest’ motifs, is often helpful.

Thus, increased meditation skills, such as those later found through Miller’s classes, are extremely helpful composition skills. It is not just in ambientismo music that a composer wishes to actually create the music style or the ‘feel’ of the place or events about which she is writing. It is common in the writing of all styles of music, for composers to imagine the story or events about which they are singing or playing, and then subsequently to try to formulate and perform ‘the sound’ of that story or events.

It is particularly notable, in light of the historical analysis offered in earlier thesis drafts, that a Wagnerian-style stereotype is used in Declinare (i.e. a German ‘sound,’ as opposed to an Italian one) to represent actual violence and oppression. I believe that I felt that twentieth century listeners were more accustomed to associating oppressive conquest with the horn-based ‘Ride of the Valkyries,’ and the hum of American choppers as in Coppola’s Apocalypse Now. If I had felt able to construct such timbral tapestries as those of the later Puccini, I might have opted for a more Italian solution to the problem of ambiance.

I was also doing a lot of reading at that time, particularly those
required by O'Sullivan-- all of us learned, the hard way, that if you do not enjoy reading, do not take courses with O'Sullivan or with George Dei in sociology. At this time, I was reading Berry, who makes a strong case that a transition occurred, from the usage of the term 'patriarchy' as merely an anthropological category of familial organization to usage of the term as something steeped in negative connotation and destructive significance. He realizes that the wider usage of the term still does not carry the negative implications to which he refers. For Berry, 'patriarchy' as a term takes on 'pathological' significance. Berry asserts that ways of teaching associated with matricentric thought must now be reconsidered. their values having been discarded during patriarchal ascendence.

He uses great overview to back his assertions concerning the ascendence of patriarchy. "The biblical tradition begins with the creation narrative wherein the Earth Mother of the eastern Mediterranean is abandoned in favour of the transcendant Heaven Father" ([1988] 1990:149). It is clear that Berry's assertion, that 'transcendence' encouraged a de-valuing of the Earth, is true. If we see our earthly life as just a biding of time prior to 'the real thing', then it would be logical that we might easily engage in denial here on Earth-- denial of the Earth's importance, its vulnerability, its life.

Change, I wrote, is impossible within a gender ideology that exploits women. We must change from the top-down, I wrote stridently in my journal...

It is difficult to blame most organizations that are patriarchal for being the way they are. The entire society is organized in this way-- most institutions are just products of that pathological ideology. It is logical that organizations, laws, and rules will exploit women in a society that condones and
encourages exploitation of women. Plewes and Stuart (1991) rightfully assert that we, as a society, condone exploitation of women by organizations since we are fundamentally indoctrinated by patriarchal thought. Only ideological change of society as a whole can facilitate the detailed, 'small' changes that individuals must enact.

On July 15, I wrote in my journal about how Berry asserts that the honour of 'original dweller' falls on the American native, not simply because of temporal considerations but also as a result of the respect and 'communion' the native shared, generally speaking, with the continent itself. Berry says that we think of our monoculture as a 'saviour.' We are not aware of the diversity of resources offered to us in the form of alternative ideologies because we are so obsessed with assimilation and absorption of others. Berry shows how by suppressing Native culture, we are neglecting a very precious resource that may hold significant value in the continent's salvation from destruction. We have lost touch with our inner wisdom, a contact with which some natives appear to be much more successful than us. "The numinous mode of consciousness," says Berry, "has significance for the entire human community" (1990:184).

Berry recognizes the qualities of endurance that seem to be common in many dispossessed peoples. This is a strong resource--that a community that has been massacred, humiliated, robbed, and cheated can still have tremendous resistance against oppression. Berry suggests that if the native American perish, we will surely perish. "The fate of the continent, the fate of the Indian, and our own fate are finally identical" (1990:193). The wisdom of native elders may be among our last hopes. Incredibly, I found aboriginal Canadians to be still generous and open with
their knowledge and resources, even after all that white people have done to make them despise us.

When I was on the road, my many aboriginal friends (particularly in Britt and in the Sault) were my most faithful fans. They shared their food with me on many nights, told me about their lives, and kept me strong and alive when I had next to no resources. They trusted me in their homes and were open-minded that there could be 'good' white people. I welcomed and justified their trust and their faith. Those that I met had simple desires-- to rediscover and have access to the lands upon which they used to walk; to restore the beautiful resources that white men have marred or destroyed; to govern themselves; to offer hope and self-esteem to their young people. These were among the finest voices I have ever heard.

My journal entries at this time were a combination of the same kinds of shrill observations about films, readings, or facts, and sometimes, were even self-analytic, meta-literary inquiries.

**July 22, 1992:** re: Life and Debt, a film about the eradication of Brazilian street children by death squads hired by businessmen. This is the most horrifying film we have seen. I am angered. I am ashamed at our culture's ignorance-- we ignore, we do nothing. We know, and yet we do not act against this. What kind of psychotic rationale uses 'over-population' and 'future criminal behaviour' to exterminate children? These children are murdered because, eventually, they will not be consumers.

**July 29, 1992:** How difficult is the task of writing the paper. I am spending less and less time with my journal these days. How can I take the theories that are so much a part of my life, my new personality, and without preaching, make a cohesive picture of the way in which my personal transformation is coming about? Yes, I do have a 'perch,' now, but how can I explain that my perch has a great deal to do with psychotherapy and my work in this field yet still avoid
a didactic and impersonal-sounding approach? It is comforting at least when Ed says "perhaps theory is a part of you," and yet I wish to convey in some poetic sense that the struggle for personal transformation, although it has implemented theoretical tools, has had anything but cold and impersonal results for the re-building of my psyche -- indeed the effects have been warm, passionate, creative, and perhaps religious. Tom and Ed's book is a great inspiration. I want to write something like that -- both theoretical and spiritual; both based in fact and theory and yet passionate and poetic. Perhaps what this journal lacks in poetry can be included in such a work...

Lina

Somehow, in the space of that July, Lina and I fell in love-- school is a great place for this, incidentally, because you can take a great deal of time listening to a person speak about all kinds of issues and feelings. I had the privilege of listening to Lina pose great questions, make clever observations, and generally look smart, intelligent, strong, and capable. I wrote in my journal, for July 31, the same day, two years later, that we married, "Lina believes in all the things that I do-- socialism, a better environment, feminism, good music (opera!). She is terrific!" We didn't know, at that time, that there were many other reasons to be elated. pertaining to our great ability to collaborate on both creative and research work (see also Lina's and my collaborative discussion of 'Higher Love.' pp. 109-130).

It is easy to posit that being in love with my future partner helped to catapult my musical ambitions towards exploring greater vistas-- it's true... it did. Most of the great melodies I have written, since the summer of 1992, were written with Lina as a kind of spiritual muse. Yet, this 'love' stimulus served only to reinforce and enhance the already positive political messages I had begun to internalize since the previous summer. Lina and I both believe that our shared political and transformative views.
and our ability to discuss these easily with one another, played a great role in our initial attraction.

So how does all of this work in light of the Casanova stuff? When I was on the road, years ago, I was an entirely different guy-- a victim of masculinist social conditioning (I don't think it came from my parents)-- attempting to bed every attractive young woman I met. Thus, as I have implied all along, 'Casanova' is a great title for my story of a guy who transforms his worldview in the end, from that of a libidinous love-conqueror to the transformed mentor, on his deathbed, of Specchio, the loving future partner to Leonilda. I truly was Casanova and now, I am Specchio, the composer who ultimately writes about his friend and former mentor, and who forms a loving union with a fellow human being, a person with subjectivity and separate existence.

Ironically, I found Lina at a time when I wasn't even looking for a partner. After finishing yet another dysfunctional relationship about eight months before, I had basically decided to be just a serious student and a hard-working composer. It was a remarkable surprise to find her. We even shared in the extroverted joy of building small communities of friends, each time we experience a global transformation event or course. We have held over a half-dozen parties ourselves, since the summer of 1992, that focussed on reuniting transformative learning students we have known-- Ed O'Sullivan has also hosted a number of similar events. Together, Lina and I share in a communion of souls.

I am beginning my voyage again, for I am beginning to understand the dream, that of which Berry speaks so eloquently, so lovingly. Such an ingenious plan, such a magnificent method-- how could it help but to have been the result of a big dream... a vision. The Earth had a dream... and it resulted in such endless beauty.
My friends sound more and more different each day... more full of life... more passionate. We are striving harder now-- I can feel the energy in the room as we extend ourselves beyond the personas of detached intellectuals and teachers. Our work has become important. All of us now realize our duty as educators. I have puzzled with my assignment from the beginning, but now I think I know what I will do. I must tell of how I have changed, the things that caused me to change, and of what I feel that I have become. When we said that we would tell personal stories of transformation next week, it was like an epiphany. Yes... that is how the consumer complex will end -- with tales of personal struggle, with models of hope, with the efforts of a few individuals. I am ready to tell my story.

Of course, I did not know, at that time, that the process of telling my story of personal transformation, with Lina by my side, was one that would occupy such a great deal of my time in the following six years.

Words

One of the greatest technical observations I came upon, in the course of my 'composer-educator-development' process, occurred on August 5. when I discovered the true limitations of instrumental music. It was a wonderful class, though.

August 5, 1992: A very beautiful and moving final class today. We felt small, that our efforts in global transformation may be a drop in the ocean compared with the hardships of some of our friends. That perhaps from the fourth floor of the Institute, it may be impossible to see the big picture fully (or even at all). And yet, we press on -- we must keep trying. We are all 'rainbow warriors,' and we must not lose hope, even if we have lost our optimism. The mountain is very high and we are as Sisyphus, surging forward one day, falling back the next. All of the dances in the universe may have no effect, no beauty for some of us who are trapped within our socialized bodies, and yet, if we persevere, the dancers will come into focus. The Earth is my friend now... I hang on her every word, listening so that I may understand. I feel the change-- I make it happen. The Earth is my friend now-- I must protect her.
After that final class, we had a great get-together. I had been asked to bring a boom-box and some tapes for entertainment, and I did. Later on, Lina suggested that I slip on a bit of 'Declinare.' Everyone asked what it was and said that they really liked it.

Still, I learned a lesson that day-- about programme music (remember programme music?). Everyone asked me what the piece was about, and I realized that, in having to explain the plot in detail to each person interested in knowing the piece's meaning, I had failed as an educator, because the meaning was not self-revelatory. The meaning relied on me to make itself known, and thus, transformative learning under such circumstances invariably becomes problematic (since meaning can only be 'transmitted' as an add-on). I began, from that day forward, to consider and to begin to plan alternatives to orchestral, instrumental programme music, because of this consideration of such music's reliance on its 'programme notes.' Perhaps, I thought, music had to have words in order to make itself be fully understood without any additional explanation or programme. It was not until around Christmas time that I really thought more about this 'words' thing.

4.4. 'Altavilla' and 'Poeta': self-analysis, love, and music

August 21, 1992: Went to EMI today and pitched another musical work to my brother (a music business guy). This time, I pitched a serious symphonic work of epic proportions that I have just completed, called "Declinare." In tribute to the 500th anniversary of the violent conquest of America by Christopher Columbus (and others), 'Declinare' is a symphony (of program music). Clark said, "I get it ... this is serious music. O.K. I'll listen to it." I am not hopeful about the piece's ability to find placement on the label.
Between August and December of 1992, I composed and tape-recorded a really large amount of music. The first, of course, was Declinare. While it is true that a great part of the emotional and intellectual inspiration for this work was found from my new relationship with my friend and future life-partner Lina, I see that there is little doubt that transformative learning and its related ethical systems must have laid so much of the philosophical and spiritual (and intellectual) foundations of my music in the following half-decade.

The path of my academic work throughout this period, as evidenced in my journals, and in my extended essays for O'Sullivan (e.g. 58 pp.) shows that I was in the process of consciously restructuring and rearticulating my worldview throughout this time. In the following extended passage from my Summer, 1992 paper, "With Glory and Honour: The Dissolution of the Consumer Complex," I recap, half-tongue-in-cheek, but half seriously, a sixteen-step programme for reforming consumers, comparing all of us, in a way, to substance abusers. While it reads like a conservationist's Desiderata, with the rigidity of a twelve-step, there are still some good thoughts there.

September 11, 1992:

"What is 'goodness'? What makes us 'good' people? Can work toward acquisition of this trait? These may be questions which bear no true answers and yet I believe, with some assuredness, that the quest toward the dissolution of the consumer complex cannot help but bring us closer to 'goodness', whatever that may mean. Let's recapitulate the challenging list of positive attributes for which we now strive, as reforming consumers:

1) I must strive to alter my language patterns such that I strive not to offend others in the way I speak, but also, so that such linguistic changes may influence my thoughts in a positive and caring manner;

2) I have acknowledged that 'I am a consumer', an acknowledgement that brings with it the realization that being a 'consumer' brings with it many adverse effects for the living environment and for my fellow humans."
3) I understand now that 'happiness' has nothing to do with the amount of money or material objects I accumulate, but has everything to do with loving personal relationships, joy in living, and enthusiasm and pride in my works;

4) I realize that the love of friends and the sharing of meaningful transactions with other minds are among the most important aspects of life on this planet;

5) I am determined to 'listen' to and to try to understand the silenced voices, no matter how different or unusual they may seem to me at first...... There is much to be learned from these voices.

6) No matter how little I feel I may possess in relation to privileged others, I am willing to analyze my needs and make 'sacrifices'--- compared to a woman in Somalia, I am a billionaire..... There are always sacrifices to be made.

7) I may mourn the parting of many of my material objects but I will accept these losses with maturity, grace, dignity, and considerable joy in knowing that others will benefit.

8) I will integrate my personality such that I am both man and woman simultaneously. I refuse to be a 'man' in the traditional sense of this word with all of its negative and unfeeling implications. Through such integration I will gain strength, power, understanding, and compassion--- I will truly know how 'the other half' of the world experiences life.

9) I will tame the aggressive drives in my psyche and harness their energy in order to be more creative, strong, and yet entirely peaceful and nonviolent.

10) I will listen to my dreams and the dreams of others. How can I understand and appreciate 'the dream of the Earth' without an understanding and appreciation of 'dreams'?

11) I will try each day to discover the nature of my 'self', a process which allows for and facilitates the 'integration' of all of my 'opposites'. My 'love' and my 'hatred' will merge as one unified force, 'strength' and 'weakness' becoming as one, and 'masculinity' and 'femininity' combining so that I am a 'human' rather than a member of one or other gender. Ultimately, 'earth-reverence' and 'earth-hatred' will become integrated in such a way that I am no longer a subject while the earth remains an object--- I will become one with the Earth, as the mother Earth archetype emerges from the oceans of my unconsciousness and finds expression in my consciousness. I am the Earth; the Earth is my self.

12) I will try to work only in things from which I can derive some joy, satisfaction, and pride. My 'self' cannot be realized without such positive activity. Without pride in my work, I am in danger of despair and of casting projections of anger. I can find self-realization and pride in my work, in the thrill of a job well done;

13) While appreciating the dangers of commercial television-mediated propaganda, I will learn to be more selective with respect to those programs which I do watch. There are many positive, instructive television shows but they are hard to find--- I must seek them out. If something on television serves
only to promote 'consumer ethics'. I will watch it with a detached, critical eye to learning about its method or, conversely, I will delete such programming if I feel that I am particularly vulnerable to its message.

14) I understand that there is a 'higher love' available to all living things upon this planet. It has to do with a deeply spiritual feeling concerning the remarkable beauty of ourselves, and our brothers and sisters: human, plant, or animal. I will seek out this 'higher love' and I will find it because I believe that it is there for me--- I have faith that such a 'mystical' notion will make itself known to all who strive truly to be better beings.

15) I am overwhelmed by the beauty and magnificence of all things and creatures found in the natural world. All of my plant and animal brothers and sisters are in danger of extinction at this time in Earth's history as a result of the actions of myself and my human relatives. I will look carefully at all the things I do and all that I 'consume' and try diligently to eliminate those things which threaten my natural relatives. I know now that all living things cannot be treated as 'objects'--- in my new worldview, they are 'subjects', each creature with its own emotions, views, rights, and 'voice'. I will try to care for and protect all of these 'subjects' through all of my actions.

16) As an educator, not only will I work industriously to discover the best methods of communicating my new views and sharing them with other people, but I will also strive to be non-hypocritical and consistent by demonstrating my new views in the course of all of my actions and behaviours. My strongest method of educating will be my sincerity and my example--- I will try hard to be a 'model human'.

It was certainly an ambitious project that I had proposed for myself, but one I still work on to this day-- the journey of the reforming consumer. Of course, the reward -- life on this planet-- is endless. if everybody does it. It became clear to me that if people worked first on themselves and then on their worldviews, that would make us better persons--- perhaps even 'good' people-- and so, better candidates to act as agents in global transformation. Individual strivings toward better thought and less wasteful, more caring behaviour must surely aid in our collective struggles for peaceful compassion, democracy, equality, and global transformation.

I realized also, at this time, that personal transformation-- that of the
reforming consumer-- is not a one-time deal, like going through some course or taking a drug and being cured of a 'disease.' It is a course that we must repeat time and time again before we have satisfied all the requirements of the consumer complex's dissolution process. I understood that to overcome years of conditioning, it would take years or even decades before we have turned our lives completely from being those of 'consumers', to those of 'reformed consumers', to those of 'Earth-lovers'.

I was disappointed that, in the age of fast food, there ought to have been a hasty, more clinical solution but wasn't. It's not like I was expecting that if I filled my blue box weekly, cut back on purchases, went to a particular type of psychotherapist, did 'the following exercises', completed a 'gestalt', and screamed 'primally', the dissolution of the consumer complex would have been within my grasp. I knew, deep down, that this would not be so. Indeed, if Jungian theory is to be taken at face value, and if we are not created 'tabula rasa', we still have many years of genetic and hereditary programming to overcome, let alone decades of environmental programming and mass-media conditioning. It's just that I thought, as did we all, that it would be easier for us as individuals. I also never imagined that the range of the audience for this message would be so vast and that their resistance would be so well entrenched.

At the worst of times, I was not optimistic about humanity-- I guess that I just didn't think that humans have the interest to become focussed on self-preservation. "We are so accustomed to treating the great 'Mother Earth' (Gaia) as the focus of infantile object relations," I wrote. "that it is doubtful that, in our eyes, she will realize fully her rightful role as the great 'subject' that she is within our own lifetimes. Many millions more creatures will die first... many thousands more species will perish... huge
tracts of land will be mercilessly farmed until they are no longer useful... ancient great rain forests will vanish... another 100,000 Iraqi citizens will be bombed to death by American jets... many more huge apertures will form in our live-preserving atmosphere and millions of humans will die from the exposure... the greenhouse effect will engulf the planet and in fifty years time, even the North shall be 'tropical'. The Earth is taking punishing, brutal abuse--it may well be that the peaceful Earth will have to destroy us in order to maintain her own survival. It has been said that the bizarre weather conditions we have seen recently are an omen and a sign of the planet's anger and of her retribution," I wrote. "Many empires and many species have come and gone and the Earth has endured much great and brutal abuse in her five billion years. Perhaps it is humanity that must be eliminated, removed from the course of planetary history if the Earth is to survive. It may be narcissistic indeed for us to assume that we can destroy her completely before she decides to destroy us."

"We may have met our match with Gaia---we have no idea what storms, tempests, volcanoes, floods and monsoons she has in store for us miserable polluters. When the sky is wounded beyond its ability to protect us from the sun's radiation, will we still believe that the great Mother will protect us, nurture us, and carry away our wastes? How arrogant of us to believe that she will not begin to consume us in return down to the last human."

"Everything must change now.... everyone must change now. We are not 'optimistic', but at least we can be 'hopeful'. There is a beautiful, pure Mother Earth archetype asleep in the collective unconscious. just waiting to be realized, to be integrated. It cannot be seen, so long as we continue to harbour the separated emotions of love and hatred in our
psyches, in separate psychic components—these powerful feelings must be combined if we are to overcome the bipolar structural bonds of the consumer complex. We can't continue to love the planet some of the time with our blue boxes and hate her the rest of the time with our pollution and waste, and expect that such a non-integrated lifestyle can endure without severe global repercussions.”

“I have explained in some detail the personal psychical transformation process which I have adopted in order to make my own integration and behavioural changes come about. It may not be the best way, but it is a way that I have chosen. Some may not even agree with the analysis of consumer behaviour which I have realized. However, agreeing with the proposition of the 'consumer complex' is not a necessary requirement for the realization that all things must change. It doesn't require a psycholinguistic inclination or that of the 'ecofeminist' to understand the proposition that the consumer's treatment of the 'Mother Earth' is consistent with our culture's view of all things natural and mysterious as being 'feminine' (as Elizabeth Dodson Gray suggests)---'objects' which are dominated and raped often, savaged without love or compassion.”

“It doesn't take a psychoanalytic perspective to see the denial which must be present in the consumer in order to continue to do the destructive things which he or she does. And it doesn't require a depth-psychological view to observe how the consumer culture treats the Earth as an 'object' to be conquered, tamed, and exploited. It will take effort and dedication for humanity to deserve the moment when we are rewarded with glory and honour.”

“Let us awaken and love her; let us not forget her beauty for a single moment; let us be one with her and listen to her dream.”
The Inspiration of Greatness

Although Lina and I had attended some operas individually in our respective pasts, it was in the fall of 1992 that we became really avid operagoers. It was yet another new influence on us that, in addition to transformative learning, changed our lives, our worldviews, and our future work. On September 19, Lina and I went to see the Canadian Opera Company’s presentation of Giuseppe Verdi’s “Rigoletto” [1851]. The baritone was disappointing-- his vibrato was very wide, obscuring his intonation. But the soprano, Young Ok Shin (Gilda), was heavenly and the tenor, Jorge Lopez-Yanez (the Duke) was heroic and world-class. The orchestra, conducted by Maestro Richard Bradshaw, was exquisite.

On October 4, we saw the COC’s production of Massenet’s “Werther” [1892], conducted by Mario Bernardi. Neil Wilson (Werther) was astonishing-- absolutely world-class. The whole production was incredibly moving. The aria, “Pourquoi Me Reveiller” is among the most beautiful songs ever written and has become one of my favourite songs now. It was Massenet’s use of strings that inspired me to experiment more with different kinds of string arrangements in symphonic contexts.

Inspired by Werther, I set out to write a programme work about an introverted writer or artist, and his transformation. I empathized deeply with the plight of Werther on some level... his loneliness... his need to be loved. I thanked my god (and, yes, God does look like Oprah) each day that I was now loved by Lina-- I have never underestimated the huge influence that she has had on my transformation process.

For October 12, in honour of Lina’s birthday, I composed a symphonic piece consisting of five movements (a- Calabria; b- Children at Play:
c- Harvest Dance; d- The Castle; e- Grandfather’s Books), entitled “Altavilla” (the name of Lina’s hometown in Calabria). ‘Altavilla’ (with a running time of over an hour) honours the importance of home, family, parents, grandparents, fidelity, and honour. Later, when writing ‘Casanova,’ I purloined heavily from my own early works (Puccini-style), such as ‘Altavilla,’ using the theme from the first movement, ‘Calabria,’ for Manuzzi’s admonition of Casanova, ‘These Are the Charges’ (C.L. #1.3.6. p. 24); using the theme from the third movement, ‘Harvest Dance,’ for Casanova’s raunchy lecture to Specchio, ‘Life is a Lady’ (C.L. # 1.3.4.. p. 20); using the theme from the fourth movement, ‘The Castle,’ for the poignant farewell duet of Giacomo and Anna, ‘When We Meet Again’ (C.L. # 3.1.4.. p. 63); and using numerous ideas from the fifth movement, ‘Grandfather’s Books,’ for the extravagant ‘Don Giacomo’ (C.L. #3.3.1., p. 70).

Between the enormous creative influences of transformative learning, loving Lina (my muse), and going to the opera, this was an extremely fruitful time for me, as a student of composition and orchestration. Inspired both by Thomas Berry and by “Werther,” I completed the symphonic work ‘Poeta’ (opus 3) on October 28, in just over two weeks. It was a short symphony in five movements (a- Follia; b- Solitario; c- Lontano; d- Ossessione; e- Libido), with a total running time of 37:36, that described the solitude, isolation, and occasional madness of the creative artist. Yet, I believe that ‘Poeta’ also expressed how the energy and madness of the artist can be put to positive efforts and good deeds. Later, I purloined from ‘Poeta’ for Casanova’s poignant lament that he sings, while in prison, to a far-away Anna, ‘The One I Should Have Wed’ (C.L. #1.4.3., p. 28) and also, for Casanova’s final appearance in the show, a duet with chorus entitled ‘Mephistopheles’ (C.L. #3.4.6., p. 79).
Tom Berry would be really embarrassed by our high esteem for him. For some folks, it’s Gretzky; for others, it’s Michael Jordan; but for Lina and me, the great one is Tom Berry. On November 13, 1992, we had the privilege of seeing him speak at O.I.S.E. as part of the Madan Handa lecture series. The Reverend Thomas Berry, author of ‘The Dream of the Earth,’ Ed’s mentor and collaborator on ‘The Dream Drives The Action,’ and collaborator on Brian Swimme’s book, ‘The Universe Story,’ gave a talk entitled ‘A Moment of Grace: The Terminal Decade of the 20th Century.’

The frail, little old man, probably the most charismatic and articulate speaker we had ever heard, reinforced his assertion that humanity must act now towards finding a new mythology to drive our behaviours in the new millennium, and to prevent our own now-almost-certain demise. This single lecture was an enormous epiphanal experience for Lina and me. Just as I was influenced by the greatness of Maestro Bradshaw, and would come home after each of his performances to compose long into the night, and just as we were both influenced by the powerful education style of O’Sullivan, seeing Thomas Berry in person, hearing his simple brilliance, and feeling his earnest power, was a great inspiration to both Lina and me.

We resolved that we must work hard to do meaningful things with our lives, to teach others about global transformation ideas (as Lina has done in spring and fall of 1998 at her college), in order to prevent the further destruction of our beloved planet.
4.5. ‘Dea,’ the Dream, and the birth of Vision Music

On November 21, 1992, Lina and I saw the Canadian Opera Company’s presentation of Mozart’s “Don Giovanni” (which many call the greatest opera ever written) at the Elgin. It was the first of a ‘Mozart at the Elgin’ series. That night, I wrote in my journal, “Positively stunning (and frightening too!). Has inspired many new musical ideas--- I am thinking about writing an opera.”

We attended the C. O. C.’s production of Mozart’s “Cosi fan Tutte” (Women Are Like That) [1790], on December 5, conducted by Richard Bradshaw. The great cast included Richard Croft, Russell Braun, Wendy Nielsen, and Rebecca Caine. The brilliant farce did not seem, in many ways, overly challenging to me, in a musical sense. As I listened, I actually understood in some detail most techniques that the great master used in this simple work. I wrote in my journal, “I am gaining more and more confidence that I could actually write an entire operatic work.”

On December 7, I awakened from a wonderful dream. I dreamed that Lina and I were in a hotel room, getting dressed in formal attire in preparation to attend an operatic musical that I had composed. On television was one of those sensational Livent type commercials advertising the work: “Spend an evening with Casanova-- you’ll be satisfied!” The opera, composed by me, was entitled “Casanova,” a work about the great lover. Sadly, I could only remember a fraction of the music performed in the dream, and I wrote it down in the computer. I actually dreamed what was the last song of the tragic opera, sung by Casanova just before he dies, entitled “The Light Is Fading.” It is a piece in which he sings about his regret that he has wasted his life, cheated people.
and tricked hundreds of women into sleeping with him. I did not remember most of the words, but I remembered the music.

What a great idea it appeared to be. ‘Casanova’-- it is a great idea because it is a chance to show the transformation of a character, but sadly, in the tragic style of Fellini (i.e. “La Strada”), it is a transformation that occurs too late. I recorded in my journal that I intended to pursue this idea and write this opera. I resolved that I would find out everything I could about Casanova. “Perhaps this is what Jung calls a ‘big dream.’” I wrote.

Of course, I didn’t get around to composing an opera right away. Still very much in school, I began to feel (irrationally) that it was almost as if my resolve to begin designing Vision Music was being tested. Ironically, much of the work in which I was involved at school had precious little to do with global transformation studies-- indeed, in some ways, my work with Eisenberg was almost philosophically opposed to the exploration of ideas such as nurturance of faith, belief, and spirituality that acknowledges a ‘living’ planet. In retrospective, it is not surprising that my output of spiritually-based, global transformation-inspired music seemed to decline drastically in the next little while, since I began to be increasingly immersed in the writing of a thesis in which I had little emotional or spiritual investment.

Seeing no possible way to deal head-on with global transformation issues within the philosophically-circumscribed area in which I had become involved, I resolved to deal with the field of thought, rather than going through the complicated procedure of transferring to a field more suited to my political and spiritual beliefs. On December 15, 1992, in response to John Eisenberg’s book, ‘The Limits of Reason,’ and in an
attempt to test the water, I submitted to Eisenberg a paper called 'Indeterminacy and education.' It consisted of a summary of his, Illich's, Levin's, Goffman's, and others' views on the effects of schooling upon learning. It was a short paper, but I was very proud of it--Eisenberg was delighted with the effort, giving it top marks and recommending that I publish, with some revisions.

"...by relating indeterminacy to science, technology, individualism, and education, you bring to bear a distinctive perspective to and original insights into the phenomenon (or whatever 'it' is) of indeterminacy. The result is a high level philosophical discussion that gets to a level of fundamental philosophical concerns that is not often reached in contemporary writings....Your best work! Superb! In a slightly revised form, it seems publishable. A+" (January 7, 1993)

However, I resisted the idea of publishing, suggesting instead that I would continue to deal with it in the master's thesis, which I did.

Notably though, that first paper also provided a summary of how quantum theories of measurement demonstrate that it is definite (for all time) that we will never be able to determine the extent to which institutions of learning "work on" the psyches of students.

"When John Eisenberg asserts that the ultimate decision-making force in the learning process is the learner herself, he offers a 'hopeful', if short of 'optimistic' way for the future. According to Eisenberg, it is clear, of course, that the learner is entirely incapable of resisting indeterminacy simply due to the fact that she is a 'learner' (a participant in a process), and in so being part of such a process, is subject to at least four of the five kinds of indeterminacy discussed by Eisenberg in The Limits of Reason. Nevertheless, I interpret Eisenberg's hopeful thought to be suggesting at least four of his personal beliefs about education which are exceedingly worthy of consideration.

First, that the individual must exercise constantly her
right to consider the validity, accuracy, and worth of anything in the philosophy of education which is put to her as being truthful, accurate, or important. Here, we may be reminded of Postman and Weingartner's stress of the importance of 'crap detection.' Certainly the learner is a powerful force in deciding to a considerable extent which 'truths' she will accept into her consciousness even in spite of the fact that she may be unable to shape the overall structure of the consciousness into which these beliefs are accepted.

Second, I believe that Eisenberg's assertion encourages the learner to be an active participant in a dialogical process in which she has some degree of 'power' over both the form and the content of the curriculum. She is able to affect the educational process through at least two active means: first, actually interacting vocally with select open-minded professors in order to shape the curriculum to some degree. This is not always possible, but in many cases, this is an option to which the professor may respond more favourably than most learners may have thought initially; second, the learner at post secondary level, has considerable influence over her choice of curriculum and over the specific combination of courses in which she will participate. The learner decides because she has chosen to make very personal curricular decisions which will affect, in turn, at least to some degree, the way in which she will learn and 'become educated'. It is not being cynical to suggest that a major part of this process which we participate 'actively' has to do with selecting the professors who are suited to our personal needs.

Third, the learner has the right, not only to be extremely vocal and to challenge educational ideas and philosophies, but to suggest subsequently that educational practices be augmented or even modified. When Eisenberg asserts that the learner decides, it is likely, based on our knowledge of his resistance against any type of mechanical or closed systems, that he is implying that the learner must exercise her ability and her right to take an active role not only in curriculum but also in the form and content of specific educational practices.
Finally, as we have already seen in Eisenberg's critique of Illich, he believes that we cannot underestimate the power of personal beliefs. We must rely upon the strength of our convictions.

We can only continue to venture on in our indeterminate ways, hoping to learn more about ourselves and our world and about the fact that we know very little about the effects of our environment upon our personal beliefs. Nothing is certain, and life itself may indeed be a 'crapshoot', as Eisenberg suggests.

There will always be indeterminacy in education. It is a part of the reality of the educational experience and of the ways in which we are incapable of understanding the means by which that reality serves to 'work us over', to use McLuhan's phrase. We will always be as fish in a tank of water of whose very existence they are unaware. Perhaps the trick is to keep changing the water.

...an eye cannot see an eye seeing; a hand cannot grasp itself grasping. Similarly, a mind cannot know a mind knowing. Yet such knowing is part of reality. That much we know! (Eisenberg, 1992:170).

Nevertheless, in seeming opposition to the critical, structural mindset required in my philosophical studies with Eisenberg, I began to take the idea of spirituality around the Earth entity and its life forces much more seriously. I believe that I was becoming more and more interested in ancient Earth spirituality, as well.

As a Christmas gift to Lina, I composed a symphonic tone poem entitled "Dea" [pronounced day-ah; 'Goddess'] (December 24, 1992: opus 4). In my journal, I recorded that I felt it was "the first truly 'transformative' work I have composed, as it includes a complete transformation from darkness to light" [in a musical sense]. Nevertheless, I think about transformation in a much different way today (i.e. it must be
clear and comprehensive, with lots of data available for the lay-audience to interpret, etc.). Today, while I consider Dea to be emotionally and even spiritually transformative, as music can be all by itself, I do not think of the work as 'transformative' in the sense of being 'Vision Music.' First, the music itself contains many of the same kind of modernist principles as those that drove Alban Berg listeners from both New York and British theatres. Second, it is still programme music, dependent on its accompanying notes to explain what it is about to brave listeners.

'Dea' is written in five movements (a) Medusa: Strega; (b) Bellona: Imperatrice; (c) Juno: Anima; (d) Venere: Innamorata; (e) Cybele: Terra-Madre), and has a total running time of 56:27. Its self-aggrandizing programme notes (oh, hush... we all do it) include the following: "'Dea' explores the age-old leitmotif of the one-story, the schizoid impression of the great and powerful woman of many faces. From horrifying and ponderous to beautiful and majestic, 'Dea' soars from grotesque and ugly beginnings into a luscious and ethereal denouement, symbolic of the composer's own integration of femininity, and journey out of darkness." Thus, Dea addresses somewhat, my own experience and observations, as a composer-educator, regarding the kind of psychical androgyny to which cutting-edge thinkers like Beck aspire. Accordingly, the integration of masculine and feminine components of the human psyche is recommended by Jungians as essential for true mental health.

'Venere' consists of that strange and mystical piece of music that survived from my unconscious, "The Light is Fading" (later C.L. # 3.4.4.. p. 77) which I dreamed earlier in that month. I have not, since, been able to duplicate the progressive stance of this dream-state composition style.
On Christmas Eve, Lina, my mum, and I attended the midnight mass at St. Simon’s Church, the place where my musical training began. The choir, directed by composer Derek Holman, still sounded glorious.

About a week later, I listened to James Macdonald’s music for the first time. He was a young teacher, who was also a folksinger. I met him in John’s ‘Technology’ class earlier in the year and ran into him again in John’s ‘Philosophy of Education’ class. I agreed to record one of his songs professionally, free of charge, as I believed his message was important and his work ought be heard. His song “If I Could Change the World” was very moving and highly ‘transformational’ to me, and I was thrilled to see someone else at the Institute who was interested in creating global transformation music. James’ songs are about brotherhood, peace, environment issues, and so on (December 30, 1992). I spent a great deal of time considering why James’ straight-forward approach was so abundant in transformative potential, and had to acknowledge that he had achieved a fine unity between words and music-- he had designed a passionate piece of poetry and had managed to capture the mood of his subject with appropriate accompanying music. It was, at least partly, through James’ inspiration that I began to understand more fully that transformative music, in an educational context, should probably consist of both words and music. It seems like a simplistic observation, and yet, it is one that may summon much objection from those who believe that music conveys a unified reality, universally, to all listeners. For those who appreciate, more fully, that instrumental music is ambiguous in its meaning and that each listener will have a different experience from his neighbour, it is a significant assertion to offer that educative music should provide attached poetry, or lyrics.
4.6. The Global Educator approaches Infinity

On January 8, 1993, Lina and I began to taking O’Sullivan’s ‘Education and Ecology: A Cosmological Perspective’ course, undoubtedly the most spiritually enriching course we had experienced. Remarkably, the course also drew the attention of several of our good friends—Dagmar, Sandy, Dave, Jim, and Jan. “Together,” I wrote, “it seems, we are entering new realms which so few of us understand. We understand the need to be united, to be motivated and inspired by that which Berry and O’Sullivan call ‘a new story,’ but what is this new story? It appears that it is the story of us all... that we are all composed of the same stuff, descendants of the same event, appears to be the essence of this ‘cosmology’ thing. Perhaps this new story could truly unite humanity.”

This was the ‘visionary’ stuff of which Berry and O’Sullivan spoke in The Dream Drives The Action (1992). At first, it seemed uncomfortable to me, although I knew that I was a spiritual person. That week I watched The Creation of The Universe (PBS) again, in preparation for this journey, and I became all too aware that modern physicists were deeply akin to priests and magi— all of them seem to speak of ‘cosmology’ as being the end result of the revelations of physics. Accordingly, even Einstein turned to ‘the divine’ in his final years.

Berry speaks of the mysteries of the universe as being at least partially ‘revealed’ through modern sciences. Indeed, this certainly seems to be true, when scientists appear to be quaking in the face of divinity and genuflecting at the sight of the big bang. “We have come to within nanoseconds of understanding precisely what happened at the beginning of time,” say the astrophysicists and cosmologists.
But what about "intentionality"—what did this mean? Could we describe that which might only be an event of purely physical and scientific significance as the beginning of an adventure in intentional divine creativity? Although the idea was highly appealing to those of us (like Lina and me) who searched for meaning and purpose in the mysteries of the universe, how could we be sure of such a notion? Like any body of religious thought, interpreting the creativity of the big bang as an intentional design or seeing the beauty and balance of our planet as something that could only have been ‘dreamed’ of in advance (i.e. "The Dream of the Earth") was a notion that still troubled the rationalist in me.

I meditated deeply on cosmological notions such as intentionality, trying to understand the source of my doubts. I had looked to visionary thought for little more than a year or so, at that time, and I had taken much for granted— I know that I eagerly jumped into the water without investigating the dangers that may have lurked beneath the surface. It was a good feeling to attempt, at times, to abandon rationalism, a system that I knew to be a Western (or Northern, depending on how you look at it) system of constructs, in favour of a new spiritual openness. It was a sad and humbling experience to consider that much wisdom had been lost when we left behind the spiritual traditions of our ancestors and of indigenous peoples. Why was I still bound to distrust the notion that the awesome creativity of the universe could have a purpose, a meaning, a scheme— a pre-meditated strategy?

As with all neurotic, conflicted, or even resistant thought, my own doubts were a result of strong habituation and cultural conditioning—growing up the son of a philosophy professor and studying in the philosophy departments of U. of T. and O.I.S.E. did not help me to achieve
‘openness’ either. ‘To doubt’ is so often associated with higher thought and advanced existence and this is part of the legacy of the enlightenment—that doubting is in the forefront of the Western philosophical method.

It is further notable that, at that time, in the context of preparing to write my thesis for Eisenberg, I had been struggling with the contrary scientific principles essential to the study of indeterminacy. I read all the standard readings in quantum mechanics, to try to understand, from this Berry/O’Sullivan/Swimme cosmological perspective, the ideas in twentieth century physics that caused so many scientists to abandon faith in traditional measurement and predictability.

“Could the universe really be the Chaos that Gleick and others claim it to be?,” I asked. Berry’s conclusion, that the remarkable arrangement and balance of natural and organic systems indicates planning and purpose, seemed like a much more attractive and enchanting proposition. I wanted to believe this proposal, but the rationalist in me wanted to be certain. Ultimately, I suspected, it is a matter of faith that could not be tested. (January 9, 1993).

By January 10, I was already re-reading Berry and O’Sullivan’s work. I wrote, in my journal, “The principles are helpful in understanding those aspects of cosmolological thought that are already part of the new belief system that I seem to have acquired in the past two years.” These were the same twelve principles conceived for “Twelve Principles for Understanding the Universe...” (1989).

I was fascinated by Principle 4—Differentiation, Subjectivity, and Communion. Although my concerns about intentionality remained unanswered, I felt that I had derived much spiritual strength from such a combination of concepts. Although I had always been a friendly person, I
was rather shy in other ways, and had always felt a certain degree of introversion around certain personal and creative issues. Yet, I found that consciously thinking about Principle 4 and other principles in my day-to-day existence was helping me to relate to all my friends (and even strangers) with a constant degree of warmth, compassion, and understanding. There is always much to learn about being a good human being on the whole, but the work of Berry and O’Sullivan continues to help me in my personal transformation.

To avoid plunging out into space, as Lina put it, I still found sometimes, that I needed reminders of survival and critical modes, as offered by Berry and O’Sullivan, in order to maintain stability to work in the visionary mode: “A deep cultural pathology has developed in western society that has now spread throughout the planet. A savage plundering of the entire earth is taking place by industrial exploitation” (Berry & O’Sullivan, 1992:3). This kind of critical writing helped me to justify my own critique of ‘enlightened’ Western thought. It became much easier to question and eventually abandon rationalism when such questioning was supported by reminders of what rationalism has done to the planet. To learn that we really knew so little and that our enlightenment was a wicked and destructive force reinforces the need to search for new stories and new mythologies for thinking about the world.

That Berry and O’Sullivan were survivors, critics, and visionaries all at the same time was very comforting. I knew that someone like me could not be only a visionary. I needed to study the other modalities as well. While they seemed to be remnants of the old, ‘critical way of thinking, ‘survival’ and ‘critique’ were my ground-base, my security, and even my ‘way of framing’ my work. They also provided a way of achieving
credibility in traditional contexts, using the old critical language of research and discovery to transmit these new and unusual ideas to more traditional listeners, who seemed more ready to listen when the new material was framed using the language they understood. This was a reassuring thing to think about, as we journeyed out into the far reaches of the cosmos....

On January 15, Lina expressed what so many of us were thinking—we were all struggling to keep ourselves grounded while launching ourselves into space. She added that we do need to get a stronger grasp of the material. O’Sullivan’s response to this was very kind and helpful—that we must look for grounding in the context of our own experience. “Be where you are.” These are wise words that we have never forgotten.

My writing was beginning to change. It was becoming more poetic and more spiritual in nature, perhaps only because of the metaphysical content, but I suspect that there was more to it than that. In many ways, I was becoming more thoughtful and thinking about deeper ideas. “The need to fill the silence reminds me of the need to ignore the heavens, to disavow knowledge of the planet as a living entity. When it is silent, we are forced to listen to our inner thoughts. When it is silent, our inner voices must be attended to. In silence, truths may be more apparent.”

We spoke of the ‘eclipse of cosmology’ on a number of occasions. Those of us who live in the city rarely even considered that we are living on a ‘planet,’ let alone took the time to look up and consider the cosmos to see evidence of heavenly bodies. Our ancestors paid a great deal of attention to the cosmos whereas most of us only watch it on PBS. “What a sad loss of knowledge this is,” I wrote. That week, I taped a humbling program about the Dogon, a group of people, whom most scientists would
dismiss as 'primitives,' who apparently have infinitely more cosmic awareness than we do. Without the aid of telescopes and modern equipment, they have developed spiritual traditions based upon the awareness of a star (near Sirius) which cannot even be seen by the naked eye. Every 60 years, at the time at which this star is closest to Earth, their most sacred festival occurs-- talk about cosmic awareness! Most Earth-dwellers are lucky if they can identify 'Ursa Major' in the Northern sky.

I was not surprised to learn, from Berry and O'Sullivan's writings, the relationship between the words 'universe' and 'university'-- but how many of us knew that universities were initially intended as places in which people would explore "their place in the universe" (1992:3). This simple truth offered harsh evidence of the 'eclipse of the cosmological aim.' Indeed, the modern cosmological sense, as described by Berry and O'Sullivan, is that the universe is essentially a 'dead universe.' "...constructed and set in motion by the creator, with subsequent events accounted for by mechanical forces and lawful behaviors" (1992:9). For me, at that time, this observation seemed so truthful and so compelling that I consciously put even more effort into challenging the scientific worldview. It was a difficult schism to bridge, for a modern student, since one view necessarily 'eclipsed' the other, in many respects. As Einstein discovered, no amount of intellectual adaptability could maintain both of these opposing systems of thought simultaneously; even his genius compelled him to travel to the 'spiritual' end of this continuum, eventually.

There was little doubt that what Berry and O'Sullivan wrote about the modern view is true-- that it is lacking a sense of the wholeness and interrelatedness of things. The ideas of wholeness, interrelatedness, and interconnection were echoed too in another course that I began at this
time, Global Education, with David Selby and Graham Pike, and later, in Holistic Education, with Miller. Each of these educators stresses that it is an essentially scientific worldview that is evidenced in the modern economic and business philosophy that drives the world. It is the same world in which I worked for several years in the 80’s. On January 16. I wrote,

We have just barely emerged from what may have been the most individualistic decade in human history-- in the 80s, there was no wholeness, no sense of interrelatedness... only conquest, competition, and pillage (things may even get worse). The quest towards a sense of wholeness is, in itself, a profound enough reason for a student like myself to wish to believe in the interrelations of all life. Through the need to reunite sisters and brothers, plants and animals, humanity and nature, we can see that the eclipse of cosmology is a simple enough reason to abandon the ‘modernity’ of the scientific worldview, to embrace the story of the emerging universe.

I was still concerned, as an entertainer, with the idea of showmanship. It is a technique, or set of techniques, that I still apply with rigour today, in all educational or musical endeavours. I guess that I could relate to Swimme’s or O’Sullivan’s approach in a deeper way than those of other teachers I had encountered. It all seemed to be an important part of the ‘entrancement’ that Berry and O’Sullivan say is a necessary aspect of presenting a new story. Swimme, O’Sullivan, and Selby and Pike each get very excited and passionate about the material. Lina and I noted that this is part of O’Sullivan’s approach that attracted us in the first place-- passion and conviction. This seems to tie in, in a pragmatic way, with the ‘process’ or ‘modelling’ aspect of teaching discussed by Pike and Selby-- how can one teach ideas that may involve leaps of faith into unknown realms unless one is prepared to take these leaps, excitedly, in front of one’s students?
On January 23, a now-infamous conflict broke out when it became clear that the resident holy man in our class (a guy who was a minister) began to indicate his greater and greater offense with the Berry and Swimme materials, suggesting that Berry should not be in curriculum but in comparative religions. Dave, a very powerful advocate of Berry stood up to the minister's obsessive attacks. Dave reminded us that thinkers like Berry, O'Sullivan, and Swimme are not offering a new religion-- they are merely asking us to reinvent ourselves and our religions such that they do foster mutually enhancing human-earth relationships. Dave was right to remind us not to examine materials such as The Universe Story or The Dream Drives the Action using "industrial age ideological standards." We must examine these ideas, he said, with "ecozoic eyes," the eyes of young children, casting aside the rationalism to which we cling, if we ever hoped to understand these new ideas.

As for the place of global transformation's new stories in curriculum. I wrote that if these imperatives were not incorporated into the curriculum at all levels, the next generations would surely suffer greatly. Whether or not teachers and educators adopted the actual mythical strategies put forth by Berry, O'Sullivan, and Swimme is a choice that they (or their board) themselves could make when composing curricular plans. The important thing was that educators did choose to adopt some new story for themselves, one which they could model to their kids. If even through environmental study programs.

There is nothing in education that even comes close to the holistic, global critique of Global Transformation studies, I had decided. Without exposure to such an holistic worldview, it would be difficult for the Western student to go on to search for any form of mutually enhancing
human/earth story that could work. There was no question in my mind that Berry, Swimme, and O'Sullivan were not proposing a 'new religion'--they were only suggesting a possible new way of thinking about thought and behaviour, and about education. This was meta-education. and meta-education is the stuff of curriculum. The following year, I wrote. I planned to move to Curriculum, to do doctoral work in Global Transformation.

Dave helped me to get a handle on the whole intentionality thing. He says that Berry sees intentionality through the human being (i.e. that we are the universe's method of being self-conscious, of observing itself and its own beauty). This was a more understandable way of looking at the issue, in my attempt to grapple with the 'intentionality' problem. While I had read this same idea, hearing Dave articulate it in class was very helpful, indeed. To analyze that the human is part of the universe's necessary evolution, like the woodpecker's bill or the rhino's horn, as a vast system striving to 'know' itself through the development of articulate senses, is a very useful exercise of which even Darwin may have approved. Perhaps the articulate, sensory, thoughtful human is truly to the universe story as the Galapagos finch's longer bill is to his need to find a substitute for grasping a thorn or quill to do his pecking. It makes a great deal of sense to think of the evolution of the human (and its senses) in this manner. It sheds light on the proposal of intentionality which underlies the Universe Story. What better way for a living universe to 'know itself' than to create sentient, articulate, self-reflective beings to witness itself (January 25, 1993).

On January 29, O'Sullivan made an eloquent introduction concerning the fact that 'vision' is the third aspect of a long and involved cyclical (repeating) learning process (a process in which I had participated for
almost two years at that time). Cosmological study, it seemed, was like a pleasurable gift that is afforded to the industrious student only after she has waded through the murky waters of critical pedagogy, mass media critique, psychological studies of economic systems and consumerism, and so on. Ed reminded us, particularly those of us who may have felt a bit bewildered, and he informed those who were new to the whole scene, that 'cosmology is just a piece of the structure.' He also pointed out that he himself was certainly not the kind of researcher who had just plunged into the visionary waters-- the beginning of *The Dream Drives The Action*, for example is replete with critical and survivalist work (not to mention his deconstructive and psychological works). It may actually be impossible. I reasoned from his remarks, to understand the need for cosmologically-based new stories until one has completed some kinds of deconstructive studies. This would ensure that people taking cosmology are already prepared for visionary study and that hard-nosed critics have already excused themselves from the process. This was not in the interest of creating some kind of cult, but rather, in the interest of establishing a tranquil, positive atmosphere for those who were truly there for meditation and spiritual enlightenment. It was difficult for committed students, like myself, to achieve oneness with the universe when forced to listen over and over again, in our classroom, to the kinds of negative propaganda put forth by die-hard consumers, propaganda that we hear every day.

In one discussion group period, our group found an empty, randomly-chosen classroom. Our particular group was assigned the task of discussing 'metaphor' in story-telling. We found the word
‘metaphor’ (the only word on the board, written by another instructor in another class) written on the blackboard. Sometimes, I wrote, there may indeed, be some great cosmic plan that transcends coincidence.

Of course, we kept going to the opera and kept thinking about and researching ‘Casanova.’

January 30, 1993: Lina and I attended the Canadian Opera Company’s presentation of Engelbert Humperdinck’s “Hansel and Gretel.” This was an extremely enjoyable work, catered to children of course -- but very scary, I’d imagine, for some children. Is it possible to make an opera as ‘deep’ as I’d like to make it while still being suitable for children to watch? Maybe this is a demographic that I just have to leave out...

It was also at this time that I resolved that ‘Casanova’ would have to be a work that attracted listeners, a ‘popular work,’ since enlisting the support and funding of patrons was, to begin with, an almost impossible task. I was even more prodded in this direction on observing the rare success of the Erwartung/Bluebeard double-bill. While modern audiences in Toronto, Sydney, or Edinburgh may have been willing to accept the surrealistic alienation of the production, its brilliance would be all but lost on most listeners whose access to ‘musical sophistication’ is circumscribed by their limited artistic experience.

February 6, 1993: Lina and I attended the Canadian Opera Company’s presentation of Bartok’s “Bluebeard’s Castle” and Schönberg’s “Erwartung,” conducted by Maestro Richard Bradshaw. This will be a work that the COC are remembered for. The audience rose to its feet and cheered, bringing the cast back for two curtain calls -- this is extremely unusual in Toronto. I wish that it were possible to write such harmonically-brave works at this time in my life-- funding and support for such modern/post-modern works is almost impossible in this day and age. In order to become well-known enough to garner the support necessary to put on such works, my first operatic work will have to be ‘popular.’
Meanwhile, my journal entries at that time indicate that I was undergoing further dramatic changes, both in my worldview and in the way I interpreted and recorded such introspection. I am less anxious and intellectually troubled here, and more obviously committed to new ethics of universal caring for fellow human beings, and completely accepting of ideas such as ‘intentionality.’ Note, also, the greater tendency towards prosaic narration.

**February 8, 1993:** Listening to the silenced voices is a theme which I explored in some depth in “With Glory and Honour” [Summer 1992 paper for Edmund Sullivan, re: deconstruction & resolution of ‘The Consumer Complex,’ 60 pp.]. This is something in which I have come to believe strongly. Of course, I would not have even been aware of who these voices were without the help of my mentors in global education and global transformation studies. It is hard for an individual in this society to appreciate the extent of the biodiversity in life and throughout the universe without some kind of guidance. Once we are shown and enlightened as to the true extent of biodiversity (how many Westerners are aware that plants can sense or ‘hear’ and that they actually can emit almost inaudible sounds) life is never the same. I look at my dear plants so much differently now, understanding how much my behaviour affects their well-being.

Women, indigenous peoples, the sick and the poor, the needy, the bereaved, those in remote areas, homosexuals, people of different cultures and different races, plants and animals, rocks and water, micro-organisms, plankton-- there are so many silenced voices. So many living creatures in the universe who have no power-- considering that a rock could be alive in a way that we do not understand, this is an incredible revelation. Imagine all of the life forms there must be throughout the cosmos-- asteroids, comets, planets, moons, stars, and everything contained on these. Trillions and quadrillions of voices all wishing to sing-- so many silent voices and silenced voices wishing to be heard by us, the
more powerful beings. If we consider that all organic things comprised of atomic materials and containing molecular architecture may be alive, then the definition of biodiversity is awesome. Much meditation is required to comprehend this. The human becomes but a speck of sand on a beach that is found on a planet that is, itself, a speck of sand on a beach that.... etc.

Yet, when I imagine the human to be a sensory device for the consciousness of the universe, I do not feel so small and insignificant. I am as a cell on the skin of the universe-- tiny and yet extremely significant. I'd like to think that I, as a musician, help the universe to hear. I am an atom in the universe's ear-- I help the universe to be conscious of the beauty of the music of the planets. It is through humans like myself that the evolving universe may listen to its own glorious music and natural symphonies. The cosmos needs to have sensory atomic particles like me. The earth, the galaxy, the cosmos, the universe, merely wants to sense itself, through us-- to hear itself, through me. I am a willing device for this grand purpose-- I will be the ears of the cosmos. With my acutely developed ears, I will listen to the majestic beauty of nature and then I will tell the fireball about what I have heard.

In my own personal transformation, subjectivity was the clearest of the three issues [Differentiation, Subjectivity, Communion] to make itself known to me initially. It seemed like such an obvious principle when I considered that anything composed of the same stuff of which I am composed is likely to have feelings, sensations, and so on. I first became aware of this in psychoanalytic studies when I began to sense the futility of object relations theory, in the sense that it failed to deal satisfactorily with sharing interaction, communitarianism, selflessness, and simultaneous compulsion of human beings to experience communion. When one sees things as objects, they are only things that inspire us to act or feel --
a very narcissistic mindset.

It became clear to me why the object relations perspective was obsolete, for me, when I became aware of these three principles and the way in which they were interlocked: (i) when we treat other living things as ‘objects,’ not only do we ignore the feelings and emotions of that creature, in favour of the consideration of our own feelings, but also, we lump that creature into a generalized group-- a group of objects; (ii) thus, we force a lack of differentiation... this creature has lost its uniqueness and individuality; furthermore, as an object, it is something that has lost its initiative-- it is something to which something is done, not something that does something; (iii) object relations, then, ignores the sense that creatures may be simultaneously drawn together in an interaction (and not just through phermonal attraction) (February 11, 1993).

And so, people, animals, and even many ‘objects’ are not truly objects at all. They are subjects, worthy of respect, deserving of others’ consideration, capable of thoughts, emotions, will, and consciousness. A sentient being is not an object-- it is a subject.

But subjectivity is not enough, says Berry. Differentiation and communion must go hand in hand with subjectivity in order that we become globally and universally realized. We must acknowledge the individuality and difference of each organism-- each and every living thing has its own essence, its own way of being. Every subject has its own beauty and its own inner grace-- it is different from myself for a specific purpose in the great cosmic plan and all must be given the freedom to pursue their own way.

It must be part of our personal transformations to seek communion with each different and differentiated subject, to share the resources and
the spiritual energy of the cosmos with every living being. Communion is where the celebration is truly found. Each of us must seek to work towards such a communion, such a state of wholeness with every other living being (sisters and brothers of humanity, plants and animals, rocks and mountains, water, air and atmosphere).

Berry’s 4th principle was becoming such an obvious personal truth, more and more each day. I wrote increasingly, in my journals, about the obsolescence and insensitivity of object relations theory. Thus, more and more, I realized that psychoanalytic thought (with the exception, perhaps, of some aspects of Jungian thought) could not hope to encompass the essential parts of cosmological and global transformational thought that I wished to include in my life (February 15, 1993).

**The Council of All Beings**

On February 18, in our Global Transformation class, with O’Sullivan, we conducted a session called “the Council of All Beings,” a celebration of all of the creatures and life forces of nature (Seed, Macy, et al., 1988). This was an extremely moving and inspirational class that Lina and I will never forget. We formed important bonds with our concerned fellow-students, contemplated the essence of a multitude of living creatures, and shared food. It was a beautiful and exciting experience-- a room filled with such beautiful humanity, sharing thoughts, breaking bread, making music, meditating, creating sisterhood with the animals.

Such moving things were said. O’Sullivan moved us almost to tears with his description of the man on the street who asked him for work. This is the reality of life-- this is the world beyond the safe warmth of the
privileged Institute. I saw that world for many years when I was on the road. I saw violence, despair, poverty, and even murder. I was pleased and touched that O'Sullivan and others brought this kind of 'survival' thinking to the council.

Jan and Jim, our classmates, read a long list of animal sisters and brothers who were endangered. Some of us could not hide our tears-- it was like attending a Remembrance day ceremony to hear the names of such well known friends (cougar, Canada Goose, frog, etc.). And in the council exercises, being a frog was a profoundly saddening experience. I knew that I may be dying, that my friends were dying, that my race my dying. I knew that my voice was silent and that no human polluter could hear my cries and pleas for understanding, help, or mercy.

The council was among the most enlightening phenomenological experiences of my life-- I truly became a frog, fearful, sad, and yet pleased that I could communicate my raw feelings to my particular human listeners, Anne, Lina, and O'Sullivan himself. That night, my animal voice was heard and listened to, as were those of my sisters, Michael the Deer. Heather the Toucan, and others. I felt empathy for Lina, as she said that she felt great shame, as a human, having to listen to the voices of so many frustrated and admonishing animals. I could see her sadness, and that of Ed and Anne, as they listened to voices that had been silenced until now.

I know that so many of us feel closer to one another-- we experienced communion. We shared food together and I shared my music with new friends. Playing Eastern improvisations with Michael and Dave was a wonderful thing. In improv, the 4th principle is extremely important-- each musician has feelings and emotions that must be acknowledged and each player must be allowed to express himself. Each
musician is unique and different and it is the individuals’ differences that make for the overall beauty of the 'whole' experience; and all these voices come together, in communion, to create the totality of the music. I missed this experience, in the few years before this, working for so long as a composer-educator or producer, designing symphonic totalities in isolation. I used to be in bands and orchestras for much of my youth-- I had forgotten how thrilling such experiences were.

Everyone that I told about the Council (friends, parents, my brother) was fascinated and eager to hear more about it. I was surprised and elated to discover how open people are to this kind of work and this kind of thinking.

One night, O'Sullivan told a fascinating anecdote about receiving the 'real tour' of Ireland's Christ Church, after the other tourists left. It was a story about "looking but not seeing" and about resistance -- although the builders and carvers of Christ Church had outwardly maintained the illusion that they had built a place which conformed to the specifications of the English monarchy, they were able to express their inner feelings and resistant inclinations (against the English) by disguising subtle gargoyles and scenes within the intricate woodwork, much like the resistant carvings in our own University College's East and West Halls (where the architect hated the patron). This, too, is not unlike Beethoven's use of the 'scherzo.' in symphonic form, to mock the upper classes as they tried to dance to the almost undanceable 'jokes.'

The discussion was highly inspirational to me, in my music and entertainment work, since this is often what musicians are forced to do-- I remembered how Bellini and Donizetti had to use plots consisting of parallel situations from other cultures in order to make political
commentary about their own country. Indeed, most musicians attempt to construct pieces that are acceptable and commercial enough that censors (including self-censoring record executives) will allow the work to reach the public. Nevertheless, I wrote, at this time, that I felt that I must make my work be meaningful and political enough to satisfy my own needs and my own goals of social change. ""Casanova' must be a work that does this." I wrote. "It must reach and satisfy a great many listeners, and yet it must contain clear, unambiguous critical elements designed to convey lessons in values education" (February 28, 1993).

On March 3, in order to build the data collection component of my Global Education term paper for Pike and Selby (1988), I conducted a Future Visualization (participants imagined visions of 'the world of their hopes and dreams') about the state of the planet's environment with Intervenor (assistants to deaf-blind clients) students at Lina's Nightingale Campus, George Brown College (Miller, R., May, 1993).

"The 'Intervenors' are among the most advanced students engaged in any field or discipline at George Brown College. These are individuals who are 'interpreters' of sorts-- they are trained to be able to act as mediators. ASL interpreters, and general 'angels' in almost any form of crisis-intervention involving interpretative work with blind and deaf people. They are often multilingual, multi-talented, and invariably, they are experts at 'précis'. With a huge vocabulary and synaesthetic prowess, they are excellent at describing the world around them, summarizing images and events for people who are unable to see or hear these things for themselves. These skilled interpreters possess the complex ability to translate one sensory experience into terms which can be understood within a completely different sensory context."
I conducted two Global Education activities with Lina's Intervenors group—first, I described general concepts and theory of Global Education in the form of an extremely tight fifteen minute 'lecturette' (what Pike and Selby called 'teaching about' and Miller calls [necessary] 'transmission'). After that, students were asked to précis (a skill that Intervenors are supposed to perfect) the information I gave in the lecture in a ten minute space of time. Thus, the object was to offer the class a background or context for the exercise which was to come while challenging the group in a complex skill that was already part of their required curriculum (what Pike and Selby call 'teaching for').

Second, I conducted a two-session 'Future Visualization.' of my own scripting, but still maintaining the basic form described by Pike and Selby (1988): i.e. (a) the world of your hopes and dreams; (b) how do you fit in?: (c) think of one quality...you feel you need to live in that world. In addition, I allowed the students time to indicate on separate papers a brief written description of the ideas which they were communicating to their groups. Although I did not ask students to 'name' their work, I assigned numbers to each of the students so that, later, I could examine their 'train of thought' (across the course of the day) in my written summary.

The finished project offered the following kinds of materials, all packed in a pretty substantial binder (you can imagine):

(a) a description of the procedures required to organize such an exercise:
(b) a description of the events which took place during the two sessions:
(c) observations and reflections on the drawings and statements of the students;
(d) conclusions as to what I will/may have learned, as an aspiring global educator;

(e) 'huge' appendices:

(i) the 'lecturette' on Global Education,

(ii) the script for the guided fantasy and instructions,

(iii) the drawings and explanations of the students,

(iv) an audiotape of my part in the sessions [the lecturette, guided fantasy, instructions, etc.],

(v) an audio tape of the 'new-age' music used to assist in inspiring the students (my own musical compositions).

The schedule of activities was fairly rigid, but it didn’t really seem that way because there was time for group discussion and people could stretch and talk throughout most of the events. It was a three hour class, so we were able to make it seem like a two-session afternoon with a break between the two.

Schedule of Activities:

<table>
<thead>
<tr>
<th>Session One</th>
<th>Time</th>
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<tbody>
<tr>
<td>1. Global Education in Brief</td>
<td>(15 minutes)</td>
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<tr>
<td>2. Précis of Global Education</td>
<td>(10 minutes)</td>
</tr>
<tr>
<td>3. Assignment of individual numbers and class' selection of groups (25 people into 5 groups of five)</td>
<td>(5 minutes)</td>
</tr>
<tr>
<td>4. (A) the world of your hopes and dreams</td>
<td>(20 minutes)</td>
</tr>
<tr>
<td>5. Drawing or Abstract Interpretation</td>
<td>(10 minutes)</td>
</tr>
<tr>
<td>6. Written explanation of Drawings by Individuals</td>
<td>(5 minutes)</td>
</tr>
</tbody>
</table>
Session Two

1. Individuals' explanations (to their groups) of drawings or abstract representations (5 minutes)
2. (B) how do you fit in...to the world of your hopes and dreams (10 minutes)
3. Drawing or Abstract Interpretation (10 minutes)
4. Written explanation of Drawings by Individuals (5 minutes)
5. Individuals' explanations (to their groups) of drawings or abstract representations (5 minutes)
6. (C) think of one quality...you feel you need to live in that world. (10 minutes)
7. Drawing or Abstract Interpretation (10 minutes)
8. Written explanation of Drawings by Individuals (5 minutes)
9. Individuals' explanations (to their groups) of drawings or abstract representations (5 minutes)

The actual title of the paper was 'Future Visualization and Synaesthesia' (Miller, R., May, 1993), and the idea of synaesthesia was recommended by Lina--she felt that the Intervenors, an extremely capable and self-experimental group of students--because they constantly needed to experience new contexts as part of their work--would be fascinated by the notion (about which Lina read in Ackerman, 1995) of sensing things in 'alternative' or cross-sensory ways, like the Ba'hai's I worked with one time who wanted me to add more 'blue' to the mix.

By way of defining the idea, Diane Ackerman writes,
A similar word is synthesis, in which the garment of thought is woven together, idea by idea, and which originally referred to the light muslin clothing worn by ancient Romans. Daily life is a constant onslaught of one's perceptions and everyone experiences some intermingling of the senses. According to Gestalt psychologists, when people are asked to relate a list of nonsense words to shapes and colors, they identify certain sounds with certain shapes in ways that fall into clear patterns. What's more surprising is that this is true whether they're from the United States, England, the Mahali peninsula, or Lake Tanganyika. People with intense synaesthesia tend to respond in predictable ways, too. A survey of 2000 synesthetes from various cultures revealed many similarities in the colors they assigned to sounds. People often associate low sounds with dark colors and high sounds with bright colors, for instance. A certain amount of synaesthesia is built into our senses ...neurologist Richard Cytowic traces the phenomenon [of synaesthesia] to the limbic system, the most primitive part of the brain, calling synesthetes "living cognitive fossils," because they may be people whose limbic system is not entirely governed by the much more sophisticated (and more recently-evolved) cortex. As he says, "synaesthesia... may be a memory of how early mammals saw, heard, smelled, tasted, and touched (Ackerman, 1995:289-90).

However 'primitive' they were, to me, synaesthetic activities, such as drawing feelings, singing colours, and hearing sunshine seemed like ideal media of expression for students of personal, local, and global transformation, particularly since we need to develop understandings of new and different contexts and situations in a new cross-cultural, global attitude. Furthermore, it seemed like a terrific idea for the Intervenors to do a little meditation and visualization and then try to communicate their 'feelings' and ideas with crayons and markers, visual creative interpretations of affective experiences.

I really enjoyed the experience of being a Global Educator first-hand in this successful exercise, involving a group's consideration of many primary Global Education concepts: group communication, encouragement of a 'holistic conception of capacities and potential', the temporal dimension (consideration of future events and hopes for a better world), how thinking about your future in a global context can inspire behavioural and psychical changes in the present and in the future), the spatial
dimension (consideration of the systemic nature of the world and your
value in affecting change from within the system), the issues dimension
(encouraging listeners to consider the interlocking nature of global issues).
and the 'inner dimension' (asking listeners to consider how qualities.
beliefs, emotions, and 'values' can play a major role in systemic change)
(Pike & Selby, 1988).

Although I had considerable experience in front of audiences and
groups (as an entertainer, actor, singer, composer, orchestra leader, music
teacher, and administrator of tests for U of T Testing Service). and had
much opportunity to write about Global Transformation ideas in a
psychoanalytic context, this was my first opportunity to actually 'teach'
global transformation ideas in a context other than music.

And, apparently, I didn't simply 'take' from this experience: Lina
assured me that the exercises were of great benefit to the Intervenors.
since they involved several skills which they were encouraged to perfect:

(a) very fast understanding of a complex subject,
(b) précis,
(c) absorption and understanding of new terminology.
(d) abstract interpretation,
(e) drawing & writing skills,
(f) synaesthesia,
(g) explanation of abstract concepts,
(h) awareness of global events, etc.

Thus, although I walked away from the exercise with considerable
data with which to write an interesting paper, also I believe that I
enriched these bright students with a completely new and challenging
experience which conformed to their curricular needs and requirements.
In my journal, and in the conclusion of the huge project for Pike and Selby’s class, I recommended a number of helpful hints as to qualities I felt were essential to a global educator, or any kind of facilitator. really (Medaglia, 1998): a strong voice, patience, a willing spirit, positivity, empathy, strength, acceptance, hope, love, compassion, confidence, and determination. These powerful qualities are traits toward which Global Educators should aspire, I felt, even before achieving the further difficult goal of communicating such a large body of ‘new’ knowledge (such as in O’Sullivan’s Introduction to Global Transformation Studies or Lina’s Global Transformation course, both vast survey courses with relatively large amounts of readings and many diverse, yet related, topics such as Mass Media, Militarism, Feminism and Ecofeminism, Aboriginal Issues, Pollution, and so on).

Students’ reactions ranged from positive to wildly enthusiastic. That day, I learned that you don’t have to be a global ed student to think about environmental issues-- these students’ expressions of their thoughts indicated that they thought a great deal about their planet’s health and about other important issues such as peace and gender equity.

By May 6, I completed the written component of that work. “Future Visualization and Synaesthesis” (30 pp. + 180 pp. appendices + annotated bibliography) for Pike and Selby’s class. It was a very detailed, professional-looking report on the Future Visualization seminar at George Brown and it included the fascinating, sometimes beautiful art work of the participants.

I was very proud of this work, a report of my first confident journey as a global educator. I administered a procedure which required enormous technical, as well as academic preparation. I felt what it is like to guide a
classroom environment in which the students are unafraid, excited and enthusiastic. I felt the warmth of being thanked for my work and commended by numerous appreciative individuals. I made new friends. According to Lina, some of the staff at George Brown became interested in Global Education, thanks to Ms. Medaglia's excellent interpretation of my presentation and her study and transmission of the ideas of Pike and Selby, as found in Global Teacher (1988). I felt what it was like to be an actual change-agent: deeply, highly gratifying. I was very proud about it- at the end of the sessions, when several students came up and asked all sorts of questions, I knew I had begun a ‘ripple effect’ that day (Medaglia. 1998).

I observe, today, that from that point onward in my academic work, in general, my focus has appeared to be on issues of ‘the educator’-- i.e. the music educator, the composer-educator, etc.-- and what effect teaching and learning can have on human issues of curriculum and learning and on individuals. On May 20, Pike evaluated “Future Visualization and Synaesthesia”: “An inspirational field project--clearly conceived. pains-takingly prepared and expertly executed and evaluated. Thank You. A+.”

4.7. Infinity

On March 5, 1993, Lina and I decided that we were going to work together on our paper for O’Sullivan-- this was the paper on ‘higher love’ about which I’ve already written at length. Not only did I trust her abilities completely, but I also felt that “...she is the best collaborator a writer could ever hope to have.” I had read her clever “Star Trek Tricks” essay and other works, but I was amazed at some of the poetic and creative things she had produced recently. O’Sullivan had said that we
could collaborate on works and I felt that she was the best person for the job. We decided to write something about our own relationship and about ‘higher love.’

On March 11, 1993, my father and I met with Derek McGillivray, president of Ironstar Communications. He said he was interested in producing our global education show for children (‘Animal Cove’) and said he thought he could get co-production support from Family Channel or even Disney. The guy was so positive that we were excited, but we had learned, the hard way, not to expect anything in the entertainment business. Even after the contracts are signed, there is never any guarantee that your work will air. It turned out that we were right to be sceptical. since, two meetings later (April 6), when his partner returned from vacation, they chilled completely and passed on the whole project.

Meanwhile, I had been rehearsing a great deal for the “Uniting Our Causes” concert (to raise money for the new Centre for Community and Global Transformation). I was greatly looking forward to performing at the Edgewater, but I was a little timid since I had not performed live (except at friend’s and family’s weddings) in about a decade. It’s not like riding a bicycle--- my voice was soft and undisciplined and needed a bit of tempering in order to sustain itself through a half-hour set. But I was determined-- the Center was a great cause, and I wanted to do a good job. for Budd, Angela, George, Ed, and others (March 12, 1993).

Lina and I grew more and more in love each day, and found that our love helped us to appreciate some of the more mystical concepts in Global Transformation and Cosmology. We understood that so many of the transcendent and magical feelings we experienced in our own relationship are truly based upon mystical feelings that we do not completely
understand. The stability that we find in one another enabled us to venture further into the realms of deep cosmological study.

This kind of introspection and diadic meditation was the focus of the paper that Lina and I called 'Infinity. We hoped that such writing would not seem too personal to O'Sullivan, but we knew that he did encourage us to consider our own stories within the context of the greater universe story, and to explore autobiographical methodologies. The love that Lina and I were developing together had everything to do with cosmology, for ours is a spiritual path that endeavours, at all times, to foster 'mutually-enhancing human/earth relationships,' and our love for one another enables us to love every living being more fully and more passionately (March 13, 1993).

March 15, 1993: Lina and I attended the 11th annual '5 minute Feminist Cabaret: a celebration of women creating culture,' at Young People’s Theatre. Gradually, I am becoming more and more aware of the complexity of women’s issues through Ed’s and Graham & David's classes, and through concerts like these.

On March 26, I performed the benefit concert ('Uniting Our Causes') at the Edgewater Inn. The show was an inspiration for many, and, hopefully, a success. I performed four 'conscientious' original songs and a couple of other protest songs, which people seemed to enjoy very much.

There were a number of terrific acts involved in the show, including James Macdonald (whom I encouraged to be in the show), Moon Joyce (a feminist singer with a beautiful, huge voice), Armonia (a women’s group who perform Latin American music), Danny Beaton (an indigenous flautist from the Turtle Band) and Anhai, 49 Acres (a really great band), and the Afro-Nubians (a fabulous dance group of African and African-Canadian performers who brought the house down). Many of our friends attended
the show. My friend, Paul, the organizer, said it was a great success. and I thanked him for the opportunity to play. This is the kind of event that encourages ‘communion.’

Lina and I shared a beautiful day with other Global Transformation students, or ‘Globers.’ We got together at Jan’s house in the Beaches for a Global Transformation retreat, and it was a rewarding day. We ate, meditated, listened to meditative music, beat drums, went for a nature walk on the beach and in the forest, and contemplated the beauty of nature and of many natural things. We also talked about our transformative experiences. I wrote, “I am lucky to have such good friends. Today, we touched the sky, and the heavens smiled back at us... I shall not forget this day” (March 28, 1993).

April 9, 1993: The later ‘historical principles’ of Berry and O’Sullivan’s work hold a great deal for a student of history and philosophy and particularly for one who is learned in technology. How ironic it is that the same technology that has brought us the intimate understanding of the cosmos, the planet, and life systems, has also brought the eclipse of cosmology in so many ways-- it is humanity’s way of using this complex and advanced technology that has caused the impending downfall of nature. It is science that has brought cosmic enlightenment and it may be science that will bring about the destruction of our privileged place in the cosmic picture... in the great universal scheme.

It is with this same degree of bi-polar indecision that I myself view scientific invention-- I use scientific discoveries every day in my work (as a producer, engineer, and acoustic technician), although I have ‘cut back’ one-hundred fold since about five years ago. And yet, I am greatly cognizant of the dangers that science bring. Ironically, as Tom Berry has pointed out, it may well be that our science will be the only way, physically, of saving us from ultimate destruction once we have
gone too far…. Science is a double-edged sword, capable of offering great and marvellous enlightenment and bitter and devastating destruction in the same ‘swing.’ The cosmological explorer must consider the paradox of science.

On April 10, Lina and I attended the C.O.C.’s presentation of Giacomo Puccini’s ‘Tosca’ [1900], conducted by Richard Armstrong. “Magnificent.” I wrote. “If, in my entire life, I could write one piece as gorgeous as ‘Recondita Armonia’ or ‘E Lucevan le Stelle,’ I would be happy. But how does one write the beautiful intervals (2, 6, maj 7, and 9) of Puccini without sounding ‘like Puccini,’ as Webber does? This is a problem.” I noted. “Perhaps it is forever impossible to sound beautiful in quite the same way as the great master.”

By April 16, Lina and I were well into working on our paper and I spent little time with my journal. I did write, “We know without doubt now the power of the fourth principle in our lives and its effect on that feeling which we call ‘higher love.’ At first, our rational ways of thought had some problems bridging the mystical leaps of faith required by cosmologically-based spirituality, but now I suspect that Lina and I are as ‘cosmologically-inclined’ as any in our group. Our new cosmological sense has become very important to our way of living and our way of loving.”

It was also around this time that I began the process of beginning to write the book for the play. It evolved gradually, over the next year and a half, using historical fact as inspiration. First, I completed an historical ‘database,’ based on Childs (1988), that I felt contained the facts about Casanova’s life that might offer more interesting ‘plot points.’

Second, the story writing part (see the Casanova libretto, ‘Synopsis’) involved sifting through the Casanova memoirs, a number of biographies (my favourite was Childs’ Casanova: A New Perspective, 1988), and the
Historical database I had devised. I didn’t read any books on the writing of a show-script, nor did I follow any manuals (there aren’t any) on writing a play. I relied almost solely on the sense of dramatic structure I had learned from being a fan of opera and Broadway for such a long time. It was frustrating at first, coming across so many great anecdotes and tales in Giacomo’s life and knowing that they were chronologically, thematically, or somehow geographically incompatible with other things that I wanted to include. Here was a man whose actual life was the equivalent of that of Baron Munchausen or a classical-age Walter Mitty. He had really done so many interesting things (claims that are verified by observations and writings of witnesses and other authors) that finding a single coherent story that somehow followed a straight line was the great challenge.

On April 17, we attended the C.O.C.’s production of Bedrich Smetana’s “Prodaná nevěsta” [1866] (The Bartered Bride), conducted by Hermann Michael. While, in our simple way, we were not tremendous enthusiasts for Smetana’s style (where are the arias?, we asked), we noted that the soprano, Gwynne Geyer (Marenka), was among the finest sopranos we had ever heard.

O’Sullivan’s final Cosmology class was on April 22. Normally, on leaving a satisfying experience behind, I would be filled with anomie and great emptiness. But I left this experience filled with joy and fortified with love and the spirit of communion. My colleagues had become my friends--Jan, Dagmar, Brenda, Michael, Dave, Jim, and so many others. I did not feel emptiness-- only happiness. As usual, O’Sullivan’s class was among the most important events, for me, of that year on the great planet. Wherever I went in life, Ed’s wisdom and kindness seemed to go with me.
Regarding the intentionality of our own circumstances. Lina and I remember always that we were motivated to return to O'Sullivan's wise aura, enabling us to know our life-partners, each other, the most important people in our lives. We smile and thank goodness for Ed, for being wise and charismatic enough to lure us back for a second and third year of studies. Among all the gifts that O'Sullivan has given me, the opportunity to share knowledge with Lina was the greatest. The opportunity to learn from a great teacher was a close second.

On May 13, Lina and I completed “Infinity,” the collaborative work the cosmology course (see pp. 109-130). It is about Berry and O’Sullivan’s work (“The Dream Drives The Action”) concerning educational, ecological, and communitarian ideas for planetary survival. In ‘Infinity,’ we also discussed our feelings of gratitude to O’Sullivan for being more than Lina’s and my academic mentor-- we acknowledged that he is a kind of spiritual guide and, in a sense, matchmaker for us (thus, a facilitator of cosmic intentionality?). On the 28th, O’Sullivan wrote, “Wonderful happenings going on right under my nose. Paper is moving and powerful. Very hard work; symmetry and creativity is evident from beginning to end. A+.”

Imagine, being rewarded for doing something that was so joyous for us. Lina and I pledged that we would collaborate again on many works. “...higher love' does exist and ... it is available to any being who desires it” (Medaglia & Miller, 1993).
CHAPTER 5

THE NARRATIVE: AUTOETHNOGRAPHIC DATA -- part 2

5.1 Vision

Hard Work and Celebration

The next year was a fast-paced time filled with much music composition and production and also, much scholarship and learning. It seemed to go by very quickly, in some ways, perhaps because I was getting so much done. On May 29th, James Macdonald and I mixed down his two songs, which included: “If I Could Change the World.” “Well done, James!” I wrote in my journal, adding that I hoped that there was a market out there for positive, global transformation music. Good luck to James, wherever he sings or teaches today.

July 10 was a day we all remembered. Our now large group of global transformation students had often discussed actually getting together and sharing food, music, and thoughts, as communitarian event, a humanistic celebratory ritual. Lina, with my help, held a party at her Etobicoke home. In a sense, she knew that it was a final, great chance to have a blowout because she would be moving back into the city soon. We invited our friends, and were very pleased that so many people came. Ed O’Sullivan came also, accompanied by his wife, Pat. I wrote, “... a brave and serene woman-- each of us was affected by her tranquil yet powerful presence.” Lina and I both agreed that she had some additional transcendent quality to her, as if she emitted a peaceful aura. Only weeks later, she became one with the cosmos, celebrated by friends and colleagues at Ed’s magnificent, joyous tribute ceremony for her.
On July 31, 1993, I completed “Anniversario,” a tribute to my partner Lina on the first anniversary of the day we fell in love. I also completed “Intermezzo” (instrumental interlude) and “I Live for Love” (a tenor aria). pieces from ‘Casanova’ (C.L. # 1.1.6., p. 7) which, at the time, I thought of as ‘opus 6, unfinished’. In other words, I did not think of it, at that time, as a huge (three-hour) endeavour, but more like a twenty-song sort of thing that would be done in a couple of months. Later, Intermezzo became ‘Jack and Lea’ (C.L. 2.2.3., p. 44), a musically-unusual monologue in which Leonilda (‘Lea’) reveals to the much more sophisticated Casanova (who wants to have her) the story of how her father died when she was young and how her mother entrusted her to Duke de Matalone, to be her guardian. At this point in time, I hadn’t even thought about the idea that, later, I would have to write vocal intermezzi, in the operatic Broadway style. Ultimately, ‘Jack and Lea’ ended up as a ‘linking piece,’ a sung device that we use after each major showpiece, aria, or duet, in order to link it to the next song.

“I Live For Love” (C.L. 1.1.6., p. 7) was a piece, the idea of which came to me almost all at once-- words and melody. Of course, later, Lina helped me to do fine tuning to the poetry and images and so on. I kept thinking, though, why does this style feel familiar?--- I found out why later. “I Live For Love” possesses most of the same structural cadences of Gilbert and Sullivan’s “The Moon and I,” from The Mikado, except that the Casanova signature song is an extremely minor and Donizetti-textured tenor aria. while ‘The Moon...’ is a happy, major ambientismo pioneer for sopranos in the land of the lotus blossoms. Although my piece is way off in a different direction, structurally, this is an excellent example of strong unconscious influences, on composers, by other songs and other composers.
It is fascinating, in a composer-educational sense to 'trace' the path of a song as it undergoes transformations from one kind of song or arrangement to perhaps an entirely different melody or even purpose. Sections of Declinare and Altavilla, for example, represent, in total, at least a half-dozen works that were later transformed into segments or songs in 'Casanova,' as I have discussed. The melody at the outset of Declinare's third movement ('The Voyage') is later sung by Casanova's fellow escape compatriot and by Casanova in a linking section that is part of 'The Escape' (C.L. #1.5.2., p. 31), although it is 2 minutes and 11 seconds that is not heard on the version that appears on the Casanova CD, (3 minutes and 33 seconds) truncated so that it begins on the final note of the section in question. The recorded version of 'The Escape' is rather focussed on the 4th movement theme (the 'Conquest' theme), the big horn section, bells-in-the-air bit that sounds like Wagner. At this stage, I was starting to think about this-- how some of the pieces that I already had could be great vocal pieces (vocals = words = intellectual meaning).

By September 10, I had the topic for my M.A. thesis (Miller, R., 1994) reasonably formulated. I started with a 'physics-based' and 'logic based' analysis of indeterminacy and education, as a whole. I was able to use much of my paper, 'Indeterminacy and Education', as well. I merely proposed 'physics' ideas with respect to education issues, e.g. that (i) the position and trajectory of the student's learning path cannot be determined simultaneously at any time in his/her course of studies, whether during the decision-making process of curricular selection, or at any time which follows; (ii) the mere action of trying to determine or analyze (or 'measure') the student's curricular choices and subsequent activities must.
according to physical laws, influence the student's trajectory or position to some immeasurable degree; (iii) the process of involving the student in the 'institutionalized' procedure of learning in ways which the system attempts to 'measure', by virtue of its 'control' elements, must invariably affect the student's position and trajectory in the learning quest, to some degree.

Furthermore, according to the laws of indeterminacy, (a) the student is entirely incapable of understanding, at any stage in his/her learning process, the effects which the process of institutionalized learning may have upon him/her, and upon his/her belief system; (b) the student is incapable of comprehending the full nature and implications of the institutionalized learning process itself; and (c) the student may be inclined to believe that the learning decisions that he/she has asserted have evolved entirely through independent and critical decision-making, with little influence from mentors, professors, advisors, and the Institution itself.

As an aside, I also applied these concerns to the evolution of musical compositions and styles and to the assertions, by many, that *any* piece of music is 'original'. Like any other 'creations', musical compositions are the result of a creator's expression of an idea which he/she may believe to have come solely from his/her own inner thoughts but that are, in fact, also the result of a process, which is steeped in institutionalized influences and reactions. Many musicians are tempted to believe that their creations are entirely original works, but they are incapable of understanding to any degree the nature of the institutions of which they are participants, and the degree to which institutionalized education must affect the composer's understanding of music as a whole, and hence, affect the way in which the composer's 'acquired beliefs' are inserted into the composition.
I asserted, as did Eisenberg (1992) for educational concerns, that indeterminacy is the only thing in the evolution of a musical composition, or even of a genre, of which we may be certain. I proposed that not only is 'uncertainty' an appropriate way in which to view the developing composer, but also, that we must accept that he/she is entirely incapable of understanding the systems and institutions through which he/she has learned his/her art. Given this, the composer cannot never fully comprehend the effects upon his/her learning and upon subsequent works of art. Just as the fish is unable to appreciate that it lives and breathes within the limitations of 'water', the student of music, the musician, and the composer of music can never fully comprehend the effects of that institutionalized art that we call 'music,' I suggested. It ended up being probably among longer M.A. works (at 280 pages) after about nine rewrites and major revisions.

My partner is so modest about her great work, she often is embarrassed to show it to me. On September 19., Lina finally let me read "Eppur Si Muove: Earth as Mother," a paper she submitted to O'Sullivan a year before, for which she received an A+. It is an incredibly beautiful autobiographical-narrative work about her journey as a woman, as an educator, and as a student of Global Transformation studies.

She writes about how she tries to integrate her new-found knowledge of and respect for the life force of our planet into every lesson she teaches. She wrote, "My grandfather would probably have been slightly embarrassed with the articulation of raw emotion as it relates to anything or anyone of this earth. He would understand advocating for the earth and justice, however. He would look at me and in a brusque tone, to
disguise his pride, he’d say: “Hai fatto semplicemente il tuo dovere” (“You’ve simply done your duty”)."

Although we didn’t know it at the time, October 12 may have been the most important melodic event in the Casanova story. In honour of Lina’s birthday, I completed “Calabrian Concerto” (opus 7), a pastoral piano concerto in four movements: (a) Ma and Pa; (b) Lina; (c) Visiting Home; and (d) Dancing with Grandpa Again. The piece entitled simply ‘Lina’ later became the theme for Casanova and Anna’s love duet that seems to be the most favourite of all, for our listeners—‘Give Your Love To Me’ (C.L. # 1.2.2., p. 13). The piece has always represented true love to me since initially, it was a musical description of Lina. Later, the motivation of the piece remains un tarnished as it comes to represent the sentiment of true love, even in an unrequited sense, for Casanova. It is repeated as a reprise at the conclusion of the musical, sung by the new inheritors of true love, Specchio and Lea (C.L. # 3.5.4., p. 87).

As I had often written critical work with some dark themes. I was surprised when I wrote in my journal, “My arrangement skills have soared in the past year, supported by my new-found knowledge both in opera and in global transformation studies. I never thought I would be writing pieces as ‘uplifting’ as ‘Lina’.” I know now that, at that time. I was consciously striving for the idea of ‘vision,’ the motive of trying to involve people by making the song pull in listeners and make them feel positive and good about the activity. I was beginning to understand that ‘visions’ must feel good to the listener or participant.

At that time, I also began to be interested in what media, in musical theatre, were currently ‘putting bums in the seats,’ to use the vaudeville
expression, in a big and effective way. Sadly, I concluded, it was generally not opera, although maestro Bradshaw, of the COC has had enormous success in drawing large crowds. He uses a broad-based, populist approach, tempered with humour and bon mots. "Better a whore than a bore." he cites in his own defense.

Nevertheless, I thought if I chose to launch global transformation initiatives through musical theatre works in the field of opera, these would probably be pitched mostly towards a small population group— the privileged and formally educated classes who would have acquired the required terms of reference. Still, I was beginning to feel that it was important, while still attempting to break new musical ground when you can, to write music that was 'inclusive' in an intellectual as well as a moral sense— that is to say, music that did not alienate some listeners by engaging in politically, spiritually, or even musically offensive practices that are known to be based on sensitive materials to do with human rights. I didn’t realize it at that time, but I believe I was already formulating my concept of Vision Music.

Still the question was there: in order to get transformative messages to more people, was I writing an opera, or was I writing a musical? If anything could have swayed me over to the opera side, at least this time around, it would have been the COC’s exquisite interpretation of Mozart’s "Die Zauberflöte" (The Magic Flute) [1791]. It was an amazing show.

Nevertheless, it is singspiel, too... Isn’t the Magic Flute really just ‘German Masonic mythology meets Broadway’? What about the idea of another operatic medium— e.g. Italian opera— merging with Broadway? This question was much on my mind. Perhaps it was possible to do both--
to have an end product that seemed operatic and followed operatic sentiments and schemes but that was accessible enough to the average listener that it was actually more in line with a Broadway or musical theatre tradition. I even thought that a show like ‘Casanova’ may serve a second ‘musical history’ educational purpose of making listeners appreciate a variety of styles to which they might not be exposed in their normal musical experience. From this point on, I consciously thought about ‘Casanova’ as also providing a fun.

When I wasn’t working on my M.A. thesis, it was a time around which I seemed to be completely immersed in the study of opera and orchestration, re-reading and working through even simpler books like Forsyth’s Orchestration ([1914]1982), and Kennan’s The Technique of Orchestration (1970), just to make sure my arrangement skills were in shape. On January 29, 1994, Lina and I attended the Canadian Opera Company’s incredibly dark and moving production of “Katya Kabanova.” Two days later, I read ‘Keeping the Voices Soaring,’ an article about Richard Bradshaw, and his efforts to rejuvenate the Canadian Opera Company. It was really inspiring, and confirmed my thoughts about the maestro’s efforts to make the COC a world-class opera company by appealing to the tastes of ordinary people.

On April 2, Lina and I attended the C.O.C’s production of Giacomo Puccini’s “Madama Butterfly” [1904]. Barbara Daniels was an exquisite Cio-Cio-San, and the C.O.C. orchestra was amazing, as usual.

After seeing ‘Butterfly,’ I wrote, “I must find a way to build a similar pathos into Casanova’s abandonment of the heroine, Anna, as is found in the aria “Un Bel Di.” It is not until the audience ceases to see the heroine
as a stereotype or as a woman, but as a human being with deep emotions and a rich inner life, that our hearts are broken.” Later, in 1996, the ‘Casanova’ song ‘Wandering Man’ (C.L. #3.1.5., p. 65) became the song that attempted to emulate the pathos of the lone, abandoned woman created by Puccini in the ‘Un Bel Di’ aria. Yet, contrary to Cio-Cio-San’s naive decline, Lina felt, and I agreed, that ‘Wandering Man’ should be a song representing a moment of enlightenment for the heroine, Anna, who understands that Casanova himself is a lost, instinct-based, unreliable and disloyal. In a moment of pathos, there is also a moment of triumph-- she has learned that she is better alone than lonely with him.

5.2 The Wedding

Our families and we were involved in great preparation for our wedding. I wrote in my journal,

Lina and I want to ensure that it is a ceremony that reflects our non-denominational, cosmological beliefs. The ceremony must celebrate the beauty and sanctity of nature, the joy of communitarianism, and the respect we have for the life force of the planet and of the universe itself. We heard back today from a celebrant/minister, Paul Ellingham, who is the chaplain at Wilfred Laurier University. It sounds as if he is very open to the kind of ceremony we have in mind, and even sent along a number of services as suggestions for the format, although he encourages us to write as much contributing material as we feel is appropriate. Paul seems like a very nice person with a good heart, and we are looking forward to being wedded by him.

Although I was really excited about the wedding, I was still working very hard, though, both on the M.A. thesis (hoping to get it done by the fall) and on continued study and preparation for operatic/musical writing. It was distracting at times, since the philosophy work seemed so
spiritually opposed to the creative work that I was thinking about doing. Part of this was the understanding that indeterminacy theory proposed a non-interference ambiance around the teaching context whereas I was beginning to find, more and more, that handling an historical topic and making it accessible to a great many people involved much referencing, offering of tonal and melodic symmetries and pleasantries, and considerable adherence to established customs and traditions of the music culture into which I had ventured.

On April 24, Lina and I attended the Canadian Opera Company’s great production of Giuseppe Verdi’s masterpiece, “La Traviata” [1853]. Verdi. I noted at that time was, surely, among the fathers of Vision Music. for political reasons around which I had done much research.

Even though the next couple of months were like a wonderful dream, we still made time to attend our Co-Op’s Green Committees in our building. I wrote, “I am sure that this effort to ‘act locally’ to improve the environment will be a very positive thing” (May 7, 1994).

We also searched for, and found, a celebrant for our wedding who welcomed our ideas and poems about our global transformation/cosmology beliefs. He really helped us to achieve our desired marriage context by allowing us to design a service that would include appropriate language, thoughts about the environment, the beauty of nature and so on. We took our global transformation ideology very seriously, and we wanted our loved ones to know it. With the assistance of Paul Ellingham, our ceremony would include non-sexist language, language that celebrates nature, a native-American prayer, and a reading from Thomas Berry’s work about the great universe community.
As we had both seen Boublil & Schönberg's "Les Miserables" some years before, we were looking forward to seeing their "Miss Saigon." at the Princess of Wales. In my journal, I wrote...

We decided, somewhere in the middle of the first scene, that the critics were right— it is crude and filled with racial stereotyping. In spite of the work's offensive nature, we stayed to the end out of morbid curiosity (much in the way that bystanders remain at the scene of an auto accident). In so doing, we also discovered that an infinitely more tasteful and compassionate version of the work had already been written by Belasco and Puccini at the turn of the century— it was called "Madama Butterfly" (May 26, 1994).

We were shocked that this work had received so many favourable reviews, but we also learned an important lesson about what we did not want in Casanova.

While working on my M.A. thesis, late one night, I noticed something quite horrifying. By six in the morning, the pollution outside our window was so thick that it was impossible to see more than about two-hundred feet to the East. Distressed at the extraordinarily high levels of pollution that were drifting into our community, I called the Ontario Ministry of the Environment (OMOE). I complained specifically that Lever Brothers dumped their emissions into the air from midnight until six, a time when it is well known that the Ministry does not conduct emissions testing. I was told that, in order for the Ministry to build a file on the perpetrators, I ought to phone and report Lever's all-night emissions whenever I see this. I continued to do so (May 28, 1994).

On many occasions, in the next year, I acted, giving voice to my community. I spoke to countless people at the OMOE, the MPP Tim
Murphy and his suave pollution expert, Don Huff, who squirmed out of dealing with it by saying, politely, “Well, you’re a global educator... why don’t you get involved in the problem?” I told him that I thought that was what I was doing by phoning him. He gave me Jeanine Ferretti’s number at Pollution Probe. I called Pollution Probe- they said that they don’t deal with the specific problems of an individual neighbourhood; only big, city-wide problems.

In the end, I got a couple of fine papers out of my ineffective work in the Riverdale area, struggling with slimy politicians, arguing with corporate liaisons, and even joining the South Riverdale Environmental Liaison Committee, a group of smoothtalking representatives of industry whose job it is to schmooze members of the community into believing that corporate devils like Lever Brothers are ‘taking action towards’ diminishing their emissions of this or decreasing their output of that. When I asked hard questions about emission reports I had obtained, everyone acted shocked, like “Who let this guy in? We’re just here for cake and coffee... we were not expecting actual questions.” In the end, it’s all smoke and mirrors and good citizens will pay for it with their lives.

Lina and I were married on July 31, 1994, the greatest day in history. Well, that’s how I feel-- it was the greatest day of my life. I am still (and will always be, I’m sure) deeply in love with my partner. She is brilliant, beautiful, kind, sensitive, caring, sharing, encouraging, and loving. She shares all of my views about nature and the Earth.

Our wedding was a ‘Global Transformation’ wedding, held outdoors, under a huge, open-sided tent, in the splendour of nature, at my brother’s
country home. Our vows pertained to our love of nature and community and included readings from Thomas Berry. Since we were trying to eliminate all traditional gender-based rituals (e.g. stag parties, gender-segregated events), Ed O'Sullivan played the role of 'best person' to both of us, because that is how we feel about him.

At the ceremony, I sang a special aria, ‘T’ador’ amore mio.’ that I wrote for Lina. I was so pleased with it that I intended, even at that time, to include it in ‘Casanova.’ It was later called, “My Heart Is Yours To Break” (C.L. # 1.1.9., p. 10). Everything that day was perfect, as has been most every day with my partner ever since. As gifts to our guests, we gave out tiny evergreen trees planted in bio-degradable pots. We even had a terrific band, ‘The Gypsy Jive Band,’ that played wild klezmer music until every guest departed. Our family, my brothers and their wives, my beautiful step-daughters, and our dear friends, were all such a great help that day in making our wedding a celebration of nature, the planet, and the cosmos.

How proud we are, today, of our wedding. Lina and I always say to one another ‘We had the best wedding of all,’ and so much of this is because of our attention and philosophical devotion to issues of nature and the environment. It is easy to suggest, in examining my data, that my devotion to Lina is the stimulus that fuelled my positivity about global transformation and improved my efficacy as a change-agent and transformative learning role-model (and the same for her, with respect to me). We prefer to think, however, that it is global transformation ideas and transformative learning ideology that has enabled us to appreciate one another’s subjectivity more fully, experience complete differentiation, and
engage in transcendent and meaningful ‘communion’ with one another and with other living things. Transformative learning was the catalyst: Lina’s and my love was a wonderful byproduct of the renewed interest in life and new spiritual and emotional knowledge of two students of global transformation.

5.3 O’Sullivan and Bradshaw

I was really pleased to be back, taking O’Sullivan’s “Global Issues from a Community Educational Perspective.” He suggested that, in the spirit of ‘Global Ed-style’ democracy, the students would do much of the work, directing the course through seminar presentations (September 13, 1994). It was sad what O’Sullivan observed about global transformation possibilities having diminished in the last couple of years-- there was a chance for increasing awareness and public interest a few years before at a time when ‘green’ was hip; when Dave Nichol did his ‘green’ products and Robin Williams and others did their Green Day stuff. What he said was true though-- consuming was stronger than ever and capitalism was back to normal.

O’Sullivan also said that changing one’s academic discipline to include ecological concerns is essential in order to avoid hypocrisy-- if our work does not include ecology, then our worldviews and our lives are not consistent. If we are working in disciplines that do not include ecological concerns, then we cannot claim to be ‘complete’ global transformationists.

Accordingly, I wrote, “For this reason, I am so pleased (and proud) to be changing [from History and Philosophy] to the Transformative Learning
Philosophy was unquestionably one of those fields that did not always foster human-earth relationships, as far as I can see. I know that this change will make me feel better about my learning trajectory—more consistent, less confused, more honest” (September 14, 1994). On my 35th birthday (September 15), I handed in my M.A. thesis (for the last time) to Eisenberg and continued to work in the Transformative Learning field. relieved, rejuvenated, reborn.

On September 25, Lina and I, with all four of our parents, attended the C.O.C.’s presentation of Giacomo Puccini’s “La Boheme” [1896], conducted by Richard Bradshaw. It was perhaps the most moving ‘Boheme’ we have ever seen. I wrote, “The whole lot of us sat there weeping. Opera is all about affect. If opera does not stir the observer’s deepest emotions, it has failed.” The following day, Lina and I wrote to Maestro Bradshaw, the first fan letter we had ever written. On the 28th, he responded with thanks and an invitation to come and visit him backstage at the next opera he was conducting. We were thrilled.

Meanwhile, in O’Sullivan’s class, we were all completely wrapped up Marilyn Waring’s book, If Women Counted (1990), submitting weekly position papers, doing role plays, having fascinating discussions, and generally, establishing even closer touch with applied global transformation ideas, community development strategies, and green economics proposals.

Role-plays, we found, were a great way of understanding the views of others in the system (a view supported by Medaglia, 1998). They challenged us to put ourselves in the mindsets of people to whom we may initially be unwilling to relate. Role-plays facilitate understanding
(although our methods may have been, at times, tongue-in-cheek and biased) that these people, from Ronald Reagan to statisticians, are living, breathing folks, just like us. Although we may even have thought of these people as being crazy or deluded, role-playing reminded us that they too are human beings, entitled to their beliefs and feelings. Making their worldviews into comprehensive, integral images permitted those of us who may not have agreed with a particular person’s mindset to construct images of real people and not to continue to think of them as ‘the others’. Role-playing, we found, was an extremely valuable tool for transformative learning, one to which we returned again and again.

**October 12, 1994: (opus 9)** Although still working hard on “Casanova,” I have completed “Compleanno Concerto,” a work for piano and symphony, in honour of Lina’s birthday. A work in three movements (a- Eroina; b- Moglie; c- Amica), “Compleanno” is a work clearly grounded in Berry/Sullivan’s ‘Vision’ mode of transformative thought, a work designed to inspire positivity and action. It is a celebration of woman.

Once again, I seemed to strike pay-dirt for ‘Casanova’ with Lina’s ‘Compleanno Concerto.’ ‘Eroina’ later became the ‘Un Bel Di’ that I was looking for-- two years later, we would use the music from the first movement of ‘Compleanno,’ with very few changes, as the music to ‘Wandering Man’ (C.L. # 3.1.5., p. 65). ‘Moglie,’ the second movement, with a slight tempo increase, became the music for ‘He Wanted You’ (C.L. #1.1.4., p. 5). ‘Amica,’ with a number of changes became the haunting ‘Specchio’s Secret’ (C.L. #3.5.3., p. 86).

By now, I believe I understood, at least in a musical sense, what my contribution to ‘Vision Music’ (although I had not yet thought of the term) was going to sound like. It would sound like ‘Vision’ -- exciting, action-
packed, inspiring listeners to think as well as feel. I was extremely pleased with ‘Compleanno,’ even though it was still music without words. Nevertheless, I knew that soon, I would have to solve the problem of the libretto-- with so much musical work to do, composing melodies and fully-orchestrating them, the idea of formulating a tight, poetic libretto seemed like a large and difficult challenge and, at times, a burden. Did I need a librettist, like the musical writers of Broadway fame or the great operatic composers? And, if so, who was that person?

On October 18, while taking up Wolfgang Sachs’ “Whose Environment?” (1992) and writing my weekly position paper on it. I felt somewhat vindicated with respect to my M.A. thesis, which I had previously thought was not very ‘useful.’ Sachs’ work made me take another look, though. “Systems language is not innocent; it tailors your perception. If you look at a habitat, be it a pond in the forest or planet earth, as a ‘system,’ you are implying that you can identify the fundamental components that make it up.”

So, then, I felt that my thesis, concerning Uncertainty Principle, had some real value after all, with respect to issues of Transformative Learning. Knowing the theoretical problems inherent in the act of observing anything at all was, after all, a valuable theoretical philosophical principle to unpack further. In respect of Sachs’ work, it may be ‘the whole ball of wax,’ I wrote-- knowing that the context in which one’s views are formulated becomes the basis by which one’s entire way of viewing is created is a fundamental problem of observation and research.

Thus, when those of us in the West do not constantly remember that anything we do, think, or say is “Westernized,” certain problems may
always arise. Any kinds of measurements or observations that Western theorists (even the most well meaning ones) will take, then, are almost certainly inaccurate and biased by definition. Any actions that we take subsequently are bound to be highly inappropriate since we are 'outsiders' who know very little about what may be required by the peoples of an area, regardless of the amount of study we have conducted about that area. Thus, the measurement problems involved in the theoretical difficulties of the uncertainty issue are certain to result in inaccurate colonialistic solutions, as I stated in my position paper.

This experience helped me to feel o.k. about my Master's work. even though this work was done in a completely different field than my new chosen field (Transformative Learning). Even studying indeterminacy in the field of music and philosophy allowed me to develop a reasonably fluent understanding of an issue that is essential to Global studies-- the realization that accurate observations about any issues or problems in the real world remain impossible for 'outsiders' due to cultural biases and false perceptions. But further, there can be no such thing as accurate observation so long as a power-hungry Northern eye is unable to understand that it is unable to see itself seeing, and so long as the Western fish is unable to appreciate its inability to appreciate that it is in a substance called 'water' (capitalism, consumerism-- take your pick).

It is little wonder, then, that arrogant Northern/Western conquerors have made such a mess of things globally, I felt. Our entire system of thought is based on such theoretically incorrect methodologies as the "Scientific Method," a system that is reliant on the objectivity of observation. If we had known from the start that our observations could
not be trusted, that our methods of measurement were specious at best, and that our conclusions were wrongfully based on these inaccurate data. Perhaps it is possible that we would not have been so quick to act upon our nonsense or so hasty to try to colonize the rest of the world with our 'truths.' Knowing that indeterminacy exists in all fields of data-collection enables us to be more cautious now, to question our conceptions of truth, to wonder if our conclusions are based on cultural biases, and to stop ourselves before acting too swiftly, particularly where other human beings' and natural creatures' lives are involved. Maybe there was a reason for taking all that philosophy after all.

On October 26, one of O'Sullivan's students, Paige, gave a seminar that was a great deal of fun, including a number of practical classroom exercises. It made me question whether it was true that Global Ed had to be fun or you lose your listeners. While it's something that may be essential in many ways, in order to sell the package, was it a feature that, in the end, causes the viewing teacher to go home a little too refreshed? My questioning was not, for a moment, in an effort to disparage Paige's or, for that matter, Selby and Pike's excellent approaches to teaching--all had done their jobs well. I merely wondered whether Global Ed ought to, as a matter of course, leave even a slightly sour taste in our mouths, in order to cause us to remember important issues. Or does this simply turn off too many folks? I had many questions. What happened to us after we attended a Global Ed lecture? What did each of us do? Did we go home feeling that we had done our part for the planet merely by contributing to intellectual reserves? Did we use our knowledge, rather, to contribute to
community programs concerning global/environmental issues? Did we write books about subjects that concerned us? How did each one of us become inspired to go further in our chosen fields of global endeavour? Maybe for some of us, having “fun” in Global Ed exercises was an essential thing that prevented us from becoming entirely discouraged by the content of the material.

Conversely, for others, it is possible that “fun” contributed to trivialization and subsequent “forgetting” or glossing-over of important issues. Perhaps there were certain personalities who required seriousness as a backdrop to effective action and educational efficacy. Ultimately, though, it is certain that we all went home and drifted back into so many of the same consumer activities as always, until we returned to O’Sullivan’s classes the following week.

Earlier, I had often wondered about the ‘seriousness’ versus ‘fun’ issue in reference to the three categories, formally speaking, of Transformative Learning-- survival, critique, and vision. While one could associate the “visionary” with positive, inspirational affects, conversely, the “survival” mode tended to be more often associated with painful and difficult learning procedures that are often experienced, by many students, as being negative. This is why, as I mentioned before, survival/critique music was ‘dissatisfying,’ because it did not offer ‘happy endings.’

Nevertheless, for myself, I had found that, in order to maintain an “edge” of efficacy, I encouraged myself to perpetuate ‘survival’ and ‘critique’ modes even while exploring ‘visionary’ perspectives. For me, this practice maintained humility and a critical edge and reminded me that my visionary perspectives must constantly be revised and polished. Finding
too much comfort in the visionary mode, at least for myself, tended to result in unrealistic visions of academic and new-age grandeur as opposed to practical, enabling solutions to problems. Far too often, we had heard visionary solutions that went far beyond the scope required by troubled areas-- those of us in the West/North were often too eager to provide inappropriate, big picture 'visions' to those who are not interested in hearing them. 'Fun' and 'vision,' I found, must be moderated. by transformative learners, in order that personal experience of the numinous would not turn into the types of euphoric enthusiasm that resulted in grandiose visions for those in 'far-away' places. For myself, maintaining a seriousness that remained in listening distance, just below the 'fun,' was an important part of developing a realistic and useful worldview that did not attempt to manically colonize those whom I had no business colonizing.

O'Sullivan's classes and teachings often caused me to think about applications of transformative learning issues in our everyday life. On November 2, for example, we moved into a bigger apartment in our Co-op. Why? Because we had so much "stuff" (George Carlin's term for consumer objects). It took us about 24 hours to move it all about 100 yards. When we looked at it in these critical terms, our endeavour made us feel embarrassed, because we knew that we were still consumers.

Let's say we had the sci-fi ability to live in other people's minds (or metaphorical shoes) for a time-- What if I were a woman in Baghdad who was a mother of four children, and I am told that Imperialist bombers will be striking my neighbourhood within the half-hour. How long would my move take? About as much time as would be required to gather the kids and run like hell. As Phil Collins says, it's another day for you and me in
paradise.

The idea that I was fortunate and prosperous enough to be able to move into a larger place, bringing with me over a hundred boxes, thirty pieces of furniture, ten musical instruments, and technological devices and appliances of all types lead me to the inescapable conclusion that I am among the richest people in the world-- seriously. While there are folks who many times the wealth and assets of people such as Lina and I, we cannot avoid the realization that we are among the extremely privileged inhabitants of the Earth. And, it was O'Sullivan who really taught me about this. Lina knew a great deal more about it than I, but feels the same way about having been inspired by our professor's courage, in that he lent his privilege to the teaching of controversial anti-status-quo.

We had to learn to accept that there were people, somewhere in the dynamic global system, whose welfare was adversely affected by our good fortune. It stands to reason, from what we have learned in Global Education, that as a direct result of our abundant prosperity, there are countless who are destitute.

It was incredible to observe that, alone, the amount of books that my wife and I own probably exceeds that contained in the small libraries of most towns throughout the world. With thousands of books (our passion), we have more reading materials than most human beings will ever see in their entire lives. Notably, we have a number of friends who have many more books than we do.

The book issue, for example, was always a paradox for me. As academics, we are left to defend the noble book to those who we believe would 'destroy literature'. But what about examining the issue of trees, the source of the paper that makes up most of the book? Maybe there is a better way-- it has been suggested that we must move to electronic
literary media (to save trees), but it has been shown repeatedly that the cleaning processes involved in the manufacturing of computers and small electronics components are tough on rivers and urban ozone counts.

Looking at our own prosperity, I wrote, in relation to the situations faced by most human beings may be a difficult and humbling exercise--it may cause us to rethink our roles in the consumer society. Yet, what is most problematic is announcing to one’s children that “moving to a larger place is an embarrassing and shaming experience, when seen in global terms,” and knowing that they have no idea what you mean (even though they are aware, to a considerable extent, of your politics and of the types of things about which you learn and talk with your wife). After you explain it to them and they reply, “Oh, yeah... that,” you will not feel much better either. Readers know what I’m talking about.

I had already written a half-dozen ‘position papers’ for O’Sullivan. These were our weekly ‘takes’ on the readings and community. ‘glocal’ ideas for establishing sustainable, economic responses to global problems. On November 9, I wrote about “Home Is...” (Van Andruss, Berry. Dodge. Pelletier, Starhawk, et. al.) “Our role is to be the instrument whereby the valley celebrates itself. The valley is both the object and the subject of the celebration. It is our high privilege to articulate this celebration in the stories we tell and in the songs we sing.” {Berry}.

In this autobiographical short essay, I told the story of meeting the late Stan Rogers, the composer of great maritime music, when I was buying my Schecter bass at Len Kozac’s Music in the late seventies. Even for a brief few moments, the man just beamed all over when I told him that my
brother and I loved his music. When he died tragically in a runway accident, we were deeply saddened. In my position paper for O'Sullivan, I described how Rogers' voice 'sounds like home,' since my parents are from "down east." For me, certain kinds of music are 'home.'

Our friend Dorothy Goldin Rosenberg facilitated one of the classes because O'Sullivan was away. She is a remarkable person--I have never met anyone as committed to local activism for global change. Dorothy puts her theory into action in the most unselfish manner I have ever seen--everyone agrees. In that class, Dorothy urged us to write smaller (to use less paper) and to try to use recycled, unbleached paper. I decided to begin to write smaller in my note-taking and to buy 100% post-consumer paper whenever I could.

**November 15, 1994:** So how does it feel to be 'a 'Master of Arts'? No different.... no different at all.

In some ways, and I believe in a way that I have felt sometimes lately, the actual acquisition of various certifications for knowledge seemed almost irrelevant to me, after the more important internalization of global transformation or transformative learning values systems or the largely self-taught systems of orchestration that I use today. Much of what anybody does, at advanced levels of writing, teaching, composing, or painting, is not found in any books and not written down as a body of knowledge. Thus, it is a merely a bonus to be rewarded for something that was so eye-opening, so transformative. I didn't even go to the convocation-- I went a couple of days later and picked up my degree. My
mum has decreed that I will be there to pick up a Ph.D., if awarded it. "...come hell or high water" (this is a direct quote).

On November 16, 1994, I submitted a position paper about Winona La Duke's "Indigenous Environmental Perspectives...." To coincide with the day's theme, fellow students José, Sandy, Norbert and his wife Jackie (a Cree student) presented on the topic of 'Indigenous Economics.' It was a very impressive and moving talk that included an opening ceremony during which we 'smudged' with sage. José introduced the presentation in his usual articulate and powerful manner and then Norbert and Jackie showed a video of a Cree elder from Attawapiskat. Sandy did a presentation of Everett Soop's political cartoons.

**November 19, 1994:** Lina and I (with all four of our parents) attended the Canadian Opera Company's presentation of Gaetano Donizetti's "Don Pasquale" [1843], conducted by Dwight Bennett. The principals, François Loup (Don Pasquale) Theodore Baerg (Malatesta), and Tracey Welborn, were all superb. Learned more about the value of humour in opera. I understand that, even in an educational work like 'Casanova,' humour will be a very important device.

On November 29, I led my classmates in a future visualization (accompanied by a tape of my music from "Dea", 5th movement) in which I encouraged them to envision their ideal world of the future, to picture the kinds of cooperative economic systems that will exist in their ideal world, and to determine how they will fit into this picture—essentially the same Pike & Selby type of activity that I had done with the George Brown Intervenors, with my music and my own meditations piped over top, fed through a microphone and a reverb unit.

Then I asked them to write down their ideas, to draw a picture.
both, and to share their thoughts, drawings, or ideas with the class. It was a wonderful sharing experience--nobody felt threatened by the activity and I think everyone had a terrific time.

O'Sullivan asked us to tell him, in our final papers, what we got out of his course. Well, among other things, all kinds of pithy quotes and charming expressions that made sense. "In institutions, you'll find what I often call 'popcorn stands.' That is to say, you don't talk 'economy' in front of the economist. He has the corner on this....The problem with being 'experts' in any field is that you have to give up the right to talk about the other guy's popcorn stand." Or "Ideas must have 'feet'... They must be able to walk on their own steam."

I have no desire to be an expert in anything. Even if it were possible to actually be an 'expert' in something (and I'm not really sure that it is possible), it seems to me to be, as Ed described, such an encumbrance--it resulted in the sloth of the proverbial hare, who took numerous breaks from the race because he was so sure that he would win against the opposing tortoise. When we believe that we have 'expertise' in a given field, that is precisely when people will stop listening to what we have to say about any other issues (i.e. we become "typecast"). It may even affect how people listen to any of our views. Without question, though, expertise causes us to "rest on our laurels", to become lazy and overly confident, and to stop trying to learn, to progress, and to achieve.

When I was a teenager, I had a guitar teacher who actually believed that he had learned all that there was to know about the guitar. Conversely, I heard André Segovia interviewed when he was about eighty
years of age, saying that he would always be a student of the guitar. and that he still had much to learn. Segovia was a far better player than my teacher was. Echoing that, his humility played a great part in his real expertise.

So, isn’t this still what we’re talking about here today, years later? What did I get from these courses?— that is, after all, a big part of this thesis. All right, then... in spite of O’Sullivan’s obvious comfort in a variety of disciplines, what has often impressed my wife and I about ‘Global Ed’ is the genuine humility which allows him to say, “I am a mere student in this room... I am no ‘better’ than the rest.” Although to most, O’Sullivan is an expert in many fields, he has the wisdom to know why it is dangerous to think of himself as such. He understands that not only does such an attitude inhibit real progress, it also restricts lateral or interdisciplinary mobility (i.e. “freedom”).

It is the very feature of O’Sullivan that allowed him to be a “student”. to observe, and to participate democratically, that sparked a completely new set of dynamics in Fall 1994’s Global Ecological Issues Class. This class was an ‘idea that grew feet’ and began to walk for many miles--we, the students, were given the freedom and entrusted with the possibility of creating learning structures and ways of communicating that would be diverse and various, dependent on the intuitions and inclinations of the week’s facilitators. We accepted this trust eagerly and, instead of trying to take advantage of what could have been an ‘easy way out.’ every member of our group worked very hard and contributed all of their energies to formulating a challenging and interesting session for their colleagues. Meanwhile, O’Sullivan acted primarily as a student would.
offering relevant views and comments, participating in group work and activities, and only occasionally offering insightful overviews.

This class achieved something that I have never fully experienced before, although I have come close in some of Beck’s and in O’Sullivan’s other classes-- the kind of ‘democratic classroom’ that I have only read about, but never thought could be even close to possible.

The global teacher is rights-respectful and seeks to shift the locus and focus of power and decision-making in the classroom. She is egalitarian. As students acquire confidence, self-esteem and individual and collective self-discipline, she gradually devolves power and control to the group (which includes herself as facilitator-learner). Her goal is the autonomy and empowerment of the individual within an affirmed, democratic and participatory environment (Pike & Selby, Global Teacher, Global Learner, 274).

As a result of O’Sullivan’s risk, the students in this course collectively evolved into a highly interactive, intuitive, and adventurous co-operative group. We developed enough collective humility to understand that none of us considered ourselves to be an ‘expert’-- we were all ‘students’ and would continue to be so. We understood that, no matter how hard we tried, there was knowledge to which we could never have access. as a consequence of who we are and how we view the world.

But, though our privilege prevented us from gaining access to certain ways of thinking and seeing, we agreed that we must continue to try. in our own individual ways, to create a better world. We understood that. by mere virtue of our Northern wealth and economic status. our worldviews could not hope to be wholly inclusive and completely multiculturally respectful; yet, we, as a group, agreed that we must continue to act in the interests of what we believed to be just, fair. and ecologically-sound transformative learning principles. We agreed further
that we must continue to “act locally” (while “thinking globally”).
participating in co-op projects, ecological drives, and activist efforts.
Perhaps most importantly, we understood now, as is the case in anti-
racist education, that by being complacent, we were full-fledged
participants in the problem. All of us agreed that we would spend more
time in the future writing letters, phoning ministries and politicians, and
generally stirring up trouble.

We learned so much-- at this stage in this, my fourth course with
O’Sullivan, I guess you could say I had about as much right to record the
whole experience, and everybody’s viewpoint, as anybody. Of course. I
had done that sort of historian work all along-- my pages and pages of
journals, with the valuable comments of my colleagues can attest to that.
It is really fascinating and humanistic when you start writing about
community and friends, or colleagues and how they feel about different
things. Why? Because you may learn that you’re not much
different from everybody else. Many of your colleagues, too, have learned
much about global transformation or transformative learning ideas and
many are also experiencing personal transformation processes. inspired by
courses they have taken, professors they have admired, and books they
have read. And they, too, are making significant changes in their
communities, workplaces, arts, and meeting places.

Our group achieved something that I suspect had rarely been done
before, at least in quite that way. We experienced a true democracy. in the
Beck sense, a class in which all members were ‘comfortable.’ I participated
in an egalitarian, just, and beautiful experience that moved on its own... it
was an “idea that had feet ”.
"I want you to establish an atmosphere of trust in this seminar, to support and help each other. It makes an incredible difference when you are concerned with the quality of life" (O'Sullivan, first seminar).

Whatever it is that you wish to call it... global transformation or holistic education... transformative learning is about learning that changes your whole way of being and affects your whole life and worldview.

5.4 The Collaborator, and Other Women's Voices

On December 10, 1994, we had a great party for friends and globers. It was a wonderful success, sharing food, drink, and laughter with friends and colleagues. It was the best reward after a term of hard work.

Lina and I attended Tafelmusik Baroque Orchestra's performance of Handel's Messiah at North York's Recital Hall on December 14. It was superb, from beginning to end. The composer in me takes every opportunity to study or get ideas while attending symphonic or operatic concerts. By now, I had completely acknowledged that 'Casanova' was to be a Broadway musical, in order to influence a great many people's thoughts on issues of fidelity, loyalty, trust, friendship, respect for women, and so on. Yet, while I was writing 'Casanova,' each time I would hear music of the Classical or Baroque eras, I was inspired to attempt to find a method of smashing these older styles together with the Modern context. There must be a way, I felt, to convey the ambiance of the music of Casanova's age while maintaining the interest of the modern Broadway audience--a real, Broadway opera. It was extremely rewarding then. When later, John Broughton of Columbia University called our music "...a cross between Verdi and Lionel Bart."
December 29, 1994: I am not sure why this did not occur to me before now -- Lina would be an ideal collaborator in the writing of the Casanova libretto. She is a skilled poet, she is brilliant and sensitive, she is a lover of opera, and as an Italian, she has a keen sense of the culture and of the ambience of Italian art and drama. I have asked her to co-write with me and she has responded with usual modesty that she does not think that she is capable, although she would be glad (and excited) to do it, if I thought she was able. I have insisted that she is perfect for this and that it will be a project of tremendous fun. Besides, it will give us an excuse to spend more time together. Our paper, 'Infinity,' on which we collaborated for Ed’s cosmology class, proved that we work together splendidly. It will be great.

It was while re-reading some of Lina’s beautiful poems to me, that this gift of logic appeared. My creative problem was solved. My life partner would make the ideal creative partner. Although, she could not work solidly on this for another year and a half, she helped me. From that Christmas time onward, with all decisions concerning the minute refinements to the story and critical plot details, and formulation of new ‘hooks’ and titles for songs that we required in order to accomplish certain plot transitions.

With the help of computer technology, I began to lay out maps of the entire work, as it existed so far. This is Act One, Scene Three, for example:

MY FRIEND, CASANOVA 1.3.1 & 2
BRAVO, SPECCHIO 1.3.3
LIFE IS A LADY 1.3.4
YOUR SERVANT 1.3.5
THESE ARE THE CHARGES 1.3.6

Throughout the process, as entire scenes were being built, we would fit each scene back into the larger context, making a map of this, too.
With these larger topographical views combined with the day-to-day microview involved in the orchestration of each number, I was able to maintain a balance that helped me to deal with the difficult decisions regarding 'what kinds of songs were required next?'

This involved working closely alongside the story idea and literally plugging a song into the story as the song is written. Of course, at first, I was writing only larger theme tunes (rather than plot-exposition tunes) because I was trying to develop a feel for the characters and their emotions before I decided to make them ‘do’ anything—also, I didn’t want to explore deeply the larger ‘introspection’ songs until Lina had some free time to help in writing the poetry. As I was able to capture a particular mood, or even renovate or reorchestrate tunes I had already written. I would design a rough working hook for a particular moment in the plot where a love song was required— for a time, for example, I had working titles like ‘Let Me Be The One’ for the love duet later called ‘Give Your Love To Me’ (C.L. # 1.2.2., p. 13). At the time, these provided rough rhythmical guides for me, so that I could go on writing the music.

While my music teaching and part-time music production was o.k.. Lina’s work is really difficult and often involves long hours marking and evaluating. It was frustrating, sometimes, to write only the musical idea
and the title (and maybe even a line or two) before the main poetry. just laying it down in a particular segment and hoping that it does capture the required emotion that will later be written in. I knew that I couldn’t wait until she had even a week or two off to write poetry, an activity that I knew she enjoyed and that came easily to her.

We did, however, formulate together a final draft of the plot of the drama, the short version of which follows (the long synopsis is found in the libretto, in the appendices). Most of our story is true, except, of course, for Specchio.

ACT I After a brief love encounter at an inn, Casanova falls in love with a married woman named Anna. Meanwhile, a lawman named Manuzzi is stalking Casanova, intending to charge him with a wide variety of crimes. Anna and Casanova meet again in Rome but decide that their love was not meant to be -- she wants to settle down while he longs for intrigue and adventure. Anna decides to return to her husband.

Eleven years later, in a Venetian bar, a young balladeer named Specchio brags to his friends that he is Casanova’s assistant. Casanova overhears the young man and tells him to stop living his life through others. Specchio pleads with Casanova to allow him to actually be his servant and Casanova agrees. Manuzzi emerges from the crowd, arresting Casanova and condemning him to prison.

A year later, Casanova’s plans to escape from prison are ruined when he is moved to a better cell by a well-meaning jailor. In prison, he longs for Anna and regrets deeply that he did not marry her and settle down. Eight months later, in a thrilling heroic exodus, he escapes with assistance from a monk.

ACT II Accompanied by his assistant Specchio, Casanova meets an old friend, the Duke de Matalone, at the opera. The Duke introduces Casanova to his beautiful escort, Lea. After a party at the Duke’s palace, Casanova and Lea, who share a common interest in adventure, fall in love with each other.

Casanova discovers that Lea is the Duke’s ward, not his lover. Casanova asks the Duke’s permission to marry her but the Duke tells him that they must obtain the consent of Lea’s mother, who lives nearby. In soliloquy, Specchio reveals that he also loves Lea and wants to marry her but he does not dare to show his feelings, ashamed of his common status. Specchio overhears the Duke and Casanova planning the ‘transaction’ by which Lea will be ‘bought and sold’ and he becomes disgusted with his master. He is determined to persuade Casanova to release her. His intervention is not necessary though -- Lea’s mother arrives. To Casanova’s horror, it is Anna, who informs him that Lea is his daughter, conceived as a result of Anna and Casanova’s brief tryst seventeen years before.
ACT III

Years later, Casanova proposes again to Anna, stating that he wants to settle down and be faithful. Anna accepts but learns only moments later that he is planning another sexual adventure and concludes that his proposal must be insincere. Although she loves him, they say farewell for the last time.

Thirteen years later, as Casanova and other famous adventurers fly above in a hot-air balloon, Specchio decides to leave Casanova's service. Disillusioned with his master's ways.

In Prague, Casanova collaborates with Mozart and da Ponte in writing Don Giovanni's 'Descent Into Hell' scene. Casanova, horrified, fears that the same fate awaits him.

Specchio, now a successful composer, visits Casanova on his deathbed. Casanova asks Specchio to take some unsent letters to Anna. As Casanova dies, he believes that he meets Mephistopheles and, like Don Giovanni, he experiences his own descent into the Inferno.

Specchio visits Anna's house and sees Lea again. Lea tells Specchio how much she enjoys his music. Specchio tells her that he is writing an opera about Casanova. Lea asks Specchio to tell her more about her father, whom she hardly knew. Specchio tells Lea that his friend Casanova was once an essential part of his psyche. As Anna listens with delight from the balcony above, Specchio goes on to confess his deep love for Lea. He proposes to her and she accepts. Lea and Specchio embrace and kiss.

Although Casanova, a gentleman, went to great lengths, to disguise, in his memoirs, the real names of everyone who may have been embarrassed by his narrative, all the names that we used for characters in 'Casanova' are real names that J. Rives Childs (1988) uncovered after much detective work.

Although, we were not sure exactly what we meant at that time, we decided that 'Casanova' must offer a meaningful reflection of our new global transformation philosophies. We just weren't sure if it was possible to do this in a way that dealt with more advanced political and global issues in survival and critique modes. Perhaps, in this, our first venture into writing work that reflected global transformation ideas, there was a way to write about more fundamental visionary concepts, like trust, higher love, subjectivity, personal transformation, and so on. Was it possible to have feminist underpinnings in a deconstruction of the character of
Giacomo Casanova, and how could this be done? How could we make the work be a ‘feminist musical’? We had many discussions around this, focusing often on the strength of the female character we had chosen--Anna Maria Vallati.

At the same time, at Lina’s urging, I began a full new course load, the beginning of my doctoral program. I say, ‘at Lina’s urging,’ because I was concerned about the additional stress it might cause her; she assured me that she wanted me to continue, feeling also that it could help to give my music more credibility in some lofty circles.

That year, I met many great rainbow warriors, each coming with a strong recommendation from O’Sullivan, who was now my thesis advisor (I had asked him a year or so before that). In January, I began taking Angela Miles’ course in Community Education and Development. I wrote that this course would provide me with some of the skills I required to get involved more seriously in our struggle against the local polluters. I also began taking George Dei’s course in ‘Anti-Racist Education.’ I knew that this was a part of my Transformative Learning knowledge that was largely missing so far. I realized that in order to examine fully my privilege in relation to the massive deprivation of billions, the world over, I had to examine my privilege as a white man studying in predominantly Eurocentric, systemically racist institutions like O.I.S.E. George’s course was to be incredibly enlightening--at the same time that he would tear down our fortresses of power, he also made us feel o.k., as white participants, about being a part of anti-racist programmes. I learned a great deal from George about issues of cultural appropriation in the arts, and about how to avoid exploitation of the music of other cultures in one’s
own music. I have written much about this in other works, including extensively, in the first drafts for this thesis.

I was also taking Margrit Eichler’s course in “Eco-Sociology,” which was really a course in ‘Eco-feminism,’ reproductive technologies, and other feminist issues. I was pleased because at that time I felt that it was another part of my transformative learning knowledge that was a bit weak, at a literature and at a resources level. There were only two men in the class, including myself. Later, as they say, “...and then there was one.” I was used to this, though. On the whole, men do not tend to be attracted to global transformation courses. We have to work on this.

Feminist writers began to figure prominently in my required readings each week. Although my partner was already familiar with many of the authors on the new booklist, for me, actually doing them in a required context necessitated that I read them in a more rigorous manner. Often, in transformative learning you will read some article (like Postel or Mische) that just sticks with you forever-- you remember the good writing and you remember the moving subject matter. I read Barbara Johnston’s powerful ‘Who Pays The Price’, for Eichler’s class. After reading this, all of us felt as if almost anything we did in this society (e.g. used a computer, drank a coffee) would result in the death of a labourer in another land. How senseless is this exploitation if we do not stop to consider who pays the price? I also began to read Mies and Shiva’s Ecofeminism (1993). a brilliantly constructed book of essays about various ways in which patriarchy pillages the planet, and how ecofeminism responds to such plunder.
For January 16, Miles asked us to present a one page piece talking about our present worldview. I wrote a piece entitled, “Ecofeminism. for the Love of Gaia.” In this short piece, I summarized the savagery that men had inflicted upon the planet and suggested, as does Elizabeth Dodson Gray, that if there were gender equity in all things political, it is likely that humanity would take better care of the planet, not because women are essentially better ‘earth-nurturers’, but because there would be ‘balance’.

On January 18, in Margrit’s class, I presented the short NFB film. “Adam’s World,” about the ecofeminist philosophy of Elizabeth Dodson Gray, and then offered a commentary on the film. It was a film that Ed had shown to us before. No one in the Ecofeminist class had heard of Dodson Gray and they were thus pleasantly surprised by the directness of her message. I did critique Dodson Gray’s use of essentialist terminology to describe women’s ability to ‘nurture,’ but generally commended the ecofeminist for her astute observations about language. She feels that, in a society where objectification, assault, and rape of women is so common, it is easy for men to assault the Earth after they have applied female terminology to its descriptors-- Mother Earth, virgin land, mother country. motherland, etc. “It’s impossible,” she says with an outraged. nervous laugh, “to separate what happens to the environment, imaged as feminine. from what happens to women in such a culture.”

5.5 The Maestro, The Activist, and the Graduate

“Greatness, perfection, genius... these are not words an arts columnist should use too often for fear of debasing the coinage.... Then there is the

On January 22, Lina and I, along with several friends, attended the C.O.C.’s presentation of Bartok’s “Bluebeard’s Castle” and Schönberg’s “Erwartung.” Not since Lepage and Bradshaw’s last presentation of this pairing have I seen a Toronto audience leap to their feet in praise. Maestro Bradshaw continued to be an inspiration to our work.

In Angela’s class, I learned more about Popular Education and the importance of encouraging local voice. It was all too easy for an educator (doing research) to walk into an area where there are issues and tell the local people what is wrong there. The difficult, but infinitely more rewarding and successful strategy is to listen to indigenous experts and wait for them to tell you what is wrong.

I learned much from the writings of Saul Alinsky, Donald Keating, and other community organizers. It was fascinating to learn about the huge extent to which community organization already occurred in South Riverdale some twenty years before. Keating’s movement went a long way towards making changes to the corrupt industrialized area. And yet, the entire movement collapsed under its own weight and its own politics, as Keating points out. Today, the same murderous monsters, such as lead poisoner Canada Metal, still exist and maintain powerful ties in government. Is there hope for community organization in South Riverdale today? Perhaps, I wrote, but only if the hard-nosed tactics of Alinsky are brought into action (January 30, 1995).

On February 15, I handed in an essay proposal to Margrit. It would
deal with the high levels of pollution in the Bayfront Industrial Area, who the culprits are, what residents feel about the problem, how little the government is doing about the issue, and possible solutions. This was an opportunity to work locally on an issue about which I was (and still am) very passionate. It called it "The South Riverdale Clean Air Plan."

On February 17, I played guitar and sang with Jackie Hookimaw Witt and Norbert Witt (under the name "Red Cloud") at the Twelfth Annual Elders’ and Traditional Peoples’ Gathering in Peterborough. We played ten songs and were one of three acts that warmed up for CBC/Country & Western star Tom Jackson. It was a great experience that I will never forget. We were very warmly received and apparently were even shown on the local late news. The warm crowd of about three thousand aboriginal listeners seemed to genuinely enjoy Norbert and Jackie’s original music. Norbert would sing a few lines and then Jackie, in the manner of a performance poet, translated the choruses into Cree. All in all, it was a very successful (and highly educational) gig. We even met Tom Jackson and spoke with him briefly—real nice guy.

February 20, 1995: George speaks about the 'unity of oppression.' Anti-racist education is a position that opposes any kind of oppression—for George, anti-racist education is also anti-sexist. Also today, Manuela, Cathy, and I suggested readings by Doug George, Pam Colorado, Jose Zarate, and Joe Couture, in preparation for our presentation next week on 'Indigenous Education.' As Angela cannot attend, she has asked Jose Zarate to moderate our class -- this is perfect, since I will be discussing Jose’s work.

On February 27, in collaboration with colleagues Manuela and Cathy, I presented a seminar on Indigenous Education in Angela’s class. Angela was away but we videotaped the entire class for her benefit. When we
found out that Jose Zarate could not come, I asked my Red Cloud friends Norbert (an indigenous studies specialist) and his wife, Jackie (an Attawapiskat Cree native and also an indigenous studies specialist) to come as guest speakers. Our friend, Sandy Greer (a journalist whose forte is in native issues) was also present. All in all, the seminar was a tremendous success.

On March 2, Slava visited us with a gift—a computer programme that, with some learning and effort, could print one’s score for full orchestra, as many staves as the composer chooses. We were very grateful for such a generous gift. Ultimately, this tool enabled me to produce a hard-copy of the entire three hours of ‘Casanova.’

Like Lina, Slava also encouraged me to do my doctoral thesis on the process of writing an opera. Is it possible to do such a thing in Curriculum? Could it be a beneficial process for music educators and students to understand? What contribution could the description of such a creative process make to the field? Was Slava right? I told him that I probably would not be allowed to do such work...

On March 8, I saw Rosalie Bertell speak again. Her lecture took the form of an autobiographical story, in which she described her journey as a scientist and anti-nuclear activist. She is a compelling, fascinating speaker whose wisdom seems to fill the entire room—and yet, she is a very approachable person, open to questions and comments. She is a great educator, from whose approach any teacher could learn style, grace, and dignity. I was inspired by her autobiographical presentation technique and wondered if there was any way that someone could write a paper or
thesis in the same, human way.

**April 8, 1995**: Read Wayne Gooding's wonderful article (Opera Canada, Spring 1995, Vol. XXXVI) about the Canadian Opera Company and our new friend, Maestro Bradshaw. "Opera is not an entertainment for tired businessmen," says Bradshaw. "What I want is an audience that appreciates opera for what it is and what it can do. What I want is to fill the house with an audience that isn't afraid to cry."

For a while, Lina and I became extremely involved in activism against pollution in our neighbourhood and in South Riverdale. At the invitation of Nita Chaudhuri, a dynamic local activist, we attended meetings of the South Riverdale Environment Liaison Committee, at the Ralph Thornton Centre. We attacked the Lever Brothers representative repeatedly, citing statistics from the OMOEE TAGA surveys that showed that whenever OMOEE did its readings, Lever cut back its processes (to avoid having its emissions be measured when the plant was operating to full capacity). We were unwelcome at the meetings-- they were really just a facade, operated by the big businesses of the Bayfront Industrial Park, in order to fool local residents into believing that something was being done about the near-lethal air that they are breathing. Clearly, the Ontario Ministry of the Environment, who repeatedly defended polluters at these meetings, was in the pockets of the polluters-- the corruption was so apparent, it would have been laughable if were not so sad (April 19, 1995).

We attended many shows, throughout this time, as part of our ongoing research, including Tchaikovsky's 'Eugene Onegin (May 1); Jukka-Pekka Saraste and the TSO's performance of Sibelius' "Finlandia" [1899] (op. 26), Beethoven's Leonore Overture no. 3 [1806], and Beethoven's
“Choral” Symphony [1824] (no. 9 in D minor, op. 125) (May 26).

On June 1, Lina and I attended Peter Townshend’s “Tommy” [1969] at the Elgin Theatre. I felt that while the singing was adequate, it did not do justice to the work. I understood, while watching ‘Tommy,’ that with the complex and demanding ‘operatic’ parts I had been writing for ‘Casanova,’ I was taking an enormous risk. “What if a Broadway-type producer did not hire skilled, highly trained singers? Should I modify/simplify the difficult vocal parts?,” I asked myself in my journal.

June 6, 1995: My beloved Lina graduated today, earning her M.Ed. in Applied Psychology from the Institute. I was so proud...

I have this great little picture of Lina, with her graduation gown on holding a rose. I have it right in front of me when I am working on songs or on my thesis.

On June 8, I recorded that Mike Harris and his ‘Common Sense Revolution’ had gained power in Ontario. I wrote “I fear that much of his election promises resemble the kind of fascism that seems to be rampant in Europe and in the United States congress. The future looks bleak for funding of anything humanitarian-- education, welfare, health, etc.”
5.6 The Meditator

After seeing the Canadian Opera Company's three "Altamira No-Load Opera" free concerts, featuring superstar Richard Margison, I wrote. "Learned the value of crowd-pleasing 'hit' songs, even in an operatic context. Studied lush Puccini arrangements. Developed new respect for Richard Wagner and his collages of leitmotifs" (July 20, 1995).

**Aug 21, 1995:** In a week, Lina and I have completed the lyrics to 'Life is a Lady' and 'Cover Your Ass,' two of the more bawdy ensemble pieces from 'Casanova.' The results are hysterical and wildly entertaining. Writing the music for this work has been moving along steadily but writing a witty yet dramatically concise 'book' is enormously difficult in comparison (although we are both eager writers and poets, this is the first time either of us has endeavoured to create such an extended dramatic work). We are such busy people that it is difficult to find time to work on the play -- nevertheless, we have set a deadline, that it will be finished by this time next year.

In September of 1995, a major influence became prominent in my personal transformation and in my music. I began to take courses with Jack Miller, who believes that meditation, self-analysis, and study of one's personal mythology shifts can help practitioners to be more effective, more present, and more focussed, among other benefits. Not surprisingly, from my autoethnographic observations, I believe that he is correct. Although I had been meditating for about three years (since the summer of 1992), it had never occurred to me to monitor the process or keep journals about it. Similarly to O'Sullivan's class journals, Miller encouraged us to keep meditation journals, which I found to be very helpful psychotherapeutic tools. And, with respect to writing 'Casanova,' I believe that the effect that meditation journal-writing had on the process was to
allow me a greater controlled access to my unconscious, less restricted by stress and anxiety and more aware of the process.

In 1995, I had been meditating for about three years (initially, for medical reasons, to reduce stress). Yet, in a sense, it became the way in which I pray. As a student of global transformation studies. I have wished, hoped, and prayed for global peace since coming to OISE. My meditation does the following for me: it allows me to lend my psychical voice to a collective positivity that denounces and resists imperialism, racism, conquest, and exploitation of less privileged humans; it brings me an inner peace and health; it allows me the humility and self-esteem to share my inner good feelings with my loved ones and with most people I meet.

For some years now, I have had ulcerative colitis-- yet I have found, more recently, that unless I am under extreme stress (exams, thesis-writing), I am able to prevent the illness completely through relaxing meditation and autogenic therapy (Luthe, 1969). On occasions when I am using meditation to slow down my body and thoughts, I will actually think about 'stressless' situations and environments, a method that I learned in psychotherapy (which centred around the treatment of my illness).

I usually allow my meditations to happen spontaneously and accept whatever images appear to accompany my mantra (often a word like 'peace'). Naturally, these spontaneous image-flow meditations are fun and rewarding. I am often surprised by the peaceful things that I see. Although sometimes disturbing and non-peaceful images 'flow' from this procedure, usually it brings joyous and tranquil scenes and places to mind.

Often, I meditate on simple and calming nature images-- a bog with
water plants, frogs, water snakes, fish, mosquitoes, and other tiny creatures. Even the sounds of croaking, bubbling, peeping, and buzzing seem to work their way into the audio of my unconscious, in between the repetitions of my mantra (September 29, 1995).

**September 30, 1995:** I look forward to expanding the scope and influence of my meditation to have a greater impact on my practice as a producer and music educator. I know that meditation has made me a more tranquil and more focused person—now, I hope to use ‘contemplative practitioner’ methodologies to improve my work methods, my patience, and my ability to extend yet more ‘loving kindness’ to others with whom I am working or educating.

When I feel slower, my mantra ‘sounds’ slower, as if being said (in a reverberation chamber) by a rather large, slow-motion entity. This is a very transcendent experience, when the mantra sounds as if it is being uttered by something other than my own “mind’s voice.” Even the meter of the mantra seems to take on its own timing and its own ‘shape’ at times such as this.

I felt that I was actually on a cloud, one day, sitting so as to be able to look down and see vast expanses of land and oceans below. So high in the heavens that there was no pollution and the air was fresh and clean. The rich blue of the sky was almost a turquoise colour at times and a rich pastel mauve at other times. I concentrated on these colours and on the eerie, rare feeling of weightlessness. At times, I could swear that the air that I was breathing became fresher (October 4, 1995).

Preparing for my class presentation on future visualization. I conducted an ‘astronaut’ visualization. In the astronaut visualization, the weary celestial mariner returns from the moon and heads for home, pausing towards the end of his journey to examine the beauty of his
remarkable planet... the fluffy atmosphere, the seemingly endless expanses of ocean, the rich greens, blues, browns, oranges, and ochres of the tableaux that form the glory of our perfect home planet... our ‘Gaia’ (October 5, 1995).

On October 6, we went to the opera company’s ‘Ariadne auf Naxos’ and met with Maestro Bradshaw, afterwards. He autographed our copy of the Company’s brilliant new “Rarities by Rossini and Verdi” compact disc (featuring Richard Margison)-- “For my warm and loyal friends, with gratitude, Richard Bradshaw.” I wrote in my journal, “Strauss: tremendous inspiration for the opera on which I am working.... huge, fat harmonies”

Some nights, to relieve stress, I think of seas and oceans and their blueness-- of how turquoise blue the sea is in the West Indies and the Eastern Caribbean. Such sea visualizations have a tremendously calming effect on my thoughts. For me, even a turbulent raging sea is not inconsistent with ‘peace’. (October 7, 1995). Other times, I meditate merely on leaves and their different colours. I miss leaves when they disappear for the winter. I often take them for granted, even though they meant so much to me when I was a kid. The movements of leaves as they drop off their branches and float gracefully to the earth are such calming natural occurrences-- such peaceful motions. When I begin to contemplate the colour changes of leaves in autumn and their sure descent to the Earth, that idea is where my meditation wants to remain-- the ‘peace’ of retiring leaves (October 9, 1995).

Sometimes, I believe that I actually achieve a weightless feeling... it’s rare. How enjoyable it is to feel detached from one’s own body, as if you had no measurable mass. For someone like me, whose illness-centred
therapy led to meditation as a way of suspending and discharging bodily tension, this kind of weightlessness is the ultimate and most desired sensation in contemplative work.

October 11, 1995: I was an astronaut, but this time, returning from a much greater distance away—this time, closer to Jupiter. I drifted through the great asteroid belt and past Mars. As I drew close to the moon, I could see our beautiful blue planet a quarter million miles in the distance. The rest was as before—delight in the experience of watching the Earth grow huge until it filled the entire panorama.

I prepared a short orchestral composition for Lina's birthday. She knew that every work I did was fuel for our opera, but she also knows that every piece of music I hear in my head and write down is dedicated to her. This piece ultimately was used as Leonilda's plea to Vittorio Specchio to tell her more about her father, Giacomo Casanova. At the time, I thought it would probably be called "Who was my Father?," but ended up being a more complex conversational piece or dialogue segment, called 'The Composer' (C.L. # 3.5.1., p. 83). Lina was thrilled by the piece.

On the 12th, I did my presentation on future visualization in Jack's class. It was a day of much meditation—preparation for my future visualization presentation, conducting the visualization, Jack's water cycle visualization, and finally, my personal meditation.

And, gradually, it all becomes clear to you—meditation helps you to work on personal transformation by helping you to be self-analytic and helping you to be a less anxious person. It also sharpens your sensitivity and helps you to appreciate fine moments with other human beings and with your loved ones. Because it makes us, generally, better people, thus, we emerge from personal transformation processes (which are life-long, incidentally) as more effective and more stabilized change agents for
global transformation. I knew that I was becoming a more contented person, that even my consumerist desires were diminishing considerably and that I 'wanted' for less.

I understood, perhaps all at once, how meditation and personal transformation processes were essential sister disciplines to global and community transformations and that both functioned together equally as a 'ying-yang' kind of cluster. I knew, from then on, that a focus on issues and activities in holistic education was an important companion to a global transformation focus, and may even have been, on some levels, a prerequisite to community service-provision. At the very least, the two sides of transformative learning had to be practiced and learned in a rigorous, simultaneous manner to ensure that global transformation agents were paying attention to issues of personal integrity and whole-person development.

**October 17, 1995:** There are fewer blue skies than before... in my neighbourhood, industrial pollution often obscures the rich blues above our heads. No matter how positive our actions become now, there will be some very dark days ahead... Tonight, I concentrated on the skies I remember from before... rich pastel blues, aquamarines, sapphires, turquoises, and dark indigos. In pre-industrial parts of the West Indies, sometimes the absolutely cloudless sky is a pinkish mauve colour. These were the images in my meditations tonight-- simply the colours of skies.

**October 18, 1995:** As I have said, the ocean holds a special magic for me -- partly because my family are Maritimers and partly because of my travels in the Caribbean. The sound, the colour, the feel, and even the smell of the ocean is tremendously calming for me, even when the waves are at their most turbulent. Perhaps it is, indeed, the 'oceanic' womb-like feeling described by Jung that has such a great appeal for people... this must certainly be part of the feeling of comfort offered by the sea. Tonight, I concentrated on the way it feels to float on a particularly calm sea -- the tremendous buoyancy one experiences in the high saline mixture, the feeling of the
water against my skin, the way in which salt water makes the sun feel warmer on one's face, the smell of the salt....

By October 19, on Jack’s advice, generally, I began to scale down my meditations. The power of a simple breathing or mantra-based exercise also proved to be very profound and rewarding— as Jack pointed out. Such experiences are also more ego-depriving since they do not seek to ‘entertain’ the self.

Some days, I would think only of the ‘peace’ mantra and engage in a great deal of conceptual experimentation... the space between each word as an eternity and then as an incredibly short period... the silences between each utterance as comforting... the sound of the word as a calming, tranquil medal of sound... the way in which the mantra (‘peace’) sounded, as if uttered by a massive, ponderous, bass-baritone and then by a graceful, airy, petite soprano... even the meaning of the word as a gentle and harmonious model and then as a rigid and structured ideal of perfection. Eventually, I returned to focussing on the true gentility and virtue of my mantra, which seemed even more serene and consoling than before, considering the mental contrasts I had performed (October 20, 1995).

October 22, 1995: We attended the C.O.C.’s matinée of ‘Jenufa’ today and, again, we greeted the maestro after the show. Richard Bradshaw is a very warm and kind man— in spite of the fact that he has received standing ovations and kudos of all kinds all over the world, he is an extremely human... generous person.

Each time I went to see an operatic show, I became inspired in one way or the other. Even in meditation, that night, I was unable to resist the remarkable music of Leos Janacek. I was gradually becoming aware that holistic education and meditation techniques were truly effective bridges
to creative thought— (1) they relax me, the composer, eliminating stressors and other blocks to creativity; (2) they should be thought of, more and more, as useful resources in a cluster of personal transformation and even anti-violence practices and tools that can also be shared with students: (3) they are representative of a general dramatic and literary set of themes that is worthy of exploration in this operatic/musical context, the idea of the protagonist’s spiritual and emotional enlightenment as ‘visionquest’: (4) that these and similar techniques for personal transformation and self-guidance should probably be considered, at least, corequisites in effective transformative learning. I began to think, after this point, that Casanova would have to be more about spiritual and emotional development than it would be about so called applied transformative fields, such as anti-racism or peace education.

So, maybe I had set my sights too high at first— doing a global transformation opera about anything could be preachy. Would people actually come to some kind of self-serious jive with singing trees and cute actresses dressed as seals?; or worse, white actresses dressed in clothes of other cultures (you know... for the ‘Oppression’ scene). Why had my unconscious told me to write about Casanova, if not to re-examine some of the issues pertaining to the systemic patriarchy that had caused me to be a typical ‘man’? After all, aren’t most books and shows based on an author’s impulse to explore some aspect of herself? I believe that a creative voice inside me, back in December of 1992, was telling me to approach more rudimentary gender issues through accessible exploration of ideas like trust, loyalty, integrity, and so on. Casanova himself is a symbol of
deception and sexual conquest, everything that is admired and yet also deplored about the male animal.

October 26, 1995: It is icy cold, and steadfast wind tears me from my home. In sadness, I drift and descend, through tainted, smoky air, downward towards the water’s cool surface... I am floating and soaring. Soon, my dry, ribbed belly is wet. You called me ‘leaf’, as I drifted, a little boat, on an ancient, almost stagnant green river. Solemn, murky water is tired-- I can feel its fatigue--tired of struggling hard to rejuvenate itself. Weary river sings a sad song beneath my hull, a song of pain and hardship. I am its sister leaf, but I can do nothing to help my brother... I can only drift onward to the lake and eventually to the home of the great ocean spirit.

Occasionally, a ‘critique’-based voice enters the meditation journals.

October 27, 1995: the fresh salt air, the smooth white sand, the seagulls’ cries, the swish of palm leaves in the breeze. My peaceful place still affords a quiet oasis, away from the impending reality of environmental decay. The sound of the ocean, like the tranquil lull of undisturbed breathing, was an hypnotic addition to the always-calming mantra. Occasionally, the air horn of the ship on the horizon would creep into my consciousness, an annoying reminder that all was not well.

I really enjoyed doing Jack’s water cycle visualizations, among others. It was not surprising to me that so many of my colleagues also remembered ‘the water cycle’ as a wonderful experience in his course. Becoming, in your mind, a section of matter as basic as a water molecule is a liberating experience-- it is a feeling of total weightlessness, purposefulness, and non-corporeal splendour. Completing the journey of the water molecule becomes an experience of destiny, consciousness, and deliberation. My favourite moment in this visualization is the time at which the water falls to the planet as rain, plunging in total safety to the loving embrace of the good Earth below. This is also a great way for global educators to get in touch with natural processes and to develop closer personal bonds with
nature (October 28, 1995).

Sometimes, my partner meditated with me and it was a very beautiful experience. Lina is the most peaceful and collected person I have ever known-- I know that, among other things, I was drawn initially to her composure and her serenity. How deeply I love and respect Lina, and how much ‘peace’ she brings to my life. I know that my life would be very different-- more chaotic, more turbulent-- without my amazing partner... my best friend (November 1, 1995). Yes... go ahead and consider her an important variable in my trajectory, but know that her commitment to global transformation ideas is as great, if not greater than my own-- her ‘Global Transformation’ course, inspired by O’Sullivan’s work and curricula, is among the most popular courses on her campus. It is also well-known as one of the tough courses (definitely not a ‘bird’). For the last two years, Lina has been a proponent of O’Sullivan’s ripple effect, a global transformationist in her own right.

Another powerful spiritual mentor for me was Murray, the prophet and elder who became my friend. Some nights, in my mind’s eye, I am in the sweat-lodge, with my dear late brother, Murray. We fast, sometimes we sing, we meditate, we sweat... the smell of humans huddled together... the sounds of crickets and wolves outside... the stones glow in harmony.

He tells us, without using words, of how it used to be, of the ways of the Old Ones. The land was abundant with moose, deer, and buffalo-- plenty to eat for everyone and tens of thousands to just roam the fields, forests, and plains. The crystal-clear water was sweet, like maple syrup, and men could see the great trout and salmon a hundred feet below their canoes. The air was pure, like the smell of sweet-grass and sage, and the
sky was so blue that all could see the faces of the sky-spirits smiling through the clouds (November 2, 1995).

**November 3, 1995:** I float on the surface of the thick salt water, my body buoyant and almost non-existent, as if I am in outer space. Above, the sun radiates down onto my skin, warming my entire essence in an orange glow of well-being. My ears, under water, hear and feel the gentle sound of the waves pitching to and fro, lapping against reef, shore, and nearby anchored boats. The smell of the clean salt air clears my head and brings back old memories of boyhood and of high-school days in the tropics. The all-embracing ocean is among my oldest and dearest friends...

I looked forward more and more to meditation, but less and less to logging it in a journal, as Miller said might happen. Yet, my still rather visual, or visualization-based meditations offered ideal opportunities to open creative pathways, even in the sense of stimulating the poetic urges required to record the visualizations. Of course, I still wasn’t really depriving my ego much, as most of my meditations were actually creative visualizations. However, ultimately, these kinds of mental exercises were still extremely relaxing and offered excellent relief from stress-causing stimuli. And having to record the experiences in a journal not only made me more dutiful about actually doing the activity, but also helped me to be more analytical about the process and about my own responses.

The act of keeping a regular journal can also enable those involved in 'teacher development,' or any other self-analytic processes, to articulate and write down thoughts and feelings concerning personal issues and problems that are affecting them.

**November 8, 1995:** Mum has not been well lately-- everything from a hip replacement to extreme arthritis to cardio problems. She is currently in St. Joe’s in Brantford. Yet, her spirits are always high and her intellect and sense of humour are sharp. I worry about her a great deal and know that I must cherish each moment that we have together. Tonight, I thought only about my utmost love and respect for my mum and about how lucky I am to have such great parents.
This kind of written-down introspection can be very helpful to practitioners in the field who may not have access to, time for, or resources to manage psychotherapeutic support, a kind of occasional service-provision that, in consideration of the high burn-out rate, ought to be more available to our teachers in the field.

At other times, of course, keeping a journal is merely a means of getting ‘in touch’ with one’s preferences, fantasies, and various inner states, like some psychological shape-shifter, eager to experience all of the natural world.

November 10, 1995: Only blues are my guides tonight ... I see only skies ... in an almost pre-verbal and inarticulate way, I try to describe what cannot ever be described: the soaring water particles of the rainbow as they glide through different colours of blue... collections of water and light that reflect only one small part of the spectrum’s range... the colour of robin’s egg, the hue of the Carib sky at dusk, the calming tint of the tropic coral sea... the glistening shade of clean, cloudless sky on hot summer’s day...the tone of succulent, wet wine grape picked from smiling, old Italian pa’s lush garden... what high flying hawk sees when she passes from one altitude to the next ... every blue that can be seen-- aquamarine, azure, indigo, navy, royal, sapphire, turquoise...blue.

On November 12__, we took Lina’s parents to the Maple Leaf Gardens show of Italy’s superstars, Gianni Morandi and Lucio Dalla. Dalla’s ballads are highly operatic in nature. It is not surprising that Pavarotti decided to do his own rendition of Dalla’s “Caruso.” That night, I decided to think about arranging some of “Casanova’s” songs in such a way as to be “operatic pop” songs. In order to attract a large audience to music that supported broadly educational ideas about gender equity and other controversial issues, at least some of the songs would have to be ‘popular’ songs.
On November 28, I submitted a thesis proposal to O'Sullivan. with copies for Miller and Beck too. Although it has certainly changed a great deal since then-- at the time, I was still reluctant to talk about the process of 'Casanova,' as I thought that it could not be thought of as an 'academic' subject. Nevertheless, some of the same ideas, about the connection between meaningful music production and the meaningful education that instructs composers in its effective formulation, are still there. Clearly, at the time I felt that it was more defensible to talk about music that presents itself as political music or global issues-based music (i.e. new age music, for example) as requiring its composers to have certain academic preparation in a transformative learning context. Excerpts from this proposal are as follows:

"Using as a foundation, Thomas Berry's and Edmund Sullivan's (The Dream Drives The Action) concept of 'vision' in transformative learning. my interpersonal studies of the psychological effects of 'immersion' in the 'visionary' stage, upon the education of the composer, have led me to conclude the following: an holistic approach towards the acquisition of 'transformative learning' is important to the development of the 'visionary' skills necessary to become a spontaneous, innovative composer of 'new-age' classical music.

I propose that not only is it necessary for the new-age composer to study the history, technical innovations, and compositional techniques of her musical field, but it is also basic to the meaningful, spontaneous, non-self-conscious, and 'visionary' composition of this kind of music that she learn the fundamental principles of global education, holistic learning, and transformative learning studies (anti-racism, peace education, feminist studies, environment education, contemplative studies, integrated
curriculum, and visionary learning). In other words, an academically well-rounded student of transformative learning studies results in a ‘visionary’ new-age composer.”

This thesis will provide a ‘transformative’ music curriculum for the holistic education of ‘visionary’ new-age composers. On doing more research on ‘new age’ music,” I wrote, “I have come to understand that at least superficially, the philosophies of more recent ‘new age’ musicians are remarkably similar to my own philosophies. However, it is clear that most ‘new age’ proponents’ actions are far from consistent and still rooted in ‘deep capitalism.’ It is possible that this may be due to a lack of rigorous education in global education, and holistic and transformative learning.”

It struck me that what is generally lacking in the education of the so-called ‘new age’ composer is an holistic package that offers a thorough grounding in the very issues with which ‘new age’ music claims to deal. This book would propose such a package, designed specifically for students of ‘new age’ classical composition.

The proposal also included the following suggestion for a chapter:

Transformative Learning: 4 perspectives

-Global Education: Graham Pike and David Selby
-Global Transformation Studies, Transformative Learning, and ‘Vision’: Thomas Berry & Edmund O’Sullivan: Context of Global Transformation Studies; Mass Media and Popular Culture; Loss of a Cosmological Sense; The Twelve Principles of the Universe; Survival. Critique, and Vision; The Ecozoic Age is the ‘New Age’... only better: Why ‘New Age’ artists ought to seek Transformative Learning.
-Social and Political Education: A Philosophical approach to Transformative Learning/ Clive Beck
-Contemplative Practice and Holistic Learning: John ‘Jack’ Miller: Holistic Learning; Integrated Studies; Contemplative Practice; Future Visualization and Mental Imagery; Why ‘New Age’ artists ought to care about holistic learning.
Meanwhile, on November 30, I completed an autobiographical narrative paper for Miller's 'Holistic Curriculum' course. The paper (entitled 'Singing Hawk and the Elders') was about the tremendous influences of mentors (such as O'Sullivan and Miller) on my path as a transformative educator. Writing this paper was extraordinarily emancipatory for me, almost like an extended psychotherapy session. I was beginning to realize the great effect that O.I.S.E. and the people I have met there (including my beloved Lina) have had on my beliefs. There are two things, then, that were critical about the 'Singing Hawk' experience--first, that I did the paper using autobiographical narrative methodology (at Miller's urging), a methodology that felt more and more comfortable all the time. Is it really possible, I thought, that people do whole theses or sections of theses using this creative, rich methodology? Second, I began to think about the possibility that I should be writing more, in the thesis context, about myself and my own creative processes, my influences and my mentors.

This feeling was confirmed when I saw Jack briefly, to ask him about the thesis proposal. He said, "You know, I think it would be much more interesting if you did your work not so much about us (i.e. O'Sullivan, Miller, Beck, Selby, and Pike) but about yourself instead. If you talk about us and our thing, that will just be a recap of work that is already there. What you bring to the field sounds really interesting--talk more about yourself."
5.7 The Evolution of a Thesis Topic

Howard Russell read and marked a 100 page paper I did on Holistic Music Education in one morning-- he said that he found it fascinating. A really nice guy (very democratic teacher), he offered me an hour of his time one morning to tell me how I could follow up on the ideas raised in my paper. He gave me many pieces of advice on how to make my work "look like research." While I wanted to do work about 'myself,' maybe it would be easier to just do what I know-- an analytic methodology concerning music education. I was torn on this issue.

The following are notes from my helpful meeting with Russell: "Get in touch with Music people-- Peggy McInnis, Dave Hunt; get in touch with Pat Diamond, if you’re interested in Narrative; whatever methodology you choose, you pretty much have to stick to it-- you can’t be narrative here and analytical there-- be consistent [grave advice, indeed, in light of my current volume]; if you’re going to have all this historical/analytic stuff, you must provide at least twice as much of your own stuff (synthesis & innovation); if you’re interested in analytical methodology, get in touch with Gila Hanna (Russell lent me her thesis, too); defense of a thesis is a highly political thing-- make sure that your committee can stand behind the style and methodology that you have chosen" (January 9, 1996)

I was happy to be back in the second of Miller’s classes, ‘The Contemplative Practitioner....’ His class, I wrote, was always "...a calming, tranquil sea, a peaceful oasis in the midst of a hectic life." On the first day of the new course, Miller spoke of many themes, including whole person development (the essence of the paper for Russell that I just completed), holistic education, global interdependence, presence and mindfulness.
balance, and connectedness. Most notably, however, he spoke of the importance of narrative work-- the assignment for this term, said Miller, was to write a personal-narrative essay-- and he referred us to the works of both Connelly and Diamond.

So, twice in the same day, I had been told to get in touch with Diamond. I was looking forward to meeting him, in class, the following day.

Each individual must follow her or his own path. The path to fulfilling one’s potential is unique to each person and involves discovering what makes one deeply happy. It is a ‘path with heart.’ Joseph Campbell (1988) refers to this as “Follow your bliss.” The key to discovering one’s bliss is learning to listen to the heart or inner voice; the means lies in doing what makes one truly happy (Susan Drake, 1990)

I considered a great many thesis topics. On examination even of these, one can observe a clear transformation. The first, the one I had to formulate in order to apply to the program, was long and cumbersome-- I cannot even remember the title. It was something about designing global education seminars that would prove, to corporate interests, the necessity of adopting ecozoic principles in the future. Everyone in our field knows that if you really want to change the future, you have to 'persuade' business to change the way in which it conducts itself. Then, I re-read Galbraith’s The Culture of Contentment (1992)-- I decided to change my focus.

I formed my thesis committee in December of 1995. As I have mentioned before, I was fortunate to enlist the help of the three transformative educators whose work I most respected. And by Christmas time, I really had felt that I had arrived at that ideal topic for my thesis.
the idea about "Visionary Music Education" (my conception of what an holistic music education curriculum 'ought to be' if ideas of transformative and holistic learning were rigorously integrated). Of course, such an effort would include an analytical survey of attempts that had already been made in the design of holistic music curricula, a recapitulation of transformative and holistic philosophies that I felt were absent in such attempts, and my proposals both for appropriate syntheses of existing programmes and for innovative additions to such work.

Nevertheless, I learned rather quickly that this work was not all that I wanted to say. As an artist and composer, I understood that the work was not an expression of myself-- it was, indeed, as Miller said, largely a tribute to the work of others. It's funny, because, except for transformative educators such as Miller and O'Sullivan, so many professors before had required that I conform to some kind of referential, 'name-dropping' model of research, some pre-ordained plan of reverent, genuflective analysis of the academic saints. Now, here was a respected maverick actually encouraging me to be a non-conformist-- to talk about myself and my ideas.

Although both Slava and Lina had encouraged me, almost a year before, to write about being a composer and about how my transformative learning studies had affected my work and my writing of the opera, it had never occurred to me that such a dissertation would be acceptable. Just knowing that someone like Miller wanted to hear what I had to say was a tremendous support to me.
5.8 **Auto-ethnography and Personal Mythology analysis: creating a new story and new heroes**

The things that I learned in the next few weeks, both in Miller's class and in Diamond's class, appeared as if they were some magically-timed, God-sent methodological gifts. These were the fundamentals of autobiographical, self-analytic writing (auto-ethnography), personal narrative, self-reflection, and personal mythology analysis. While I had already learned much about self-reflection and journal writing in both O'Sullivan's and Miller's previous courses, my new study of personal mythology analysis became a theme that I decided would be integral in the thesis' self-analytic chapters and in the analysis that would be critical to the writing of a libretto (about the transformation of a character that resembled myself).

I had studied Joseph Campbell before, but through the work of Feinstein, Krippner, and Granger (1988), and the work of Susan Drake (1990), I began to understand more fully the universally dramatic elements of the 'hero journey' that were present in any person's story. Each of our stories followed a heroic path, says Drake: the call to adventure, the separation from the family or group, tests and trials, the struggle, rebirth/reward, and the return/service (Drake, 1990). As I wrote down elements of my own story, still not knowing the extent to which I would reveal it, I could see how my own journeys conformed closely to Drake's model--for example, my emotionally-detached, promiscuous adventures on the road (during which I experienced dramatic separation from family and friends) led me to experience tremendous struggles and hardships. a yearning for new knowledge and emotional connection, eventual re-birth
(emotional, intellectual, and spiritual), and a ‘return’ (upon which I was compelled to share my educative experiences-- ‘service’).

It did not, then, come as a surprise to find that the journey of my play’s autobiographically-influenced hero, Casanova, also conformed to the Drake model-- his emotionally-distant adventures and subsequent separation (by imprisonment) eventually leads him to the tremendous heartbreak of falling in love, at different times, with two equally inappropriate partners; in the end, he understands that it is his emotional distance that prevented him from having a fulfilling life; but before he dies, he passes on, to his friend, the advice that he must not make the same mistakes... that he must face ‘love.’ Thus, in the end, Casanova fulfils the heroic requirement to ‘serve’.

Accordingly, the idea of writing a thesis on the topic of how my personal mythology has changed (largely as a result of my work in transformative learning studies), and how that change has found representation in my music, seemed an appropriate focus for my studies. Since the writing of my opera was an undertaking that occupied so much of my creative energies throughout the time of my studies at OISE, and since its process (and its plot and characters) seemed to be so closely linked with the transformation of my own beliefs, it seemed only logical to combine the analyses of these efforts. The story of Casanova’s transformation was, in essence, the story of my own transformation. And the story of my own transformation was a step-by-step echoing of the archetypal journey described by Drake’s heroic-journey model. This journey, in turn, could not have been realized and articulated without the help of my journey through transformative learning and holistic education. Thus, each of these
processes, so important in my own intellectual, spiritual, and mythological development, tended to 'mirror' one another in obvious and self-revelatory ways. I found, after much introspection and self-analysis, that the parallels between these various elements ought not to be ignored—they could make for a compelling and highly educative thesis.

O'Sullivan politely expressed the cautious concern that an autoethnographic work has the potential to become overly-narcissistic and embarrassingly candid when not properly controlled. Yet, true to his democratic, open teaching philosophy, he encouraged me to "show him." He wanted proof that such a work could be 'significant' and rigorous—he had no doubt that it would be fascinating reading. "Show me...." he said.

I knew that if educators and curriculum-designers could only understand the effect that transformative learning and holistic education have on artists such as myself, this in itself offered a 'significant' contribution to the field. Yet, my present 'significance' challenge also forced me to examine my limitations as an educator contributing to the Institute's stacks of dusty, often-unread volumes. While I had been a music teacher to many individuals over the years, teaching was not my main profession (not in the traditional sense of 'teaching'—as I have discussed, it is my sincere belief that my present body of compositions is highly educational). Indeed, the reason I had so much initial difficulty in gaining entry to OISE was the suggestion, by some with whom I had interviews, that there was little place at OISE for a professional composer/producer. I now had to face the dilemma of (technically) being only a 'part-time educator' in Curriculum—a stranger in a strange land. Should I temporarily submerge the activities that truly interest me, those
areas in which I have considerably more expertise than I do as a 'traditional' teacher? Or should I attempt to offer, as Dolores Furlong suggests, 'myself as the curriculum'? Surely the latter is a more important and unique contribution--to demonstrate, to the best of my ability, how transformative learning and holistic education have impacted on the activities in which I am a qualified 'expert,' activities such as transformative, educational musical composition.

I knew that I no longer needed to hide what I was--"I am a composer," I ought to be saying (perhaps in the style of David Merrick). I was very much a part of the Institute, after twenty or so graduate courses and an M.A. degree. At this late date, no one was going to eject me for being a professional musician who attempts to educate through his music (instead of being a full-time music instructor). I no longer had to feel 'shame.' It was time that I began to tell people about the thing that I do that occupies most of my creative energy and time--the creation of transformative music.

In an effort to commence an in-depth exploration of both the theory of personal mythology and of my own personal mythology 'shift' (the change from one personal mythology to another, over time), I collaborated with Tracey, a fellow global education student, in preparing a presentation on these subjects, to be given in Diamond's class. Tracey was also a student in Miller's 'Contemplative Practitioner' class and we had both learned about 'Personal Mythology' theory (from Miller, from readings he assigned, and from an interesting presentation given by personal mythology expert Susan Drake) in this context. Tracey and I discovered that we had much in common, as students of global education, and that we were both interested
in doing work on personal mythology analysis. Since Diamond had encouraged the class to design collaborative presentation groups or duos, it seemed logical that Tracey and I should form such a duo.

Our assignment had been to prepare a presentation concerning the focus of our thesis work or concerning the process of coming to realize what our educational focus was--we were also encouraged to handle the assignment in a creative manner. We dealt with the subject of personal mythology 'shifts' because we felt that it pertained to how, since our worldviews and the ways in which we defined ourselves had changed over time, so had our educational and creative foci. Like myself, Tracey also discovered an articulated sense of meaning and educational purpose through transformative learning and holistic education. We both found that, as a result of our exposure to topics such as global transformation studies, global education, and holistic education, our efforts to transform ourselves into more effective, caring, and sensitive 'whole persons' became considerably less difficult to achieve. We had developed, at least to a considerable extent, a 'big picture' of the interconnected, interdependent world and of our place in the global perspective--it is something that one can achieve on one's own, through access to the right sources....but it is something that, we felt, comes much more easily through immersion in transformative learning and holistic education studies.

We were very proud of our presentation--it began with a Selby/Pike-style, 10 minute, alternating 'transmissional' lecture, during which we walked about the classroom, neither of us speaking for more than a minute at a time. We told our colleagues about 'Personal Mythology,' what it meant, who has written about it, and how it can be used as a powerful self-psychotherapeutic tool for examination of one's spiritual and emotional 'scripting' or personality constructs.
The second part of the presentation involved our own expressions of what we felt our personal mythologies used to be and what we felt they had become. We also tried to express what we felt our ‘oppositions’ were (when one mythological message stands in opposition to another, e.g. the passionate global educator vs. the rigorous, philosophical researcher) and what we felt our main ‘positive myths’ were at the present time. In a dramatic presentation entitled “Finding Voice,” during which I held up word-cards (much in the manner of Bob Dylan in his humorous video of ‘Subterranean Homesick Blues’), I demonstrated my gradual personal mythology shift, from ‘performer’ (one who ‘performs,’ inauthentically) to ‘authentic person.’ I began by performing, in sun-glasses, an Elvis impression (as I used to do professionally), gyrating around the room and making sexual gestures to the women in the class— the antics of a crude lounge-lizard. After this portion, however, I applied a piece of tape over my mouth, symbolizing that I had no voice of my own at that time. Accompanied by my own ever-evolving music, I showed how, gradually through the discovery of transformative and holistic education and, eventually, personal narrative methodology, I “found voice.”

As I showed the musical evolution from highly technical, masturbatory neo-Baroque wizardry to more contemplative, melodic pieces, this change was paralleled by the use of coloured cards, themes of global transformation and meditation, and the actual use of my ‘voice’ speaking the words on the cards. In the end, I announced my shift from ‘performer’ to ‘authentic person,’ my main current opposition of ‘technical man vs. human,’ and my main positive myth: “Musichiere,” an Italian word meaning ‘music-maker’ in the broadest sense (one who makes music even when he is not making music).
Next, Tracey gave a very poignant account of her acquisition of transformative beliefs and how these impacted on her development as a ‘whole person.’ She showed, through Drake-style spiral drawings (1990), the precise trajectory of her journey and transformation, and how autoethnographic data can be accurately mapped on these spiral drawings in such a way as to graphically demonstrate dramatic changes in one’s philosophies. Such spirals, done as thoroughly as those of Tracey, can be considered valid ‘autobiographical data’ in modern research contexts.

Tracey and I were most proud of the third portion of our presentation, however. I led the class in a guided fantasy (which I wrote, based on Feinstein, Krippner, and Granger, and Susan Drake’s conception of the ‘Wise Person Visualization’) during which we encouraged our colleagues to meet with their inner shaman, a character (human, animal, or otherwise) of their own imagining, who would guide them to the secrets of their personal mythology, showing them things “that they knew all along” about themselves.

The inner shaman would lead them to discover what their personal mythology shift has been, what their most prominent ‘current opposition’ was, and what their ‘main positive myth’ was. After the visualization (the conclusion of which included assuring our colleagues that they could visit with their shaman again at any time for further knowledge), Tracey led the group in a multi-media (paper, scraps, paints, crayons, etc.) art-expression period during which our friends were encouraged to show one of the ideas that they discovered about themselves.

Although I had understood all along, to a great extent, the link between Casanova and myself, it was not until I conducted the
autoethnographic research for the personal mythology presentation that I understood the extent to which I had been a true ‘Casanova.’ I knew now that back in the winter of 1992, my unconscious had spoken to me in a ‘big dream’ in order to offer a psychotherapeutic and creative symbol of my previous ‘personal mythology’-- ‘Casanova’ symbolized the hero of my former personal mythology. The musical impressionist that I used to be, in hundreds of bars and nightclubs, did not rest when I left the stage each night. He continued to be an emotional and spiritual ‘impressionist’ even as I carried out my day-to-day activities and my relationships. Like Casanova, I had led my previous life as an emotionally detached, spiritually-empty pretender, with only my next ‘conquests,’ both musical and personal, to look forward to.

Through personal mythology analysis, I understood clearly how my personality had changed... for the better. As I have mentioned, while this change had already begun shortly before I began to attend OISE, it was through transformative learning, holistic education, and contemplative study that the nature of the change became articulated and philosophically-supported for me. Initially, these fields offered intellectual rationales for the integration of both inner (contemplative) and outer (community) connectedness and holism that were missing in my life. Gradually, as I became more convinced that such connectedness and community were ‘the right things’ to embrace as parts of my value system, these already intellectually-articulated truths became more thoroughly internalized at emotional and spiritual levels.

Personal mythology analysis offers visual, graphic tools and constructive, analogical continua that allow the inner traveller to
deconstruct and understand an enormous, overwhelming amount of data about the self in a manner that is less ponderous. I began my own personal mythology analysis by writing a brief autobiography, which appears as chapter 1 of this thesis. Throughout the course of writing this work, I attempted to identify leading ‘heroic’ figures whose philosophies guided my progress during my trajectory through time. As a child, my obvious heroes (with whom I identified closely) included my father (a ‘philosopher’ and a ‘professor’) and my mother (a ‘socialist’ and a ‘social worker’). My other heroes were musicians—both my own teachers and the musicians I heard on the radio. An integration of these characters resulted in a synthesized ‘little professor/musician’ character, who was at the core of my personality.

However, as I have mentioned, through disillusionment with organized religion, I am sure that I actively disassociated, at an early age, from all things spiritual. It is further notable that my father, a philosophy professor, openly indicated that he was an ‘agnostic,’ and that, so far, he had no proof that there was a God. In spite of my mother’s religious and spiritual nature, my brothers and I were conditioned, from an early age, to doubt the existence of a deity. I believe that, for me, this doubting resulted in a general distrust of all things of a spiritual nature. Thus, my early ‘little professor/musician’ hero was one who considered himself to be highly ‘rational,’ ‘intellectually-enlightened,’ and ‘non-spiritual.’

In my late teens, the ‘professor’ aspect of my heroic icon appears to have vanished from my personal mythology, perhaps due to some kind of teenage reaction-formation and desire for an oppositional individuation. My new heroic ‘driver’ was a pure ‘musician,’ opposed to formal education and formal institutions. Ironically, this character was also staunchly
capitalistic (as I was convinced that I would be the next David Bowie and live in some chateau in France).

As I have mentioned, it was during my adventures 'on the road' that I met my first 'magic helper' (Drake, 1990), the native elder, Murray Stronghand. He taught me about becoming a 'critic' and a 'listener,' new heroic traits that upset and altered my worldview and, indeed, my entire personal mythology. Yet, instead of reacting with denial and pushing away his advice and his perspectives (Feinstein, Krippner, and Granger, 1988), I decided to integrate his views into my worldview and make them a part of myself and my new personal mythology. I began to understand very quickly, through the advice of my 'magic helper,' the flaws in my way of perceiving and understanding the world around me. Through lessons such as those that Murray offered about the plight of Aboriginal peoples in our country, I started to consider the philosophical errors of the capitalist system, of consumerism, and of our whole way of life. I learned the value of listening to 'silenced voices,' such as those of indigenous peoples, of women, and of poor and disadvantaged people. I began to understand that, as a 'white man,' I was a 'privileged' person.

Although I took my magic helper's advice of becoming a 'listener' while attempting to acquire 'feathers' (credentials), I chose the path of a professional listener—psychoanalytic training. Gradually, I found myself slipping back into the comfortable red leather armchair of the 'psychoanalyst hero,' an 'observer' with a highly institutionalized and increasingly rigid worldview who perceived people as fitting into neat little boxes. I discovered that analysts only 'listen' for as long as it takes to make an assessment. After that, the analysand's words are heard in a certain way that conforms to the listener's pre-conceived notion. Thus,
while my hero had become a ‘listener’ according to the advice of the magic helper, I did not like the kind of listener that he had become.

At this stage in my journey, I also implemented another ‘professional listener’ hero, as I have mentioned before— I call him ‘Mr. Producer.’ Sadly, ‘Mr. Producer’ is a regressive hero who is as much a part of the corporate culture as any CEO. Mr. Producer is a musical psychoanalyst who discovers what he believes to be raw images from an artist’s unconscious, augments and polishes them, and puts them on a musical canvas, cleaned-up and presentable to the public. Mr. Producer is a commercial filter through which art flows and from which emerges ‘radio-ready’ pop. suitable for ‘listening.’ Although I still produce people’s music even today, I am no longer ‘Mr. Producer.’ Today, I try very hard to assist in the authentic interpretation and expression of the artist’s initial vision, not in the alteration of their dream.

While he has been a secret hero since I was a very small boy, the ‘composer’ has always been an important myth structure that feeds my spirit. The ‘composer’ is a very serious, yet very sensitive person who probably looks a great deal like Beethoven, with wild hair and an old-fashioned costume. He is highly skilled in musical technique, yet he is not afraid to hear the music of the brook or the arias of the birds. The composer can write music fluently, in an instant, inspired by the sounds that surround him. His hearing is acute and focussed and he is overly sensitive to cacophony and chaos. I sense that the composer will always be a ‘player’ in my personal mythology.

A current ‘hero’ who walks through my life is a child-like character filled with paradox. He is the ‘music-maker,’ or ‘musiciere.’ The Italian
word actually captures the ‘free spirit’ of this hero in a much more thorough manner than its English counterpart. The ‘musichiere’ is one who ‘makes music’ even when he is not actually making music. He is a companion to the ‘composer’ and his roaming heart and love of fun helps to temper the composer’s seriousness. He is like a free child, filled with wonder and amazement at all things in nature and all things of beauty. Musichiere takes delight in the simplest of things— the falling of rain, the raccoon in the yard, the sound of leaves rustling, the way the wind feels as it blows on his face, the sound of his loved ones’ laughter. The musichiere is the main positive hero that drives my creativity and my work at this stage in my life. I think that he too shall remain in my heart for a long, long time.

The ‘authentic human’ is a hero that I see when I look in the mirror. He is an ordinary person, no more or less important than anyone else. He does not have to impress anyone—he already has many family members and friends who love him and care about him. He is no longer in search of women and fame—he has a beautiful wife who loves him and he understands that fame is a superficial and fleeting malaise of a consumerist society that packages and commodifies humanity into misunderstood products, bereft of their humanity. The goals of the ‘authentic human’ (which are still reasonably ambitious) include doing whatever he can, in his own small way, to assist even a few other people to have happier or more meaningful lives.

The ‘global educator’ is a ‘shero’ whose philosophy and very essence is a synthesis of many of my friends, mentors, and influences—myself, O’Sullivan, Miller, Tom Berry, Lina, Eichler, Miles, Beck, and many others. The ‘global educator’ is an aspect of my personality that strives to assist
Gaia by providing a human voice for her and, as Berry and O'Sullivan suggest, a human instrument through which she may play her music and make her creativity manifest. The global educator's heroic journey has just begun--she has only just heard the "call to adventure." Her tests and trials are yet to come.

A more recent 'magic helper,' who has played an essential role in the journeys of 'the composer,' 'the global educator,' 'the musichiere,' and 'the authentic human,' is an actual person, my beloved wife, Lina. If any character in my heroes' journeys could be called a 'magic helper,' it is Lina. She never fails to offer critical, invaluable advice, just when I need it the most. Most recently, she has demonstrated enormous natural skills as a dramatic lyricist, as her work on 'Casanova' shows. Lina is my muse, one who will play a critical role in any future personal mythology I will discover or create.

The newest hero, whose quest I had only just begun to chart, was the 'contemplative.' I began to meditate as a result of O'Sullivan's encouragement, during which he recommended meditation as a form of inner study. At the same time, as I mentioned, a progressive holistic psychotherapist recommended adopting a more rigorous programme of daily meditation, based on autogenic therapy techniques. Thus, I had been a novice contemplative for about three years.

The 'contemplative,' a name for a new character that I admit to being a little embarrassed to write about, is not a character that fits any stereotype or holds any pictorial representation in my mind. It is a genderless (psychically-androgynous) character that I actually become when I am meditating. The contemplative (whom I used to think of as 'student') is an accomplished meditator, an entity who can find inner peace
in a matter of seconds after relaxing the body. When I first began to meditate, it became important, for health reasons, to have an immediate confidence about meditation, in order to have consistent success at doing it. My doctor said, “You used to be a performer. Just pretend that you’re an expert at this. Eventually, you will be, and you won’t have to pretend anymore.” Thus, the contemplative is a hero who can usually find peace at will, even when I am not feeling as able to do so.

Colleagues with whom I have spoken about personal mythology analyses have noted, as have I, that there are rarely clear-cut differentiations between the journeys of one hero and another. within the bigger picture of one’s entire psychical and spiritual trajectory. Often, a traveller’s “cycles of transformation” (Drake, 1990) overlap and co-exist such that, for example, the ‘psychoanalyst’ story is told simultaneously with the ‘Mr. Producer’ story (although in content, they are somewhat different). In the course of our great journeys, many of us ‘wear a number of hats’ at the same time. Thus, it is possible that our heroes may co-exist in our psyches, even heroes whose philosophies and behavioural styles are different or contradictory. And since the heroes that inspire our personal mythologies and their shifts are constantly evolving and transforming, the lines between one story and the next often appear to occur in no logical pattern. ‘The Listener,’ for example, has remained in my consciousness for about a decade, even though he/she has taken many forms and adopted a number of philosophies— meanwhile, a number of other heroes and ‘sub-heroes’ have emerged and subsequently disappeared throughout this time. Nevertheless, as Drake observes, each individual hero’s transformation does tend to follow a somewhat
predictable cycle of events, even if his cycle may be carried out rather quickly or conversely, may take years: (a) death, threshold, rebirth; (b) separation, initiation, return; or, in a more detailed analysis. (c) call to adventure, separation, tests and trials, struggle, rebirth/reward, return/service.

As Drake suggests, these cyclical patterns of transformation do appear to repeat themselves, over and over, since we are constantly engaged in the process of changing and ‘reinventing’ ourselves -- since few of us have reached a level of consciousness where we are completely contented, such as that of Gauthama Buddha, it can be expected that these spirals will continue to occur until we pass on to some other form of existence. Most notably, however, if we choose to take some degree of control over it, the process of ‘forming new spirals’ can become a process of ‘creating’ a new personal mythology. As Feinstein, Krippner, and Granger show, one can actively take part, through introspection, self-analysis, and visualization, in the creation of a ‘new story.’ For example, through re-examining the mindset and values of a ‘Casanova,’ and deciding to strive for a value system that is the antithesis of such a mythology, I can proactively create a new, more spiritually and emotionally meaningful path, rather than unconsciously recreating new versions of the same ‘spirals.’

It is also possible, as Drake describes, to go back into our history and do ‘editing’ in such a way as to ‘...interpret the events differently... and re-frame the context’ (Drake, 1990.29). For example, through considerable introspection, I discovered that, until only a few years ago, I still ‘romanticized’ darker elements of my travels that I would not romanticize today. I understand now that there was no honour or courage to be found
in a promiscuous lifestyle that objectified intimate partners. I have found, then, that the process of re-framing, through new eyes, many previously romanticized past events has helped me to value the present even more. While so many people spend their lives longing for past glories and lost relationships, I am very happy to be the faithful, slower, more thoughtful, contemplative person I am now. Looking seriously at the person I used to be has confirmed this all the more for me.

Hence, aided by studies of planetary interconnectedness, cosmology, spirituality, and meditation, the perspectives of my principal heroes and sheroes have come full circle. Once again, I have found some of the spiritual support that I might have had when I was a boy, and this is reflected in the evolution of my personal mythology. The exercise of identifying actual central characters, or players, in my ‘heroic journeys’ (e.g. the performer, Mr. Producer, the listener, the psychoanalyst, the philosopher, the global educator, the music-maker, the authentic person, the contemplative) was an invaluable device for self-reflection and self-understanding. It is an introspective method that enabled me, as auto-ethnographer, to ‘package’ larger periods of time in my growth into manageable, quasi-archetypal images that I could actually visualize and even psychically manipulate. Once I was able to see a clear evolution of self-characters, each of whom represented a different stage in a psychical metamorphosis, I felt much more prepared to decide what continuum this parade of attitudes and philosophies occupied. I discovered that it was a complex continuum of many parallel and somewhat related characteristics, such as authenticity, spirituality, contemplation, sensitivity, caring, and altruism.
Personal mythology analysis provided me with a methodology for mapping the heroic journeys of my soul-- from ‘performer’ to ‘authentic human,’ from ‘Casanova’ to ‘loving partner and husband.’ Combined with my extensive personal journal data, personal mythology analysis showed me, in a way that was easy to understand and to demonstrate, the affective and psychological effects that transformative learning and holistic education have had on my development as a ‘whole person.’ In the end, as a researcher, I listened to my heart and ‘followed my bliss.’

All that I know is that I have always repented of not having declared my passion.


5.9 Vision Music:
Music that teaches

Diamond must have been psychic. Either that, or following my bliss directed my trajectory into the realms of his able guidance. I did not even know that his course would be about ‘putting yourself in the picture.’ But it was exactly what I wanted to learn about at that time in my academic journey. What didn’t feel right about my thesis idea only the day before was solved today-- I would figure out some way of examining my own musical processes and how they had been affected by the personal and transformational knowledge I had acquired at OISE.

Perhaps I could write about the process of composing an opera and how my views about what it should contain had changed in the last three years. With about two hours of music already partially conceived. Lina and I were ready to plug in our libretto ideas. How our perspective on our ever-evolving art had changed, partly as a direct result of our involvement in global education and transformative learning. We knew then that our
musical had to 'teach,' but in an entertaining way. It would show the viewer, at the very least, the downfalls of misogyny, disloyalty, and exploitation-- it would be, in a sense, a feminist opera.

Diamond gave me many ideas on how I could involve myself in the thesis. I was determined that it would be a much more interesting thesis than any research paper about my ideas on holistic music education. It was the unique contribution that I could make to the field of education-- to show, using an autobiographical/personal narrative methodology, how transformative learning affects an artist as he performs his duties.

I called Slava (who was now working at Simon Fraser, in B.C.) to thank him for the idea that he gave me ten months before-- he was right. One can write about the process of composing an opera and still make it relevant to Curriculum. "I will be the curriculum," I wrote. (January 10, 1996).

As usual, I was the only man left in Miller’s class. There were two men the week before, but they were gone. Why is that, I wondered? Perhaps it had to do with what Beck calls ‘psychic androgyny.’ Perhaps my brain has gradually changed and re-acculturated in a particularly androgynous way? In any case, it did not bother me in the least-- women were very often more interesting anyway.

On January 17, our guest speakers in Diamond’s class were Margie, Anna (a friend of mine and of Lina’s), and Michele, who talked at length about putting yourself in the picture, making use of the unconscious, and demonstrating your personal process. They spoke of the importance of keeping a log book of your thinking processes as you work on your thesis ("the tricky part is finding the balance between the notes on your process
and your actual work)-- I learned that I could use my own journals as one form of personal data.

The women did a fun exercise in which they asked us to draw a button (the kind that carries a slogan) from a bag that they passed around. They encouraged us to look for the magic/serendipity in our day-to-day lives and suggested that the button would probably bear a saying that was very relevant to our situations. Sure enough! “Words are a form of action capable of influencing change-- Ingrid Bengis.” Coincidentally, Lina and I were now beginning serious working on the ‘Casanova’ libretto-- words would, indeed, influence change for us. Furthermore, I recalled, it was truly ‘words’ (psychoanalysis is the talking cure) that propelled my initial transformation, as I struggled with both psychoanalytic studies and training analysis over the previous nine years. Margie proved her point.

The idea of describing one’s self in detail as a method of demonstrating the ‘instrument of measurement’ appealed to me greatly. Each time I’d done research, ever since writing about ‘Indeterminacy’ and issues of quantum physics, I understood that all quantitative research was at least as ‘bogus’ as any qualitative work could be labelled. Since the eye was unable to see itself seeing, almost all quantitative research cannot take the existence of the researcher herself into account (i.e. Heisenberg principle). Thus, a research methodology in which the researcher’s background (credentials) is rigorously explained right up front made a great deal of sense. Thus, I continued the task of writing an autobiographical introductory chapter to my thesis, using the ‘Singing Hawk’ essay from Miller’s previous class as a foundation. I knew, all at once, that such work was probably more difficult than it sounded.
It was on the 17th that Diamond uttered the words that I used first. a long time ago, in this thesis, "It would be deeply ironic if a thesis on creativity were not itself creative." I contend today that my particular blend-- as seen in all drafts of this work-- of a number of methodologies (in spite of Howard's good advice about not blending), including narrative, is part of my creative contribution to this field of studies.

On January 18, 1996, inspired by discussions with O'Sullivan, with Miller, and in Diamond's class, I wrote a rough skeleton of chapters for a thesis: abstract, preface, auto-biographical intro (childhood, mentors. on the road, composing, psychoanalysis, classical music, global ed mentors. Lina). 'Vision Music': music that teaches, Writing an opera, conclusions. appendix: the opera itself. The most notable additions to the process that I had already conceived before was, first, that I had finally decided on how I would write about the composition process of Casanova; second, with this proposal, I coined the expression, 'Vision Music,' a term used to described 'music that teaches.'

I had also decided, based on Lina's and my ongoing pledge to ourselves and to one another that 'Casanova' would be an instructive and meaningful play, (i) that henceforth, our writing of the play would be carried out using conscious initiatives to incorporate philosophical imperatives that were representative of global transformation ideologies, ensuring that any opportunity to teach that became available in our script would be utilized; and (ii) that, consequently, 'Casanova' could be used, in the context of a thesis and oral examination, as an example of consciously-executed 'Vision Music,' music that offers values education and personal transformation messages.
On January 23, we received the great handouts (Drake, Miller, & Cassie; Krippner, Feinstein, & Granger) on personal mythology. As soon as I began to read the Drake/Miller article, I knew that I had found another important element in my thesis process. I decided that, as I traced the idea of transformative learning affecting the way in which I wrote my music, I would also describe this change of thought as a ‘personal mythology shift,’ as did these authors. Undoubtedly, we all viewed ourselves as ‘heroes’ of a sort, travelling on a journey of transformation. This is certainly what I perceived was happening to me-- I had changed drastically, from being a bookish, classically-trained nerd to being a smarmy lounge lizard to being a thoughtful and caring person (I believe). This transformation had certainly been guided to its present articulation through the teachings of transformative learning and global education. I decided to write my paper for Miller on my personal mythology shift, and to write an entire thesis chapter for Diamond (he said that we could) that dealt with some other aspect of this shift-- later, I utilized both of these in this final work.

For Diamond’s class, I drew a picture of me psychoanalyzing myself-- that’s how I felt about this new autoethnographic stuff. It was something that I had been doing for years-- analyzing myself-- so, I guess I felt right at home. Pat showed us a number of pictures of artists ‘putting themselves in the picture.’ This was such an epiphany for me, coming from a philosophy/research background-- I didn’t know that you could ‘put yourself in the picture’ at a doctoral thesis level. It was a great relief to know that there were others doing it.
I rise from the depths, past sister trout and brother eel, an almost invisible particle of water, indispensable to the whole. As part of my assembly, I understand that my cooperation in the process is crucial to all life. I rise above the surface, airborne on atmospheric winds, towards the heavens. I can see the flight of my friends who travel alongside and I am comforted that I am not alone. Together we rest in the clouds, waiting for the time of our thrilling descent. The sky darkens gradually and we are ready to dive once more, as we have done so often. Our freefall is exciting and swift -- we plunge towards the sea and watch it grow larger and larger. Cool, wet, unity-- we are home (January 24, 1996).

On January 28, 1996, Lina and I attended the C.O.C.'s presentation of Richard Wagner's "Der Fliegende Holländer" (The Flying Dutchman) [1843], with Maestro Bradshaw conducting. This incredible work aided in my understanding of fortissimo ensemble vocals and unison horn parts. How tragic this work is-- our character, Giacomo Casanova, both in the prison sequence and in his death scene, would have to convey a similar pathos.

**February 3, 1996:** Tonight, Lina and I wrote the lyric for the most important love duet in 'Casanova,' entitled "Give Your Love To Me" [C.L. # 1.2.2., p. 13). We are delighted with the result. We know now that we will be able to accomplish this tremendously ambitious project, the task of writing the libretto. With Lina by my side, I am sure that there is nothing I could not do.

On February 4, I rediscovered an old baroque piece of mine, entitled 'Motion,' previously used in a Via Rail commercial (c. 1983). This was a perfect 'up-tempo' piece for Casanova to sing about being 'Home Again' (C.L. #2.2.1., p. 39) after he gets out of jail. I rearranged it for dramatic purposes and decided to incorporate it into the opera.

When I was younger, at U.C.C., I assisted old Professor Baldwin in his work with owls. Owls are among my favourite creatures. I feel a deep empathy for them and know them to be incredibly tranquil souls.
predators. Some nights, to relax, I visualize the owl's flight as it soars above the world. "I see so much below... the wide, expansive valleys and rippling rivers... vast forests of lush greenery and blue lakes filled with agile fish... the wind brushes my face, my wings...."

**February 5, 1996:** Watched 'Gulliver.' Such a visionary was Swift—we are a bunch of materialistic, unenlightened 'Yahoos,' as he suggested. How little we value or respect the feelings of other creatures or the life force that resides in all things in nature. As students of contemplative practice, we understand that it is o.k. to experience negativity, sadness, or other difficult emotions within the context of our meditations. Such was my experience this evening, as I could not help but think about the extraordinary extremes in weather that people all over the world have experienced in the past few years, and the import of some meteorologists' conclusions about this.

And now, just to get people's attention, you want to cut to some actor like Eddie Murphy or Jim Carrey playing Gaia in a slightly goofy manner— that way, the message doesn't seem so hard to hear, coming from the planet itself.

**GAIA:** I am a sad, speechless Gaia, straining under the destructive forces that humans unleash upon my tired body and eternal soul. While I seek peace and my mantra provides comfort to me, I am sore, weary, and my patience wears thin. I respond with turbulent weather and natural catastrophes, but few humans associate these phenomena with their own ignorant deeds. Instead, they speak of my demonstrations as 'record highs' or 'atmospheric inclemency.' Nevertheless, I am strong and resilient—I will outlast my tiny oppressors. Poor Gaia...

(As stormtroopers drag away the planet, it's shouting, "You idiots... I can have you fired... do you know who I am?")

It was on February 6 that I decided to talk, in my thesis work, about by personal mythology shift, and about how my life story had been changed by a number of influences, including Lina, Transformative Learning, and the Canadian Opera Company. Of course, as I will conclude later, in chapter 6, I believe that taking kids to shows, in school music ed contexts, should be something that our tax dollar looks after.
I decided also to have the new story experienced by the Casanova character, in a sense, my own new story, my own personal mythology shift. Our Casanova did not have to announce "I regret nothing!" at the end of his life but could indicate, through his actions and statements, that he had experienced a personal transformation, from something like a dissociative character (Loewenstein, 1991) to one capable of deep, true love and intimacy with a single, differentiated other subject (in this case, the character of Anna).

I discovered that personal mythology shift work was a helpful cognitive tool for autoethnographers, for compartmentalizing and, thus, further understanding and processing certain persona and career-based 'characters' (including, perhaps a 'Casanova' type) one enacts in one's life. It also helps you to plan (or not) for the future, knowing that there are inevitable changes in store. 'My new story,' I wrote, 'will be one of joyous uncertainty and unpredictable adventure.'

February 11, 1996: Today we saw the Canadian Opera Company's double bill of Puccini's 'Gianni Schicchi' and Leoncavallo's 'Pagliacci' (featuring superstar Ben Heppner)!

One day in Jack's class, guest speaker Diana Denton taught us this really useful exercise called "Full Heart Centering." I guess it is like method-acting-- you think about something that brings you joy, and then remember that 'joy' feeling. Eventually, you are able to maintain the joy feeling even without thinking about the stimulus image each time. It seemed like a great way to get a 'joy fix' at times when it may not be easy to have these feelings-- while studying in the library, while at work, and so on.

I repeated the exercise right away, in order to imprint its methodology in my memory. Beginning with the image of my beautiful
Lina’s elated face at the time of our marriage, I began to experience a profound glow and warmth throughout my body. My eyes even became slightly tearful at the memory of this joyous experience. Then gradually, I began to fade, in my mind, the memory of the actual event, but not the feelings I was experiencing in both body and mind. Gradually, I felt just the bliss, without the visual foundations.

From time to time, I found that the bodily feeling would fade and I would have to recreate the visual image of the event in order to recall the kinaesthetic feeling. But surely enough, the bodily sensations returned and I could go on to repeat the image fading process once again.

This is a great exercise for ‘learning’ the bliss experience—perhaps eventually I can learn to be instantly blissful without using the visual image device. Over time, though, you get better at it, helping you to be happier, generally. I recommend this. Thanks, Diana (February 13, 1996).

On Valentine’s Day, I volunteered audio engineering and stage management for the OISE concert to raise money for the Anishnawbe Street Patrol. Both Lina and our friend David Hutchison were my hard-working ‘road crew’ on this difficult, under-staffed show. In spite of our frenzy, the show was very successful—-a number of extremely talented performers and groups donated their time and their skills to the cause and several speakers gave very moving speeches about the problems of homeless people. At the same time, it was sad and humbling. How fortunate we are to have families, warm houses, and beds to go home to. I meditated that night on the feeling of warmth and comfort, the safe environment so many of us have in this country. I meditated on how privileged and how lucky we are (February 14, 1996).
On February 20, I asked, "Does my work on personal transformation (the evolution of my values and my spirit through meditation, self-reflection, and mindfulness) sometimes overshadow my community work and my work in the co-op? I worry about this, from time to time. It is difficult to integrate the two—indeed, it is difficult not to mentally perceive these as actually being dichotomized in the context of this present school term. I am spending so much time in the completion of doctoral studies (in transformative thought) that I have had to spend less time with community development activity. Yet, I know that I must try hard to practice these simultaneously."

Lina and I helped organize an event during which a respected elder in our co-op showed slides and gave a lecture about her visits to other co-op projects in Indonesia. That night, I meditated on the feeling of pleasure and wholeness I derived from our community events and on the feeling of satisfaction I got from being a part of the design of these events. I feel warm and at peace when I am surrounded by brothers and sisters, those who 'have no agenda' (as Miller describes it). Only in the previous few years did I understand that there are few things in life that exceed the satisfaction of community and friends.

As I have shown, then, the period of deciding what my thesis was going to be about happened over a month or so, almost three years ago. Not only was it part of a pitch that I was going to make to O'Sullivan about Vision Music (January 18, 1996), but it was also the plan of the presentation (the one with Tracey that I already described) for Diamond's class. These ideas expanded, to the greatest degree, into the current thesis idea. I had decided to call the presentation Vision Music.
transformation of a composer. It was to be a presentation concerning my thesis about my shift in personal mythology and how it affected my music (February 21, 1996).

I wrote the following notes in my journal, at that same time: "...thesis will be about personal mythology change (reflected also in the form and content of the dissertation) brought about, to a great extent, through exposure to transformative learning/global education philosophies; also concerns how this shift has impacted on my recent style of musical composition, in which I seek to convey transformational values.

-discussion of the 'epiphany' of being exposed to theory concerning both personal mythology and autoethographic/narrative methodology (thesis will contain introductory chapter written in autobiographical style-to be handed in to Diamond, with explanatory notes, as this term's final paper)

-discussion of personal mythology theory (Joseph Campbell, Susan Drake, etc.)

-discussion of data collection: (1) computer database/diary entries from 1991 to the present (finally discovering the good reason why I did this); (2) computer disk storage library (+ dates, comments) of entire composition repertoire; (3) interviews with relatives, spouse, mentors, clients, other listeners; (4) personal reflection/introspection ("the eye attempting to see itself seeing").

-description of personal mythology and consequent research methodology at the time of entering OISE and engaging in M.A. thesis ("Indeterminacy and Music Education"); description of gradual paradigm shift from analytical methodology to narrative methodology through
exposure to global transformation/transformative learning philosophies and actual practice doing autobiographical papers for O'Sullivan and Miller.

- Other strong influences include marriage, increased technical skill in musical composition and arrangement, increased maturity, increased spirituality (meditation).

- Actual audio demonstration/comparisons of musical compositions from 1983 and 1990 with musical compositions from 1994 and 1996 + examples of appendices inclusions: the diary data in full, scores of several pieces (then and now), etc."

I spent almost eight hours doing a poster depicting an "arts-based researcher" for Diamond's class. It was great to have an excuse to draw. I hadn't done painting or pictures for almost twenty years and now I realized that I missed it greatly. I was very proud of my picture, too. It is a surreal self-portrait of a multi-armed (like a Hindu god/goddess) me riding a unicycle while engaged in six different research/art techniques, including painting myself doing all of the above. Meanwhile, I am plunging into space while viewing myself in a 'magic, arts-based' mirror--in the mirror, I am a clown juggling six different balls in the air. At the lower right of the poster is my own hand, drawn to scale, drawing the entire thing. I hope that I have captured, in this whimsical work, the extraordinarily cyclical/circular nature of autoethnography, personal narrative, and even arts-based research as it is performed by an artist. I had a great deal of fun doing this work and I was very grateful to Pat Diamond for giving me an excuse to 'play' (February 24, 1996).
I read today about U. of T. astronomer Howard Yee discovering MS1512-cB58, a relatively new galaxy and I missed being immersed in cosmological studies (i.e. Swimme, Berry, O’Sullivan). It was a field to which I would return when there was more time. Jack’s weekly ‘loving kindness’ meditations often inspired many of the same kinds of thoughts--as we moved from the classroom slowly outward into the universe, much of the warmth of cosmic community (about which I first learned in Ed’s cosmology class) seemed fresh and present in my mind. The idea of cosmological interrelatedness was an idea that had brought much comfort to Lina and me.

5.10 The Year of the Cad

Many times, I returned to ‘Full Heart Centering.’ I realized that, although it could be seen as a ‘joy fix,’ perhaps, anything that caused me to be a more effective (i.e. peaceful) global transformationist and change agent could not be all that bad. An exercise that caused me to learn how to be ‘joyous-at-will’ is probably a good thing in a broader educational perspective, in that I may model tranquility and peace to others more effectively. Surely, if I could learn to be more comfortable with feelings of pleasure and joy, with respect to the transformative education process. I would be able to communicate to others that transformation can be desirable and, at times, fun (therefore, feasible) (February 25, 1996).

On February 27, I wrote, “Dolores Furlong’s talk was beyond inspirational--it was quasi-religious. Her dissertation experience served as an awesome model for the work that I was doing. Through Dolores’ encouragement, I have decided to sing an aria at my thesis defense.”
In Diamond’s class, we watched the brilliant and moving ‘Babette’s Feast.’ I struggled to hide my tears (the film was so beautiful) from my colleagues. This exquisite film was a wonderful support for me (‘...an artist is never poor”) on a day on which two of my former clients, who were not very nice people, won a truckload of Grammy awards (while we sometimes struggle to pay bills) (February 28, 1996). That night I meditated on the joy I feel when I create. I realized that the warmth that I get when I compose a piece or draw/paint a picture could also be a very strong ‘Full-Heart Centering’ stimulus. I was relieved to refocus my attention on the fact that I do not make music to win awards or to get rich.

I have already spoken, at length, in chapter 1, about how our ‘hard times’ provided for us, in a sense, a great stimulus and resolve to complete ‘Casanova.’ Truly, there were days, when we felt most violated and most victimized by the stalker who threatened my family, that we felt unable to cope and unable to compose music and write poetry.

But together, and with the support of our amazing families and friends, we launched into the greatest creative effort of our lives (so far)--the completion of a musical project that we suspected was going to be very large and sprawling, indeed. The completion of the libretto and the balance of the uncompleted music, were tasks that were carried out simultaneously by Lina and I throughout the summer of 1996.

In April of 1996, we began the already large task of surveying all of the work we had already done. For example, as I have discussed throughout the narrative, we found that certain pieces already contained in other works could be used (with Lina’s eager consent, too, of course.
since most of the songs were dedicated to her). Examples of these were already becoming abundant.

<table>
<thead>
<tr>
<th>He Wanted You</th>
<th>(C.L. # 1.1.4., p. 5)</th>
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<tr>
<td>I Live for Love</td>
<td>(C.L. # 1.1.6., p. 7)</td>
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<tr>
<td>My Heart Is Yours To Break</td>
<td>(C.L. # 1.1.9., p. 10)</td>
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<tr>
<td>Give Your Love To Me</td>
<td>(C.L. # 1.2.2., p. 13)</td>
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<td>The Escape</td>
<td>(C.L. # 1.5.2., p. 31)</td>
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<td>Home Again</td>
<td>(C.L. # 2.2.1., p. 39)</td>
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<tr>
<td>Wandering Man'</td>
<td>(C.L. # 3.1.5., p. 65)</td>
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<tr>
<td>The Composer’</td>
<td>(C.L. # 3.5.1., p. 83)</td>
</tr>
<tr>
<td>Specchio’s Secret’</td>
<td>(C.L. # 3.5.3., p. 86)</td>
</tr>
<tr>
<td>Give Your Love To Me  (reprise)</td>
<td>(C.L. # 3.5.4., p. 87)</td>
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Having songs like this already, even with only one or two lyrics already done, provided the beginnings of a structure. I have described to my partner, and to colleagues and students, my method of structuring as a ‘Christmas Tree’ metaphor. I use what I have to construct a frame, with an indeterminate duration, on which to ‘hang’ or ‘plug in’ (to use a technological metaphor) additional songs and linking pieces.

The songs I just mentioned, for example, would sit on a time continuum roughly as follows, according to how they sit in the plot.

ACT ONE XX X X X ACT TWO X ACT THREE X X XX

Using our long plot synopsis as a guide, we developed a logical way of inserting songs into the plot according the featured transaction or soliloquy of the moment. When one character, Casanova for example, pledges his love for another character, such as Anna or Lea, these important human moments became logical places in which to insert or ‘plug in’ a featured song, whereas plot movement, dialogue, and other
'transactive' moments tended to be places in which we would put 'linking' songs, songs that are not featured songs but which serve to link together one featured song to the next.

All along, of course, we wanted to consider issues of human interaction and male-female dynamics as critical, foremost concerns in the formation of our characters and their motivations. It became easy, we discovered, to make commentary about the position of women within patriarchal structures and systemically-sexist cultures, since late eighteenth century Venice was a model patriarchal society in which libertines and soldiers took most of their women without asking. All of this, though, was strikingly contrasted with repressive religious and government structures that officially forbid the kind of freedom of speech and sexual prolificity in which Casanova most effectively excelled.

Our idea was to use Casanova's time as an obvious metaphor for current times, in the same way that science-fiction uses the future really to depict the present. Sexist, masculinist, and sexually-exploitative attitudes of the time are regularly surveyed in our numerous raunchy poems, almost always sung by men (Cover Your Ass, C.L. # 1.1.2., p. 2: Devoted Wife, C.L. # 1.1.5., p. 6), but sometimes accompanied by supporting masses of mixed-gender souls (Modest Pleasures, C.L. # 1.3.1., p. 17: Life Is A Lady, C.L. # 1.3.4., p. 20).

Ironically, Casanova, with his smooth lies (My Heart is Yours. C.L. # 1.1.9., p. 10) and clever seduction plans (The Brawl, C.L. # 1.1.8., p. 9) is outstanding, in many women's eyes --in the physical sense, he is kind to women, in relation to the brutality of his time. Yet, the kind of abuse-
deconstruction model that 'Casanova' offers its audience, throughout quite a long, three-hour evening, is one of a fundamentally psychological and emotional sense. In his inability to sustain a lasting real intimacy with another human being, he is renowned for having lied to and seduced as many as 132 women, most of whom, it is suspected, were surprised and heartbroken by his hasty departures and by their blunt awareness that they had been the victims of deceit, betrayal, and even theft (of jewels and other valuables).

Much has been written this year, the two-hundredth anniversary of Giacomo Casanova's death, about the man, and most of it very positive. In Dinitia Smith's (1997) 'Learning to Love a Lover: Is Casanova's Reputation as a Reprobate a Bum Rap?,' Smith hauls out a formidable array of scholars who speak to the positive points about Casanova, too many to mention here (see Childs, 1988, for the most rigorous biography of Casanova)-- his scholarship, the many books he wrote, his musicianship, his skill, both accredited and as imposter, at many short careers. Most intriguingly, at the end of 1997, French psychoanalyst Lydia Flem released Casanova: The Man Who Really Loved Women (Farrar, Straus, Giroux). In her psychoanalytic profile of Casanova, son of Venetian actors, he is not depicted so much as a cad, but as a man who truly loved women. Flem argues that, while he could not be depended upon to be faithful, he believed in sexual and social equality for women, something she points out, which is outstanding in any era.

While only partly in accord with Flem, our 'take' on Casanova was probably more like that of Clive James (1997), who treats Casanova as an icon of instinct representing 'a force of nature' with whom many might empathize in today's Id-before-intellect, hedonistic world. Yet, although.
he argues, Casanova 'loved' women, in a sense that he believed to be true. "What made him reprehensible was his conviction that love could justify any and all conduct" (1997:155).

In spite of our own qualms about any wholly glowing reviews of a man who may well have had a dissociative disorder (DDNOS) (Fraser, 1991; Loewenstein, 1991) and had, at the very least, great difficulty being truthful with women (Childs, 1988), Lina and I knew, of course, that, as writers of dramatic theatre, we still had to convey the humanity of Casanova-- after all, if he were not an essentially likeable character, although disloyal and unreliable, how could we make an audience be drawn to him? Casanova, even as our chosen symbol of masculinism and patriarchy, had to be compelling and, beneath his outward inability to be involved in intimate long-term relationships, he had to have a heart of gold that could be transformed in the end. It was our belief that if an audience could witness his transformation, it would be possible to model that even the most glorious and glamorous debauching and subsequent running-off is still, after all, meaningless sex and subsequent neurotic abandonment of an 'object' (as opposed to a subject), a behavioural pattern that cannot possibly bring long-term deep happiness to the perpetrator. Of course, we also offered a parallel consideration of the effects, on his unwitting victims and on his servant (Life Is A Foolish Game, C.L. # 2.3.7., p. 55; I Must Save Her, C.L. # 2.4.1., p. 55), of our anti-hero's lies. to maintain the audience's tension regarding their feelings towards the protagonist (My Heart Is Broken, C.L. # 1.2.4., p. 15; Wandering Man. C.L. # 3.1.5., p. 65).

In order to underline, even more fully, the idea of transformation, we created the character of Specchio, a young man who, at first, is
Casanova's greatest admirer. In Act One, Scene One, Specchio, a young bartender, is a fan, who witnesses one of Casanova's acts of deception. His flight from an enraged husband (Casanova Defenestrates, C.L. # 1.1.10., p. 11). In Scene Three, a somewhat older Specchio boasts of his friendship with Casanova and tells tales of his great deeds (My Friend, Casanova. C.L. # 1.3.2., p. 18).

By Act Two, Specchio is Casanova's servant, a characterization that is intended symbolically as a parallel to Don Giovanni's servant Leporello (Pack & Lelash [Da Ponte], 1993). It was our intention, more and more, as the play goes on, to show Casanova as a person whose conscience grows. The parallel of Don Giovanni became an ideal metaphor of whom Casanova would have been aware, since he was asked, by Da Ponte, to act as a consultant in the writing of the Mozart libretto (we actually depict this consultation in Act Three, Scene Three, when Casanova meets Mozart at a fictional Don Giovanni rehearsal of the Descent into Hell sequence--see 1993: 215-17). By recognizing himself increasingly as a 'Don Giovanni,' he is able, as the play progresses, to understand a values system that is based, at least, in a religious context and he begins to see that the way that he has treated women has ensured him a visit, at some future time, from underworld forces.

It is Specchio, though, who functions as the device by which the audience begins to understand that Casanova's behaviour can no longer be condoned. In Act Two, Scene Three, Lina and I offer Specchio's own moment of transformation, the time at which he decides that Casanova is no longer a superhero to be admired. Specchio's decision to change his worldview into one in which women are truly respected is effectively helped along by his own growing love for Lea (as was my own personal
mythology shift advanced by my love for Lina). Still, however, he is once again, deceived by Casanova’s sincere-sounding pledge that he will be a faithful husband to Lea-- with this promise, Specchio puts aside his own needs and love in favour of his master’s.

We explore a number of class issues through the Specchio context (and through other ‘masses’ situations, such as in Modest Pleasures. C.L. # 1.3.1., p. 17; Refuge, C.L. # 1.4.1., p. 27; Freedom, C.L. # 2.1.1., p. 36: or The Duke, In Excess, C.L. # 2.3.1., p. 47) by showing Specchio’s low self-esteem regarding his station in life, and his belief that he is unworthy of Lea, for these class reasons. Later (Specchio’s Secret, C.L. # 3.5.3., p. 86) as he pledges his love for Lea, although Specchio has become a renowned composer, he declares that “...love is priceless, far transcending class and wealth.”

Specchio does not finally leave Casanova until Act Three, Scene Two. but emotionally, he leaves during ‘The Transaction’ (C.L. # 2.3.6., p. 54) when he discovers that Lea’s virtually arranged marriage would be sealed by a bag of gold, paid to Lea’s ward, de Matalone. “Ah... the story now unfolds. That’s how love is bought and sold” (2.3.6: 54). Finally, years later, in Paris (Act Three, Scene Two), Specchio leaves Casanova when he finally sees his master for what he really is-- “I have decided that I must leave Casanova. Through my deep love for Lea and my growing contempt for my master’s ways. I understand now that true love is the only way... Look at the fool. Devoid of real emotion. Now I must leave him” (Love Is The Way, C.L. # 3.2.3., p. 68).

Thus, through Specchio (again, meaning ‘mirror’ in Italian), we were able to depict my own personal mythology shift, from former Casanova-
wannabe and later Casanova, to conscientious composer, musichiere, and integrated man. It is no coincidence that, just as I am a composer of a musical called ‘Casanova,’ in the final scene, Specchio reveals that he is in the process of writing an opera about his former mentor, Casanova (The Composer, C.L. # 3.5.1., p. 83). ‘Casanova,’ then, is a play about how men can change, from enculturated, walking-talking stereotypes, to differentiated subjects, capable of appreciating the subjectivity and differentiated nature of others.

It is further significant that Casanova himself, finally does experience transformation, if too late to enjoy it. Notably, when on his deathbed, he sings a song that reveals that he has achieved an awareness of “...the pain I’ve sown” (The Light is Fading, C.L. # 3.4.4., p. 77), Specchio is there, both as confessor and former student, to hear the dying man’s epiphany. In a sense, it is a profound, inspirational learning experience for Specchio-- on seeing his former teacher finally admit that he was wrong to run from love, Specchio finally has the courage, in the next scene, to express his love for Lea. And so, Casanova does the right thing, in the end, by realizing that his “brilliance [was] wasted on cruel seductions” (3.4.4: 78). “Only as I die, I see the error of my wayward past catching up with me at last” (Farewell, friends, C.L., 3.4.5., p. 78). Yet, through Specchio, a transformed Casanova lives on to write about his mentor’s (and his own) former ‘wasted’ incarnation and how it became transformed into a manifestation of higher love.
5.11 Words & Music

The King’s Theatre, upon the first view, is, perhaps, almost as remarkable an object as any man sees in his travels. The amazing extent of the stage, with the prodigious circumference of the boxes and the height of the ceiling, produce a marvellous effect on the mind.... Notwithstanding the amazing noisiness of the audience during the whole performance of the opera, the moment the dances [i.e. ballet] begin there is a universal dead silence.... Witty people, therefore, never fail to tell me, the Neapolitans go to see not to hear an opera.... It is customary for gentlemen to run about from box to box between the acts, and even in the midst of the performance; but the ladies, after they are seated, never quit their box the whole evening. It is the fashion to make appointments for such and such nights. A lady receives visitors in her box one night, and they remain with her the whole opera; another night she returns the visit in the same manner. In the intervals between the acts, principally between the first and second, the proprietor of the box regales her company with iced fruits and sweet-meats.... (Samuel Sharp, on the San Carlo Opera House--architect Medrano--In Weaver, 1980:28).

Still, you don’t need me to provide you with the story of Casanova or with rich description to offer additional ‘flavour of the times.’ You can get that by reading Childs’ great biography or by reading Casanova himself. A really great read if you’ve got the time (1894; see also the new May 1998 Willard Trask translation [1966] from Johns Hopkins University Press). I also recommend that interested readers check out, in Childs’ appendices (1988), the Coles-notes style tool that I used when I was initially plugging events into the plot. Childs provides a brief, point form, chronological synopsis of Casanova’s entire life, such that his reader can get a handle on the enormity of our hero’s activities, accomplishments, and conquests.

What I am most interested in offering in this section is resources for other composers, ‘composition tools’ with which to collaborate with lyricists. I also wish to demonstrate how a song-writing team can participate in both conscious and unconscious incorporation of transformative learning ideas, though an ongoing self-analytical creative process combined with a celebratory ambience.
As I have said, once we had finalized our plot (May 3, 1995), which included the addition of Specchio's interactions and the wide variety of ensemble pieces that we had worked on (most of which served to make a point or to offer some kind of dramatic spectacle), it was easier to know what we had to do next. Of course, we still had vast amounts of data stored on a variety of Macintosh disks. By Spring, 1996, I had already been plodding along lyrically for almost two years, writing the occasional lyric to a song even before Lina became more available to write. amid her wild and chaotic tasks as a college professor. For example, wrote a primary lyric to the song I sang at our wedding, 'I Worship You,' in July of 1994. 'I Live For Love,' with some help from Lina, was in its present form by February 13, 1995. By March of 1995, I already had rudimentary lyrics to 'The Light Is Fading' and 'Love Is The Way' (March 3, 1995). Lina helped me with a basic draft of 'Life Is A Lady,' on August 21, 1995.

Still, the poetry really started to flow in June, when Lina's courses were finished for the year. The process was frustrating for her at first. since so much music was already written. For example, in addition to the pieces of music I have already mentioned, the ideas for music to the following pieces began to pile up in the Spring of 1996. Usually, I was also able to have a title attached to these and an accompanying idea as to what the song had to be about, in order to accomplish its function or serve its corresponding plot-point.

<table>
<thead>
<tr>
<th>Song Title</th>
<th>Source</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Light Is Fading</td>
<td>(C.L. # 3.4.4., p. 77)</td>
<td>January 9, 1996</td>
</tr>
<tr>
<td>Wandering Man</td>
<td>(C.L. # 3.1.5., p. 65)</td>
<td>January 30, 1996</td>
</tr>
<tr>
<td>My Dearest Friend</td>
<td>(C.L. # 3.4.2., p. 75)</td>
<td>April 9, 1996</td>
</tr>
<tr>
<td>Fearless Men</td>
<td>(C.L. # 3.2.1., p. 66)</td>
<td>April 15, 1996</td>
</tr>
<tr>
<td>I Must Save Her</td>
<td>(C.L. # 2.4.1., p. 57)</td>
<td>April 18, 1996</td>
</tr>
<tr>
<td>A Miracle</td>
<td>(C.L. # 3.1.2., p. 61)</td>
<td>April 19, 1996</td>
</tr>
<tr>
<td>Don Giacomo</td>
<td>(C.L. # 3.3.1., p. 70)</td>
<td>April 25, 1996</td>
</tr>
<tr>
<td>Manuzzi</td>
<td>(C.L. # 1.1.7., p. 8)</td>
<td>April 30, 1996</td>
</tr>
</tbody>
</table>
Although Lina is not a musician, she has a very strong musical-rhythmic sense, and we found that, through my provision of a code similar to the dit-dit-dah of Morse (i.e. ‘- - ___ --- ___’), Lina was able to understand and capture the phrasing and the particular accents of melodies that I had already composed. We also wrote extensive notes wherein I would provide some nonsensical (and often funny, just to amuse her) lyric to the piece in order that she might see it (and her it in her mind’s ear) accompanied by a template-lyric. She found the template-lyric style to be extremely useful, enabling her to work independently while I was working on some other task.

On the following pages, I offer examples (from Act Two) of these kinds of notes as, perhaps, a useful guide for other composers who wish to communicate their ideas to talented poets who may be non-musicians. Other readers may also find this kind of written record of a creative communication process to be interesting. Note how I may have had a number of lyric ideas in my head that I thought were o.k., and therefore, that I wanted Lina to keep-- these are underlined. A song like 2.1.2. (later called, “Meet the Duke,” C.L. # 2.1.2., p. 37) would have been a song which, at the time I typed the notes to Lina, had no music written for it. This is indicated by the opening phrase, ‘Your meter,’ to indicate to Lina that she did not have to conform to any prearranged rhythmic idea, but could rely on her own meter. I hope that you find the following notes to be an interesting record of a part of our creative process.

Composer’s notes to Librettist re: Act 2

SCENE 1

2.1.1. FREEDOM [see C.L. p. 36]): The scene opens with the conclusion of Jomelli’s ‘Nero’ (?), being performed at San Carlo Theater, Naples. in
honour of young King’s 10th birthday. In this song, Christians, about to be consumed by lions in the arena, sing about the freedom of death and their imminent, joyous meeting with their god. Obviously, this scene should also allude to class issues, issues of slavery and oppression, and so on.

Meter follows this kind of groove (ignore my words, this is just a ‘feel’):

**Verse:**
- It’s Christmas time in our a-ni-mal fo-rest [one of my Dad’s lyrics]
- Thanks for our peace-ful friends
- Friendship that never ends
- Thanks for our hap-py home (verse twice)

**Chorus:**
- a) We shall rejo-ice [either a or b, + also c and underlined b) We’ll be rejoicing portions of d are the only keepers]
- c) **Freedom, freedom**
- d) We shall be ready for **freedom, freedom**, in our souls

2.1.2. YOUR METER [see ‘Meet The Duke,’ C.L. p. 37]. At conclusion of the song, the ‘onstage crowd’ cheers and the lights come up. Casanova and Specchio enter the Duke de Matalone’s box (above the stage) and Casanova reports that he is sorry he arrived late and seated himself elsewhere, finally seeing the Duke only moments before this. Casanova introduces his manservant, Specchio and tells that this devoted young man waited for Casanova’s escape from prison— they were reunited [note: discuss this somehow]. The Duke greets his old friend warmly and introduces his companion, the lovely young Leonilda (she is 17), or Lea, for short. The Duke excuses himself (think of an excuse— I’m not even sure that they had bathrooms in those days) long enough for Jack to sing the following. Perhaps in some funny manner, Jack could also push Specchio behind the curtain, out of view?
2.1.3. GIACOMO CASANOVA [see C.L. p. 38]: In this song, Casanova introduces himself to the young woman in a gracious manner—however, it’s still a seduction. Meter follows this kind of groove (ignore my words. this is just a ‘feel’):

Verse: I’ve got a thing for you
   You are a pretty girl
   Let’s be soul mates
   What will you have me do? (verse twice)

Chorus: Giacomo Casanova,
   Proud citizen of Venice
   I’m one hot stud
   Let me take you home.

3rd verse.
Chorus.

2.1.4. YOUR METER [see ‘The Duke’s Invitation,’ C.L. p. 39]. After this song, the Duke returns, inviting them back to his palace for a party.

SCENE 2

2.2.1. HOME AGAIN [see C.L. p. 39]: A gay romp, set in the Duke’s ballroom, in which Casanova sings about the joy of being home again with his good friends. The N.B. point here is to repeat the main hook ‘home again’ as often as possible. (i.e. blah blah blah, now that I’m home again. blah blah blah... good to be home again, lots to eat now that I’m home again, etc. I have not counted the number of lines in this song but all have the same groove-- slight variations may be able to be squeezed in (you know how this is done). I do know that we need a bunch... Ensemble. Specchio, Duke, should also be in this number. This is a song about the communion between the human and his/her home, family, and friends-- it is a celebratory moment.
e.g. of exact groove...

I’ve missed my friends and my dog, it’s good to be home again.

2.2.2. YOUR METER [see intro to ‘In Our Younger Days.’ C.L. p. 41]: After the song, people laugh and cheer and Casanova, Duke, and Lea walk out into garden (on some premise that should be stated-- getting air. things to talk about, etc.). Indicate the excess of high society. Casanova, in an effort to mildly embarrass/but also bolster his friend’s image (flattery. perhaps to get Duke feeling comfortable to leave him alone with girl later in scene) begins to tell of his friend’s adventures (you determine the depth/re: propriety of these revelations). Duke reminds him that they both had great adventures. Please consider also, where is Specchio throughout this scene? What is he doing? IN OUR YOUNGER DAYS [this part of the song is derived from the conclusion of ‘Grandfather’s Books.’ Altavilla]: In this song, the Duke and Casanova both sing (simultaneously--this must be a harmony bit) about their adventures. Sorry about the limited groove. Rhyming scheme should probably be as shown (i.e. [1 & 3]. [2 & 4] ). A rather persistent Rossini-like emphasis is shown by underlines. Believe it or not, song is so fast that we will need between eight and ten of these.

Verse:  In our younger days
        We had lots of fun
        We had wicked ways
        Boffing everyone       [one has to amuse oneself...]

There is also a bridge that could use a

1,2,3,4,5,6,7,8
1,2,3,4,5,6,7,8
1,2,3,4,5,6,7,8
1,2,3,4,5,6,7,8
1,2,3,4,5,6,7,8
Well, you get the idea surrounding our method (and madness). Of course, Lina, with her own brilliance and acutely developed sense of transformative learning issues, had her own mandate, at all times while writing, of trying to incorporate transformative messages into as many songs as possible. Even in areas or linking songs where transformative learning ideas may have been less easy to integrate, she was always working on strategies for making each and every character ‘political’ or in the process of transformation, in some way, each with his/her own poetic leitmotifs and his/her own place in an interactive scheme of symbolic meaning.

As I mentioned before, it had been my aim all along to have each character’s music, at a given moment in the play, chronologically reflect the state of transformation that the character may (or may not) have been undergoing at that time. For example, Casanova’s first songs (Arrival at the Inn, C.L. # 1.1.3., p. 3; Devoted Wife, C.L. 1.1.5., p. 6; and I Live For Love, C.L. 1.1.6, p. 7) are all examples of music that are rather specifically matched to the styles of Italian opera that dominated at the time of Casanova, the buffa and seria styles.

As Casanova matures to the stage where he truly believes that he loves Anna (At the Trevi, C.L. # 1.2.1., p. 12; Give Your Love To Me. C.L. 1.2.2., p. 13), he begins to sing in the Romantic style (and even operetta style) of nearly a hundred years later. When, in prison, he feels deep regret for the love he has lost (The One I Should Have Wed, C.L. # 1.4.3.), his music is almost of a twentieth century, ‘world’ quality, reflecting many diverse ethnocultural musical ideas, a symbol of his wide-ranging awareness. Yet, soon after, when again he regresses to his former machismo, conquering self, he sings in the style of a character out of
Wagner’s German mythological pantheon, strident, arrogant, and even without remorse (“I regret nothing!”). In his final scene, when he has achieved personal transformation, too late to enjoy its fruits, Casanova sings ‘The Light Is Fading’ (C.L. # 3.4.4., p. 77), a piece which is written in the style of twentieth century, late-Romantic religious music, circa 1912. to indicate the hero’s advanced awareness.

This, for me, was one of the more difficult tasks, to match a character’s music, in the moment, with his/her inner states, vis-a-vis their psychosexual maturation and, thus, ability to experience higher love. Lina also found the task to be a great challenge, although for her, a character’s maturation could be demonstrated using the things that they said to others or the things that they were thinking in soliloquy. Thus, their transformation could be shown in a more tangible manner, although it is expressed in Lina’s complex, poetic ways.

Although the idea of psychosexual maturation and, thus, the ability to express intimacy, may seem like abstract concepts, when seen out of context, I believe that I have shown, at length, throughout this work, the criteria that we used in order to determine ‘where’ a character stood at a given time-- these are the same criteria outlined by Berry and O’Sullivan. Thus, eventually, a character had to be able to acknowledge and respect the subjectivity and differentiated nature of the one he loved (as Specchio did in The Transaction, C.L. # 2.3.6., p. 54, or in The Promise, C.L. # 2.4.2., p. 57). In order to show that her self-esteem was truly elevated, a character had to be able to demonstrate her ability to extract herself from codependent or unhealthy relationships (as Anna did in The Letter, C.L. # 3.1.3., p. 62, When We Meet Again, C.L. 3.1.4., p. 63, and Wandering Man. C.L. # 3.1.5., p. 65).
We have been critiqued, only by male listeners, for Anna’s admonishment of Casanova in ‘When We Meet Again,’ when she says. “When we meet again, then you’ll be a man.” Defensive men are upset by the fact that, because Casanova demonstrates, once again, that he is a liar. in our view, it is implied that he is ‘less than a man.’ Such value judgements are important to the medium, since it would be ambiguous. for our listeners, if we were only to report the facts of Casanova’s life, while making no judgements. If we did not make comment on Casanova’s shortcomings, as a man and as a human being, it would be easy for listeners to interpret our story merely as a tale of unrequited love rather than as a story of dysfunctional, or incomplete love. In fact, it is not so much that Casanova and Anna’s aspirations and interests were different (as indicated in Give Your Love To Me, C.L. # 1.2.2., p. 13) such that they prevented themselves from being life-partners. It was more that Casanova simply could not think with his intellect and with his deeper emotions, where his true loves (Anna and Leonilda [and Henriette: see Childs, 1988]) were concerned. In the end, he died alone, but for his nephew, his employer, and his nurse, because he did not ‘declare his passion’ for Anna, become an integrated man, and, thus, live ‘better than a king’ (C.L. p. 77).

We dealt with the issue of the protagonist’s own values system changing by including, for Casanova, a gradual evolution in his feelings of ‘right’ versus ‘wrong,’ evidenced in his growing fear of divine or even satanic retribution. This, of course, was the values context of the day, one situated on a relatively bipolar, religious continuum. When, in Paris. Specchio (Casanova’s growing conscience, and a symbol of evolving goodness) leaves Casanova, from then onwards in the play, Casanova is a
mass of self-doubt, paranoia, and guilt, afraid that he will receive punishment for his wayward life. When he witnesses Da Ponte’s and Mozart’s rehearsal of the ‘Descent into Hell’ sequence from Don Giovanni (Don Giacomo, C.L. # 3.3.1., p. 70), he fears that he, like Don Giovanni, will be pulled into the fires of hell. As mentioned before, his personal transformation is most poignantly revealed in his final aria, The Light Is Fading (C.L. # 3.4.4., p. 77), and in Farewell, friends (C.L. # 3.4.5., p. 78) when he admits openly his realization that his actions have hurt many innocent souls. His worst fears are confirmed in Mephistopheles (C.L. # 3.4.6., p. 79) when he meets the Devil’s representative, either in reality or through a paranoid delusion caused by his guilt and his shame (we do not tell which).

Specchio’s own transformation, too, is finalized in the third act, when he indicates to Lea, and to the audience, that he has a full and complete understanding of the role that his mentor (a symbol for instinct, libido, or nature—pick one) played and continues to play in his life (He Was In My Heart, C.L. # 3.5.2., p. 85). Specchio, representing the voice of the composers (Lina and me), explains to the audience that Casanova (the shadow, the id), lurks just below the surface, in the hearts of men, who “...know him only too well.”

In Lina’s and my notes to one another, we remind one another that we must constantly represent Casanova as a kind of walking Jungian symbol for the shadow (Jung, 1988). Lina, with her M.Ed. in Psychology, was no stranger to the kinds of psychoanalytic imperatives, particularly for men, that I wished to build into the work from the very beginning. We often wrote of Specchio ‘harnessing the shadow,’ or darker aggressive and psychosexual drives into productive and creative forces, such that he
represented a more healthy balance between the kind of erotic love that is found in 'higher love' and the channelling of aggressive Id drives into creative endeavours, such as Specchio's own writing of an opera about his mentor, Casanova (echoing, of course, our own endeavour). The great irony, he describes, is that, while it was Casanova who taught him to 'find himself' and not to live his life through others (Bravo, Specchio. C.L. # 1.3.3., p. 20), Casanova was unable to "...live life as himself"—like his own parents (Giuseppe Gaetano and Zaneta Farussi; see The Escape. Introduction, C.L. #1.5.2., p. 31-32), he lived most of his life, in effect, as an actor, pretending to be professionals and pillars of noble status that he was not.

Yet, Specchio understands fully that Casanova is the shadow. In the piece that many have suggested will become our most memorable melody from 'Casanova,' "He Was In My Heart" [C.L. # 3.5.2., p. 85], Specchio makes it clear that he understands the symbolic quality of his teacher. Casanova, for every man. Casanova is the personification of "...a force in every man" that must be properly 'tamed,' in order that we may lead productive lives as transformative individuals.

... Of him, some men have said,
"He is a stranger,"
And yet they know him only too well.

He was in my heart,
But I didn't know
From before the start,
He was in my soul.

Thus, the personal mythology shifts described earlier, from 'performer' to 'authentic person,' from technical man to human, and eventually, to 'musichiere' ('music-maker'), are all personified in the
autobiographical character of Specchio, a character who personifies transformation.

Throughout the summer of 1996, Lina and I built a libretto consisting of 66 individual pieces of music, 34 of these being featured songs. Ultimately, I wrote about one-third of all the play's lyrics while Lina wrote a colossal two-thirds. Lina was incredibly prolific, sometimes generating a poem (and, occasionally, two poems) a day, even as I would be writing or orchestrating the music for the previous day's poem. Although there are occasional songs that we dealt with entirely out of order (i.e. My Final Chance, C.L. # 2.4.3., p. 59) and a few earlier songs we hadn't yet completed (i.e. The Brawl, C.L. # 1.1.8., p. 9; I Choose Not To Stay. C.L. # 1.4.2., p. 27), we found that by generally preceding chronologically through the plot -- not going more than one or two scenes forward before catching up and completing unfinished work in that vicinity-- we were able to actually watch the characters grow and mature. Often, as is most desired in this kind of working, our maturing characters began to 'speak' guiding our unconscious writing abilities such that the characters appeared to guide their own emotional trajectories through the plot. Even so, we would occasionally offer ourselves a treat, completely out of chronological order-- for example, Lina enjoyed the melody for 'A Miracle' and was eager to get to work on it. We found that, for more 'popular' love songs of this kind, the order in which we dealt with them was not essential, since they did not involve a complex deciphering a character's motivation (with exceptions, such as 'seduction songs' like Hello, Little Dreamer, C.L. # 2.2.5., p. 46, which truly exposes what Lina referred to as the 'spider-like' quality of Casanova, weaving a web for his next prey even as he reveals his confusion about his growing love for the hunted).
From the following excerpt of a roster of our poetic accomplishments (the larger share of which were conceived by Lina) that spring and summer, it is easy to observe the tight, generally chronological process of our lyric writing endeavours.

A Miracle (C.L. # 3.1.2., p. 61) (April 20, 1996)
Rabbit Stew (C.L. # 1.1.1., p. 1) (April 29, 1996)
He Wanted You (C.L. # 1.1.4., p. 5) (May 5, 1996)
At The Trevi (C.L. # 1.2.1., p. 12) (May 16, 1996)
Modest Pleasures (C.L. # 1.3.1., p. 17) (May 19, 1996)
My Heart Is Broken (C.L. # 1.2.4., p. 15) (May 20, 1996)
My Friend, Casanova (C.L. # 1.3.2., p. 18) (May 21, 1996)
Your Servant (C.L. # 1.3.5., p. 23) (May 22, 1996)
Refuge (C.L. # 1.4.1., p. 27) (May 25, 1996)
Cover Your Ass (C.L. # 1.1.2., p. 2) (May 31, 1996)
A Place Further... (C.L. # 1.5.1., p. 30) (June 1, 1996)
The Escape (C.L. # 1.5.2., p. 31) (June 3-6, 1996)
My Final Chance (C.L. # 2.4.3., p. 59) (June 24, 1996)
Freedom (C.L. # 2.1.1., p. 36) (June 25-27, 1996)
I Choose Not To Stay (C.L. # 1.4.2., p. 27) (June 27, 1996)
The Duke, In Excess (C.L. # 2.3.1., p. 47) (June 28-30, 1996)
The Brawl (C.L. # 1.1.8., p. 9) (July 1, 1996)
Giacomo Casanova (C.L. # 2.1.3., p. 38) (July 1, 1996)
Home Again (C.L. # 2.2.1., p. 39) (July 5, 1996)
In Our Younger Days (C.L. # 2.2.2., p. 41) (July 6, 1996)

In addition to our regular duties as songwriters and co-librettists, we also had to deal with special business items, such as structural problems around scenes in general, issues of stage-blocking, and how we would build these kinds of ideas into the libretto without offending or putting off Broadway directors. As it is a hugely collaborative medium and also, in tribute to Classical operatic technique, we decided to make our stage directions as minimalist as possible, allowing only for as much description
of a character’s actions as was necessary to convey the mood and the required plot-points of a given scene.

Perhaps the largest piece of ‘business’ we had to cover was the Mozart quotation that appears in the Don Giacomo scene (C.L. 3.3.1.. p. 70). We were determined that we were not going to attempt to represent the Mozart episode in Casanova’s life (as I’ve mentioned, Casanova was Da Ponte’s consultant in the libretto-writing of Don Giovanni) without actually showing Mozart, in some fundamental way. We developed a Mozart character, not unlike the Tom Hulce characterization of the famous composer, whose musical impact could not be presented in any other way than through his own frightening music. Thus, Lina spent a number of hours developing her own rhythmically-sound translation of the original Italian libretto. Translations usually offered—see Pack and Lelash. 1993—in English are not designed to be sung in English. They are merely shown in a roughly poetic way so that English listeners will understand the lyrics that are sung in Italian. Lina’s extremely difficult task involved understanding the true meaning of Da Ponte’s words and translating them in such a way that they would also work, rhythmically, in English.

Similarly, I spent days with a piece of Mozart’s masterpiece that must have been no longer than about three minutes, trying to adapt my own ‘sound-alike’ arrangement of his gloriously frightening ‘Descent into Hell’ sequence, so as not to violate any copyright restrictions and further, for reasons of musical pride and intellectual challenge. Thus, our version of Mozart’s ‘Descent into Hell,’ shown in ‘Casanova’ at a Don Giovanni rehearsal, became our own distinct ‘take’ on the famous piece.
By the end of that September, we had completed our libretto. Because Lina had to work full-time once again, I had to do many of the longer, final plot-songs from the end of the third act (i.e. The Composer. C.L. # 3.5.1., p. 83; Mephistopheles, C.L. # 3.4.6., p. 79) without the ingenious assistance of my hugely talented partner.

Orchestration

Throughout the fall, between having to teach, trying to begin a psychotherapy practice, and continuing to write my thesis, I continued the sometimes-tedious, sometimes-transformative task of orchestrating ‘Casanova,’ treating each song as a separate symphonic accompaniment to the many variations of vocal arrangements that I had concocted, and adding instruments one and occasionally two at a time.

Because I am profoundly more limited than the likes of Strauss, in September 1996, I devised a checklist of composition duties to be completed after each piece’s basic melody and fundamental arrangement had been initially recorded. In order to generate accurate score that could be printed in the scoring software program, this included the following kinds of mundane musical and computer tasks, a number of which I have still to complete... when I get a spare month:

* re-alignment of performed software delays with barlines
* enlargement of durations to reflect whole, half, quarter notes
* breathing indicators (·) for singers
* noting of staccato notes
* grouping of Corni (‘french horns’) into I + II {highest and 3rd-highest} and III + IV {2nd highest and 4th-highest} configurations.
* notation of timpani and other unfinished percussion parts
on-paper transposition of transposing instruments (it is required of several orchestral instruments that they be printed in keys other than the fundamental key of the song):

- Ottavino (Piccolo) C6 to C5 (one octave down)
- Corno Inglese (English Horn) C3 to G3 (one fifth up)
- Clarinetti (Clarinet) C3 to D3 (major 2nd up)
- Clarone (Bass Clarinet) C2 to D2 (major 2nd up)
- Contrafagotti (Contrabassoon) C0 to C1 (one octave up)
- Corni (Horns) C3 to G3 (one fifth up)
- Trombe (Trumpets) C3 to D3 (major 2nd up)
- Cymbal & Bass Drum printed on the same staff

Printing of dynamic notations (pp, p, mf, f, ff) [still to do 11/98]
String bowing
Tempo calibration
Tempo description [in Italian]
the typing of libretto into the score [still to do on full score]
notation of solo vs. divisi vs. uni parts
noting of prominent triplets, etc.
crescendi, decrescendi
harp notation

And for those readers who wondered about the huge amount of time devoted to the knowledge and work of the great operatic composers, it is precisely in the realms of orchestration that the influences of these great mentors comes into play. It is the kinds of respective tools that each progressive innovator in operatic technique offered over time in which I was interested here— in order to depict, using a musical metaphor, progressive personal transformation of a character, it was essential to provide that character with an historical continuum on which to progress, or regress, as the case may be. For example, 'Rabbit Stew' (C.L. # 1.1.1., p. 1) or 'Devoted Wife' (C.L. # 1.1.5., p. 6) are arranged according to a smaller orchestral vision in which melody is accentuated by parallel melodic instruments in the backdrop (in the style of Bellini, for example).
Accordingly, specific directions are provided on the score—‘Rabbit Stew,’ for example, is to be played with the bounce of a jaunty Verdi aria. Thus, the marking, ‘si suona allo stile di Verdi’ (‘to be played in the style of Verdi’). Such a direction can mean many things, of course, since I used a variety of Verdi styles in the first act. This included, among other references, a strong stylistic tip-of-my-hat to ‘Nabucco,’ evident in one of our great prides, ‘Refuge’ (C.L. # 1.4.1., p. 27). It is a prisoners’ chorus, offering some of Lina’s greatest poetry, that alludes to the anti-oppression sentiments of Verdi’s slaves’ chorus, ‘Va Pensiero.’

‘Casanova de-fenestrates’ (C.L. # 1.1.10., p. 11) and subsequently, its reprise, ‘In Our Younger Days’ (C.L. # 2.2.2., p. 41), contain obvious references to Rossini. Indeed, the players’ direction at the top of this song’s score reads [you guessed it] “si suona allo stile di Rossini.” Using Rossini and his generally buffa, upbeat style (‘...Younger Days’ resembles the conclusion of the William Tell Overture) as a musical metaphor for youthful pranks and light-hearted good fun, I gradually built a lexicon of musical symbols, or leitmotifs. I learned to use these kinds of traditional operatic styles as symbols in and of themselves—a light buffa song represented a relatively immature stage in a character’s personal transformation whereas an harmonically more complex work, with greater orchestral intricacy (i.e. The Promise, C.L. # 2.4.2., p. 57, or Specchio’s Secret, C.L. # 3.5.3., p. 86) represented a more advanced point in a character’s process of personal transformation.

Accordingly, when Casanova is sent to prison, it was my intention to convey his feelings through a musical medium that would represent an ambience that was entirely foreign to him—his deep regret that he did not
marry Anna is conveyed through a style that is very nearly turn-of-the-century Schoenberg, both in its harmonic complexity and in the phrasing of the line. ‘The One I Should Have Wed’ (C.L. # 1.4.3., p. 28), a piece borrowed from my earlier ‘Poeta’ (October, 1992), represents Casanova’s first great moment of introspection in the play, a self-analytic mindset that is soon shattered in the following scene by his newfound freedom (The Escape, C.L. # 1.5.2., p. 31), when he regresses to a two-dimensional Wagner hero.

Another example of this kind of reference to the operatic pioneers is found in Anna’s poignant ‘My Heart is Broken’ (C.L. # 1.2.4., p. 15), in which she plays the classic, down-trodden Puccini heroine (Wilson. 1997), abandoned and alone. The notion of using Puccini, an harmonically-complex operatic innovator (and unwitting creator of Vision Music, as I have discussed), as an icon or musical symbol also refers to a character’s relative psychological advancement. In instances where Anna attains significant degrees of awareness, with respect to her hopeless relationship with Giacomo, she often sings in the style of a Puccini heroine. Indeed, in order to convey fully the Puccini ambience, for example, ‘My Heart is Broken’ actually borrows structurally from Tosca’s ‘Recondita Armonia,’ and harmonically, from Puccini’s work with Asian harmonic systems (Madama Butterfly, Turandot). Other Puccini references, used as moments of transformation, include Anna’s ‘Wandering Man’ (C.L. # 3.1.5., p. 65), Specchio’s ‘Love Is The Way’ (C.L. # 3.2.3., p. 68), and parts of ‘The Light is Fading’ (C.L. # 3.4.4., p. 77), containing some obvious references to Turandot’s ‘Nessun Dorma.’

Among the more spiritual pieces in ‘Casanova’ is ‘Freedom’ (C.L. # 2.1.1., p. 36), a loving tribute to Mozart’s liturgical works expressed
through a rigorously disguised parody of the exquisite ‘Laudate Dominum’ from the ‘Vesperae solennes de confessore’ (1780; K. 339). Here, in ‘Manuzzi’ (C.L. # 1.1.7., p. 8), in ‘Don Giacomo’ (C.L. # 3.3.1.. p. 70), and in ‘Mephistopheles’ (C.L. # 3.4.6., p. 79), the very image, in addition to the ‘classical’ style, of Mozart is used to indicate moments of deep spiritual reckoning, paralleling Mozart’s apparently deep belief in divine powers and his huge output of liturgical works. Indeed, generally speaking, when spiritually transformative events occur in the play, it is likely that the music utilizes some aspect of Mozartian technique, if even for a few seconds.

More naive moments, that depict a character’s whole-hearted and sincere (if not always so well-thought-out) immersion in romantic feelings, tend to utilize popular symphonic musical styles of the twentieth century (Lehar and Herbert), including more sophisticated Broadway styles. Songs in this medium include ‘The World Through Your Eyes’ (C.L. # 2.2.4.. p. 45), a song whose character is so prone to infatuation that her music sounds like that of a Disney heroine. Another example is ‘A Miracle’ (C.L. # 3.1.2.. p. 61), a romantic Vienna waltz, in the style of Lehar. ‘Give Your Love To Me’ (C.L. # 1.2.2., p. 13) is also an excellent example of a naive. Romantic waltz in the style of Lehar or Herbert. ‘My Dearest Friend’ (C.L. # 3.4.2.. p. 75), however, is more like a romantic Italian canzone by Tosti.

Deciding not to venture far into the realm of dissonance (in order to maintain the accessibility of our Vision Music mandate), moments of deepest awareness and furthest transformation are indicated by usage of modernistic ideas and by my own harmonic contributions to the Broadway genre. ‘Life Is A Foolish Game’ (C.L. # 2.3.7., p. 55) is an evident reference to the modern Italian cinematic style coined by Nino Rota for the films
of Fellini. Conversely, dark, transformative moments, such as ‘The Promise’ (C.L. # 2.4.2., p. 57) or ‘Some day...’ (C.L. # 3.2.2., p. 68) are entirely off the top of my head, without any intentional reference to other composers.

Another example of the way in which characters and musical styles are used to demonstrate relational dynamics is the way in which Specchio’s character, in effect, triumphs over Casanova in the end. In the same way, it may be argued, the verismo, or new realistic tradition ‘won’ over the traditional operatic way for many listeners—although Verdi is a constant and potent reminder of ‘real opera,’ it is Puccini’s work, concurrent with the style of Leoncavallo and Mascagni, that is all pervasive in modern times. Most people, when asked to name their favourite aria, usually draw on ‘Nessun Dorma,’ ‘E Lucevan Le Stelle,’ or ‘Che Gelida Manina,’ all Puccini arias. And so, it is a subtle symbol, but we used Specchio as a ‘common man’ symbol who, in the end, triumphs over his noble-wannabe master by marrying Casanova’s daughter and providing her with a true love of which Casanova himself could never have been capable. The victor (‘Vittorio’) in this match is a common man, Specchio, a walking symbol of a triumphant ‘verismo’ tradition.

Of course, there is much more to the leitmotif system as a whole. But essentially, I hope that I have made clear how it is possible to offer an evening of operatic history through consciously-designed educative works such as ‘Casanova.’ I think that Vision Music should strive to offer that little bit extra when it comes to educating interested listeners. In the post-modern age, when music constantly demonstrates its ability to sample from the past and to make reference, in a ‘metapop’ manner, to other artists, why not offer a context (such as an historical one) by which the
listener may actually understand more than that which she is listening to, with only a little work?

It took me until January of 1997 to complete the score so that it was in the shape that it is now, fully-orchestrated such that it could be performed by a larger orchestra, under ideal circumstances. This included parts for the following instruments, in a tutti context (i.e. in which all available instruments are used).

Ottavino (piccolo)
Flauti (flutes)
Oboi (oboes)
Corno Inglese (English horn)
Clarineti (clarinets)
Clarone (bass clarinet)
Fagotti (bassoons)
Contrafagotto (contrabassoon)
Corni (horns)
Trombe (trumpets)
Tromboni (trombones)
Tuba (tuba)
Timpani (kettle drums)
Gran Casa (bass drum)
Tambura (snare drum)
Piatti (cymbals)
Arpa (harp)
Piano (piano)
The Vocalists
The Chorus
Violini I (first violins)
Violini II (second violins)
Viole (violas)
Violoncelli (cellos)
Contrabbassi (bass violins)
As those who have seen the score are aware, it occupies three 8.5 x 14 copy-centre boxes (one for each act), completely filled to the brim with score. Like I said, it's still not totally finished. But, as the jazz players say, all the little black dots are there, man. Only the dynamic considerations remain to be notated. We were so eager to progress to the next stage of our process, the recording of a promotional CD, that we simply rushed the score, along with our libretto, synopses, and rudimentary tapes, off to the Library of Congress in Washington, so that it could be copyrighted. Thanks to my brother Clark in New York, we located a terrific copyright lawyer named Robert Roomian who did all the work for us (for only $200.00 American). Today, four boxes of Lina's and my scores, lyrics, and tapes, the magic fruits of our long labours, sit in some file cabinet in some underground complex, representing our copyright in a massive undertaking called 'Casanova' (serial # PAu2-187-255).

5.12 Recording 'Casanova,' with a little help from our friends

We did have some excellent audio recordings (recorded on digital audio tape) I had made of the entire musical and, in addition, of a demo tape of seven songs. But after we first met with our super-agent, Michael Levine (to whom we were introduced by Lina's friend and colleague, Johanne Clare), we realized that this guy was a class act and that we would need to provide him with the best possible promotional materials, in order that he could 'shop' our musical with the greatest possible confidence.

We decided to record a 'Highlights' CD that would include many of the featured songs from the play. We chose the songs that would be on the CD, then, according to their commercial potential and their ability.
collectively, to demonstrate a wide range of musical media (duets, arias, choruses, dialogue, etc.). I began to prepare individual ‘vocal scores’ for the songs selected to be on the CD.

**Phantom? This is Reeves. Reeves? Phantom.**

The interest of friends can certainly be invaluable in your cause. Our friend Paul introduced us to his friend, Deborah, who introduced us to her friend, Jillian. Over dinner at Deborah’s, I spoke with Jillian at length about her friendship with Peter Karrie, the Welsh Broadway superstar who had been voted ‘Best Phantom’ by Andrew Lloyd Webber fans the world over. When I saw Peter Karrie do the Phantom, after having seen two other Phantoms, including Colm Wilkinson, I actually developed a whole new respect for this particular Webber score and this dark character. There was something sad and brooding about the way that Karrie interpreted the part that inspired, for me, a new caring for the deformed, misunderstood character. Later, when Lina and I thought about Casanova, it was usually in this tragic, moody way, such as the way in which Paul Schillaci sensitively portrays Casanova on the CD’s version of ‘Hello. Little Dreamer’ (C.L. # 2.2.5., p. 46).

In Spring of 1997, over breakfast at Jillian’s exquisite home, Peter Karrie shared with Lina and me many secrets of his song-writing process, and elaborated in depth on the plot, characters, motivations, and even song ideas of his work-in-progress, ‘Rasputin.’ He was just in the process of negotiating a deal with Hal Prince, the multiple-Tony-winning director, who had agreed to stage the work about the Russian monk. Although we had already put much thought into our promotional kit, we were unsure as to how many songs we should include in the package. It was Peter Karrie
who suggested that more was better, that producers hearing the work, if they liked it, were simply going to ask for more anyway, so you might as well give it to them now.

He also suggested that the CD should have a wide variety of types of songs, from arias, to choral numbers, to funny tunes, to duets. to show them the diverse, interesting nature of your product. He also suggested that, even though it may be more catchy to put bigger songs at the top, it is classier and more traditional, in a Broadway, story-telling sense, to do the CD chronologically.

When he spoke of ‘Rasputin,’ he was generous, discussing at length the process by which he, too, had done years of extensive research. formulated historical continua, made up plotlines from real facts, plugged in songs, and so on. We found it most relieving to know that this great professional, with his many years of experience in world-class theatre, had done so many of the same activities and gone through the same creative processes as we had. When he looked at our finished libretto, he was surprised, though, as Michael Levine was, that we had come so far on our own. He cautioned that this may or may not work against us, since many theatrical producers (like Cameron Mackintosh) like to be so deeply involved in the process.

He helped us greatly that day, by giving us a great deal of general advice about the promotion and marketing of our product, how to contact people, and how, eventually, to graciously give up control of the work, in a medium that was so collaborative. He wished us the best of luck and told us not to be too anxious-- his pitching of Rasputin had already taken eight years and the thing was just now getting into serious discussion.
Meanwhile, on April 11, 1997, we put up flyers at the Music faculty. advertising for the following, in huge letters:

"Tenori e Soprani-- Composer Reeves Medaglia Miller is currently shopping (using a top entertainment lawyer) his mega-musical. "Casanova," to the world’s leading theatrical producers and directors, Drabinsky, Schubert, Mackintosh, Mirvish, Prince, Nunn. etc. A compact disc of a dozen or more numbers is needed for demonstration. We need tenors and sopranos (good readers, please) to exchange performances for CDs and prominent credit on the CDs and promo-kits. We wish that we had a budget to show our gratitude for your hard work-- even the studio time has been donated by investors -- nevertheless, this is a tremendous opportunity to expose your talents to the world’s greatest theatre moguls and get a free digital recording of your work. Call LINA or REEVES to set up an appointment...”

Through our old friend, Paul Miskin, I met Rory Cummings and Ralph de Jonge, two excellent engineers who ran a first-rate eight-track digital recording studio out of Rory’s basement. On eight separate days in April (a total of 62 hours) and another seventeen days in May (another approximately 92.5 hours) we recorded twenty songs from ‘Casanova.’ both at Rory’s facility and at a facility at Humber College that he used as part of his classes in audio-engineering. Considering the long ordeal I put them through, these guys had the patience and stamina of Gandhi and the excitement to accompany it. They were extremely enthusiastic about the project, from beginning to end, and were always willing to put in the extra time to see that each part was completed to the best of our ability. under limited time restrictions.
Fortunately, as our deadlines approached for finding vocalists. Wayne Smith told us about Diane Argyros, an operatically-trained soprano he had worked with a number of times. Her audition for us (singing Gershwin's Summertime) was lovely, and we gave her the part immediately. She was eager to do it, fully aware that there was no money involved and that her payment would come by way of a fine digital recording of her voice. Meanwhile, we were called by Paul Schillaci, a fine tenor who had been out of the music scene for a time, busy making a living as a salesman. We were lucky to have him-- he auditioned for us with an aria from Puccini's Il Tabarro and almost blew Lina and I out of our living room with his power.

When a third young man we auditioned to play Specchio came down with a bad flu, I was forced to take over the parts at the last minute, singing a number of Specchio's songs in my own range (baritone) rather than in his written range (tenor). Frustrated by all of the slowdowns in our progress, and eager to advance the work, I was 'motivated' to execute all of Specchio's tracks in a single evening.

Of course, I had the advantage of being used to working in recording studios since my early teens. Paul and Diane did not have the same experience, and recording their voices, using headphones as monitors was a difficult experience for both singers, right from the beginning. All who have worked in headphones will discover the phenomenon created by the headphone being in such close proximity to the ear-- the music becomes sharpened, or electronically heightened in pitch. This presented a number of problems for my operatically-trained friends, who often struggled to sing with their headphones halfway (and sometimes completely) off of their ears, so as to more accurately hear the sound of their own voices.
resonating in the recording room.

So many of our friends came to our aid at this time of hard work. Sharron MacLachlan is a good friend whom we had met in O’Sullivan’s Global Transformation classes. She also played somewhat of a matchmaker for us, back in 1992, encouraging me not to be so shy about talking to Lina. In February of 1997, knowing that we were unable to advance our recording project without proper funding, Sharron and her husband, John (also by then, a close friend) came to us with a huge cash gift. saying, “Spend this however you need to-- we don’t expect any return from it. Make your dream come true.” We will never forget their kindness and their loving friendship. It was Sharron and John who really got the ball rolling-- aside from our parents, they were the first ‘Casanovans.’ Sharron also sang (beautifully) on ‘Freedom.’

We started the idea of ‘Casanovans’ when we realized just how much our project would cost-- if you examine the original, limited edition copies that we gave to Michael Levine and to close friends, you will notice that they are professionally silk-screened with our key logo and design and relevant information about the CD emblazoned on the shiny surface. We soon discovered just how costly this process was (for anything number less than a thousand or so copies), as was the process of printing our 20 page glossy CD insert-books (which I designed myself, in Quark Express, on the Mac, using mostly art of Casanova’s time), tray inlays, and nicely bound and illustrated libretto books.

Other ‘Casanovans,’ as we call our special group of helping friends, were quick to jump on board, like Diane and Paul, with the donation of their beautiful singing, or Rory and Ralph, through their complete
speculation of the recording fees ("If you make it, pay us"). A number of people, after hearing our careful work, hearing about Michael Levine's interest, or learning about Sharron and John’s belief in us, decided also to make generous donations, either of time or of cash, for the future of our project: my Dad’s army buddy, Jimmy Carson, Johanne’s ex-husband Stephen Grant, and our close friends, Johanne Clare, Cher Green. Paul Miskin, Cindy McNairn, Steve Hurwood, David Hutchison, Rory and his wife, Janice Blackburn, and Roseanne Lappin. Our parents, Giosi and Mario Medaglia, and, Vicki and Lew Miller, had already made substantial contributions by the time the recording began. Ed O’Sullivan and his terrific new partner, Eimear O’Neill were already Casanovans in so many ways, but became tremendously instrumental to the project when they got me a bunch of work, both as lecturer and as wall-painter (with Lina’s help), grossing another thousand dollars or so. In the end, we had raised about twelve-thousand dollars and had another ten-thousand dollars worth of time donated to our recording project.

It is impossible to describe fully, in short time, the kind of work that goes into a huge, mostly-amateur ('for the love of it') recording project of this kind. Usually, in order to make a digital recording of seventy minutes of music, you need a budget in the hundreds of thousands (many spend millions). But through the efforts of our network of friends and volunteers, we succeeded. We were actually amazed at how easy it all became once we reached out to friends and family and told them what we were doing. Some days, we felt like we were blessed each time the phone would ring and someone would offer their time or resources to help us ‘make our dream come true,’ as Sharron put it.
I tell about this part of the process for that reason—because Lina and I were so moved by the experience of building a loving and cooperative ‘Casanovian’ network in such a short time, that we began to think, “Yes, this is some of the payoff of transformative learning and of cooperative models of human interaction.” Lina and I both started to feel, in the same way as Thomas Berry might speak of intentionality, like this great outpouring of our friends’ support was somehow a natural consequence of the tremendous positive energy we had put into our combined personal transformations and into the musical that we had created to portray our journey.

We decided that there was no better way to celebrate the end of one journey of personal and creative transformation (and the beginning of the next) than to have a CD launch party, on July 5, 1997, to which we invited about 40 of our closest friends and family, and gave them elegant silk-screened copies of the CDs. Although the summer-long print process of actually getting printing companies to produce our books without colour errors, had just begun, we are relieved and satisfied, finally, that we achieved such an enormous undertaking for two educators with little resources— the writing, composition, orchestration, scoring, printing, recording, and pressing of a three-hour Broadway musical and promotional package. While it’s no Verdi, it is still a ‘vision’ experience for both its writers and its listeners, something of which we are extremely proud. ‘Casanova’ may not have the gritty, in-your-face critique of ‘Rent’ or ‘Ragtime,’ but it stands, nevertheless as a significant contribution to the Vision Music genre— it is a play that encourages men to put ego before id. rather than instinct before true love.
5.13. Trying to see the eye seeing

In the process of writing about 'Casanova,' writing about the thesis. or writing about the enormous background literature, I could have gone through the process of occasionally pausing to say, "Hmmm. perhaps my commentary here is too biased," or "Maybe, my rapture in having created the music about which I am writing is carrying me away on some false kinds of research activities." This, I have no doubt, has been done a great deal in narrative inquiry, since it is the logical impulse. when one is wearing so many hats, to be entirely honest about reporting thought schisms and contradictions.

Nevertheless, although the many hats I wore in this project included ‘student,’ ‘composer,’ ‘composer-educator,’ ‘historian,’ ‘psychoanalyst,’ ‘self-psychoanalyst,’ ‘narrative writer,’ and ‘researcher,’ there were so few times when such contradictions between evident. The idea of raving about one’s own progress in transformative learning and holistic education (which, apparently, I have been doing) necessitates that I admit that such progress happens to include greatly-enhanced integrative skills. Well, it’s true.

This is not to suggest that I do not believe that I have been sufficiently self-critical in the course of the narrative, particularly in the beginning, when I report how transformative learning was new to me. It is merely to suggest that the idea of using vision implies that, although some territory may be new and treacherous at times, basically, you’ve pretty much thought most of the thing through in some degree of depth. even though you still have much to learn.
O.k.... I was lucky. My vision (a real live, full-blown message from the unconscious) came to me in the same year as my true love and my epiphany through Global Transformation Studies and Ed’s great teaching. Thus, its power and its dimensions were fuelled by what I consider to be an intellectual-psychical ‘synthesis’ of cosmological proportions. Nevertheless, this synthesis, this cluster of ideas --including inspiration from Maestro Bradshaw-- was the right kind of rich blend of values and philosophies, a blend that included a thorough graduate education in Transformative Learning (I think I took most of the O.I.S.E. courses that one can take in these realms).

So, when my vision came to me, it was already a champion. It had come from a part of me that was untainted by the neurotic and unclouded by the mundane. It was the ideal brew of autobiographical, psychoanalytic, spiritual, and educational ingredients, served to my unconscious mind on a stage, complete with intermission and drinks. I grabbed what was remembered of it, in waking amazement, and spent the next five years, with the magical assistance of my partner, trying to put it back on that same gold-leafed stage.

In an effort to follow an essential mandate of ‘Vision Music’ -- and coincidentally, of visionary music education-- the provision of accessibility for all, I have made a conscious effort, throughout this work, to report my observations and findings in a way that was not likely to alienate my readers. My style has not been over the top, in terms of establishing any substantial innovations in the literary style of narrative inquiry research. Still, readers will notice that, in the style of old Hollywood, the work is a flashback, beginning with a primer that tells my story in autobiographical narrative style. With the exception of my conclusion that is to come. that
style is where I return to, at this time. At this end of the work, there are more "I's" and "you's" and my 'voice' comes through to tell of what I have learned, not merely the voice of 'the researcher.' I made a conscious effort (as opposed to suggesting that 'a conscious effort was made') to use progressively more active language and more human sentences as the work progressed. This same ascension on a rising continuum of 'humanity in the writing' is also represented, once again, in the narrative itself, where I begin with more external references to the ideas of others and end with more internal, personal ones, such as records of my meditation experiences and description of some of my composition processes (a highly personal revelation for any musician).

Still, getting back to the 'hats' thing, sure, I have my biases. just like any researcher with ethics. But, by now, you and I have spent a great deal of time together and you know just about everything there is to know about me (part of my research strategy). I thought a great deal about actually depicting the dialogues in my heads as they occurred (because every composer does engage in this kind of intrapsychical dialogue), ultimately demonstrating how the influence of one aspect of a composer's psychical oppositions may drastically contradict the impulses of another mental character. I decided that such a method as Diamond's autoethnographic exploration of "choral texts" (1993:516) was not a medium in which I felt comfortable, as a writer. In the end, with my lack of expertise in this style, I thought it might come to resemble, in too cute a way, those sophomoric T.V. sketches where the protagonist receives advice from a devil on one shoulder and an angel on the other. In order to be true to my own 'bliss' and my own stylistic tendencies, I really wanted to avoid engaging in anything but a commonsense, chronological narrative of my
story, using my journals as a guide to my cosmic trajectory (another goal of this research, incidentally, was to surpass Ed’s fourteen 1992 uses of ‘trajectory’). Still, I hope my efforts have made clear my own appreciation of “multiple I’s” or “plurivocality” (Barnieh, 1989; Connelly & Clandinin, 1990:10; Peshkin, 1985:270).

What I observe most about the entire work is that its very chapter headings suggest the idea of multiple I’s-- I am a composer. I am an educator, etc. Although it has been my intention, as a student of holistic education, to work from a position of integration, I found it impossible. in the context of writing a thesis on a contentious, subjective, creative issue. to avoid what I consider to be inevitable (needless) personal atomization. In order to speak of a piece of music and an educational philosophy. I am already forced to engage in ‘artificial separation’ of things that. in my mind are, most of the time, not separated. It is according to the necessity of language that we are forced to use these ‘activity’ descriptors in order to speak of different self-labels. Each of the ways in which I have examined the subject of Lina’s and my work is actually considered to be a drastically different activity, in our society. Yet, to me, they are all different ways of looking at the same thing. Clearly, we are an activity-based society. as Jack Miller says. Who you are is not important, out in the corporate world-- it’s what you do that counts.

I do not even attempt to describe myself to other people in the deconstructed way I have explained myself to you. In today’s world. a person who does research, teaches, writes music, starts a psychotherapy practice, and paints a boutique in Yorkville to pay for studio time. is no longer considered a ‘Renaissance Man’-- he is simply ‘between jobs.’
And yet, as fragmented as that may seem to you (admit it...there’s a traditionalist in you that believes that I should be able to make a living doing one thing), to me, these things are all a part of me. I painted the inside of our house last Christmas time, a smoky Athabasca pink and a light Jade green. Every morning, I go out in the hallway and take the same pride in it that I would in one of my piano etudes. For me, anything in life can be art, even that which Collingwood called ‘craft’-- thus, each thing I create, whether it’s an essay, a musical, or a coat-rack (I made a terrific one this summer), is an expression of pride and a labour of love. I’m serious.

All of this is not to suggest that there is any lack of “multiple I’s” in this writer. I wish merely to assure my reader that, for me, this is the ‘main event.’ I believe in the kind of intentionality that has ensured that I have been training for these episodes of creativity my whole life. While the process of writing (let’s face it) this very large work about Lina’s and my musical has been the most time-consuming endeavour in my life, next to the writing of the musical itself, I am surprised to report that it was a relatively straight-forward task. I had acknowledged what I believed about the creative and personal power of transformative learning almost since Christmas of 1992, when I wrote down the big dream. And each time I questioned myself, with bright lights in a smoke-filled room, demanding to know, “It was all that opera, really, wasn’t it?” or “The girl inspired you to write all this stuff, didn’t she?”, I replied to my inquisitor. Cagney-style, “Yeah, yeah... sure it was the Maestro and the dame. but I wouldn’t have been ready for them, if it hadn’t been for the big guy... ‘Global Ed’.”

Then, the good cop says, “I think we’d better question the girl.”
5.14. A Poet's View: Lina writes her impressions

In my more thoughtful moments, when I am able to think about 'the project' outside the lines of memory, outside the rhyme and the prose and the occasional adherence to strict formulaic codes, I am astounded that we were able to contain it and sustain it. It might have gotten away with itself, and with us.

Let me clarify. Before I met the author, I was hardly a neophyte when it came to discourses about fairness, justice, women and men. Long before I knew Reeves, I had been restless about academia. I had been dissatisfied with conventional, transmissional education that speaks to a converted few, the elite bunch whose mission it becomes to pass on meaningless minutiae. At issue was the first course I had ever taken at O.I.S.E. -- anthropologia in its most insipid form; devoid of salience. colour. passion. I had no place in that space. I had been used to interpreting the world as a system of systems -- the big picture; instead, I was decidedly directed to re-guess the world as an infinite number of uni-worlds: small. without impact or possibilities or connection to one another. In a sense, this course became a foil for what happened after, because it was completely antithetical to the second course I took -- O'Sullivan's Media course. In retrospect, I see that it was so significant because it had been the toss of a dice -- the deciding factor to my stay in that institution. I'd had no idea who Ed O'Sullivan was, yet the first day I met him, I felt the blood rush back from the places it had run to. He got to me. He talked in a language I understood, about things that made sense to me, and I felt like I'd come home.
Next year, I went back for more. Frankly, I wouldn’t have cared what O’Sullivan was teaching; I just wanted a repeat of the last summer’s experience. I found, in that class, something I didn’t expect, though--another man, but without a “maleish” sensibility. My relationship with the author quickly transmuted into a happy fusion --at times con-fusion-- of elemental forces, and became the beginning trek of a personal transformation which had started merely as an altered state. Plural needs and desires, and the possibility of their fulfilment, invigorated in me a till-then dormant poesy which I had carefully catalogued under adolescent fancy.

Still, I didn’t see it. More O’Sullivan and more courses later-- I. more daring with each progression, and paradoxically more dumbfounded by what I knew and what I wished I didn’t know-- began writing madly about love and madness. And, seemingly driven by arcane forces --he writing music; me writing poetry; it didn’t occur to us till later that what was happening to us, that the tone of his music, and the tone of my poetry was, separately but simultaneously, acquiring more conscience.

It’s subjective, I know. How can you tell when a creative abstraction is reflective of an increasingly “higher” morality? In music particularly, it’s impossible to prove, I think. What I did know was the intent of the music. though, because Reeves told me what he meant. Yet, before I knew that it could have concrete meaning, I had been compelled by the music’s haunting melodies. After I understood its thematic quality, though. I was moved by its substance and its possibility as a conduit for messages of import. He, in the meantime, validated my efforts as a poet -- making mother-fuss over my scant offerings. I was grateful.
Thus, the foundation of our relationship was based on a complex set of shared values which we had quickly uncovered during our first meetings and discussions, in and outside the classroom. Yet, we understand that our relationship might not have been the same had we met outside of Ed’s world. We needed transformational learning as the catalyst which made us receptive to one another, and we needed one another to create a transformational piece. The two are mutually-reinforcing.

Another way of telling it: I fell in love with him because he’s like my kin -- he knows me and I know him. The reason I got to know him is because he became transformed enough to open up to the possibility of knowing me. The reason why we wrote this work is because, through our learning (alone and together) we transformed ourselves, one another, and our world, long enough to concretize our own transformation.

5.15. Why ‘Casanova’ is ‘Vision Music’:

incorporating the values of transformative learning
into musical theatre

When we had finished our play, we realized immediately that we had truly accomplished what we had set out to do-- to create a meaningful contribution to the world of music theatre, to create ‘Vision Music.’ Among other things, as Vision Music, ‘Casanova,’ we believe, does, indeed, challenge the status quo in a behavioral and interrelational context (‘Vision Music represents a dissatisfaction with ‘the way things are’ and proposes, in unambiguous terms, a ‘better way’’). ‘Casanova’ recognizes and describes a fundamental flaw in the nature and interactive ideology
of the male animal, the indiscriminate sexual impulse that provokes many men (and particularly American presidents) to lie and cheat when not self-checked by their own intellectual and emotional values. In our view, the same impulse often results in the kind of deceit, subterfuge, disloyalty, and even aggression of which men are so often guilty. Furthermore, 'Casanova' consistently conveys a harsh critique of all its upper-class and noble characters, expressing clearly the sentiment that the 'establishment' is not 'keeping house' effectively.

As Vision Music, 'Casanova' can be understood by all listeners. Because it uses unambiguous lyrics, the listener is not confused by the high-brow semiotic systems of much absolute and programme music. Thus, while 'Casanova' may be enjoyed by the jet-set, it is democratically designed, so that all may have intellectual access. As a Broadway musical, 'Casanova' is designed with the widest possible access in mind.

As good Vision Music, 'Casanova' is 'directly-functional' and not 'dematerialized,' or separated from life. It serves both practical and spiritual purposes and offers philosophies that are tangible and easily applied to the aspirations of all living beings-- that the true love and self-actualization achieved by Specchio is, in the end, the meaning of life, or true road to happiness and fulfilment.

'Casanova' is transformative, not only in the sense that it inspires emotional change in the listener, but also in the sense that it provokes positive intellectual and behavioral changes. Such 'positivity,' described by Berry and O'Sullivan, means that the listener's sense of caring and sensitivity for fellow human beings and/or for nature is positively stimulated and enhanced through the experience. 'Casanova' is Vision
Music that deals with and, we believe, promotes 'personal' transformation. Further, 'Casanova' is both educational and psychotherapeutic in the sense that it conveys and models, in an unambiguous manner, ideas and beliefs that actively encourage the listener to behave in a way that is helpful to and caring about the needs of other living beings (especially, in this case, women). Our play is a work that encourages the listener to seek true intimacy in life, to pursue a path towards personal, affective and ethical transformation.

Through its teaching of the valuing of personal relationships with the self and with others, 'Casanova' models the idea that the human being can become, in the transactional analysis sense, a 'winner' (Vittorio, as in Specchio). As I mentioned before, this is one of the great advantages of Vision Music, and the chief attribute that distinguishes it from the morality play or the liturgical drama—Vision Music teaches that there is no 'appropriate' behaviour for human beings, in an absolute, behavioral sense, that we must not simply care about others because it is the 'right' thing to do or because God declares that we 'ought to,' but because we will all benefit through cooperation and compassionate interaction—thus, in the end, it's still all about global transformation.

While it may seem far-fetched (and perhaps a bit 'cute'), it was in our minds since reading Jack's The Holistic Curriculum (1988) that the three acts of 'Casanova' were going to represent the three teaching modalities. Our first act would symbolize Transmission—the purpose of the act would be to describe (to audience and to observer Specchio) the two-dimensional character, the Casanova myth. In Act Two, we begin to see Transaction—the true flaws of the hero are revealed through a more
intimate view of the character, a man who is forced to witness his own true love and to interact with his family and friend, who in turn, must educate him. In Act Three, each of the principal characters experiences a different manner of Transformation. The main hero, Casanova, transforms. passing on his knowledge to Specchio, thus, transforming the audience when Specchio finally ‘declares his passion.’

In the next chapter, I will offer conclusions regarding what ‘Casanova’ and the process of preparing to write it may have to offer to a consideration of music education and curriculum issues. It may seem hard, at first, to imagine how an eccentric composer-educator’s ambitious vision for creating deep, holistic learning environments for young music students could possibly be reflected in, or even alluded to by, his three-hour epic about an eighteenth century adventurer. Yet, if you look back over this long work with a sharp eye, you may understand that I have dropped hints, almost from the start, as to my own suggestions to modern music curricular needs.

Of course, it is inappropriate, in these times of ultra-right cutbacks and unenlightened Harrisment, that I should make bold and costly proposals for complex music curricula and young-composer education. But when we begin to let the status quo circumscribe the parameters of our dreams for education, that will be the day that we must bid farewell to all hopes of global transformation.
6.1 Holistic Considerations

My concerns about holistic music education are well-known to my friends and colleagues. I believe that is essential that composers receive a thorough education, not just in the knowledge and skills required in music composition but in all fields of learning. In order to show the influence of holistic and transformative learning on my own process of composition. I have offered myself, in this study, as a test case for demonstrating the importance of holistic and transformative learning to students of music and of music composition.

I believe strongly in development of ‘whole person education’ programmes for music students. I hope that my own successful composition experience will serve as a model to other educators and students. Yet still, I wonder, why do so few musicians become composers? Why do so many musicians confine their creative work to the execution of other musicians’ compositions? It is possible that much music education does not encourage students to be ‘creators,’ to be individuals that attempt to discover their own ‘inner music’ and inner selves. It is possible, also, that it is partly because there are certain ‘creative’ areas of their education in which we, as music educators, are not offering encouragement or knowledge. Finally, it is likely that many music students’ lack of an educational ‘holism’ is because the curriculum remains organized according to the ‘artificial separation’ about which modern pioneer John Dewey wrote nearly eighty years ago (Dewey, 1916).
A number of modern 'holistic' music education theorists (Sunderman, 1965, 1972; CMP, 1973; Whaley, 1978; Mark, 1978) assert that much of the problem in music curriculum is due to "...the compartmentalization that now exists between the profession of music composition and music education..." (CMP, 1973:34). It is these interests in integration and decompartmentalization of academia, and in the journey to discover the 'inner self' that are at the core of all holistic education (Miller, 1988).

Accordingly, Michael Mark summarizes some of the resolutions of the acclaimed Tanglewood symposium of 1969.

Education should help the individual to be able to explore, identify, and develop new humanistic values throughout life.... The nature of contemporary society forces us to realize that music that is new... or new only to Western listeners (music of exotic cultures) is aesthetically valid for large segments of the population.... The music educator's role of helping students to know a work rather than to appreciate it, places music in the academic program of the school. Music must be part of formal education because it is part of our cultural and social heritage.... Music can also help individuals to discover and understand themselves in a changing world.... There should be a mechanism that allows the profession of music education to establish ongoing communication with all other relevant disciplines and interests. (Mark, 1978:44)

At Tanglewood, musicians and music educators from around the world gathered to discuss the future of composer education and of music education as a whole. Among other things, they concluded that "...emphasis should be placed on music's role in the development of the whole person" (Mark, 1978:47).

In retrospect, it is clear that the Tanglewood participants envisioned many of the ideas that we now examine under the general headings 'holistic curriculum,' 'holistic education,' and 'holistic learning' (Richards, 1980; McDermott, 1984; Miller, 1988; Lemkow, 1990; Miller, Cassie, & Drake, 1990; Miller & Drake, 1992; Miller, 1993; Drake, 1993; Flake, 1993; Medaglia Miller, 1993; Miller, 1994).
According to Miller (1988), these ideas, many of which are found in the teachings of Dewey, Froebel, Pestalozzi, and other 'early holists,' include: (a) thinking of curricula as a 'whole' (such that artificial compartmentalization between various aspects of disciplines is reduced or eliminated); (b) instructing students in a variety of related and relevant bodies of knowledge; (c) treating the 'whole' student (the affects, the intuition, the spirit, etc.) rather than just her intellect; (d) instructing students in becoming socially-responsible human beings and considering global issues, such as multiculturalism, gender equity, politics, peace, etc.; (e) designing a democratic, 'learner-centered' curriculum that responds to the needs of the individual student; and (f) helping students to discover the 'inner self,' the core of the individual's personal and spiritual feelings. "Holistic education attempts to develop a curriculum that is inclusive, balanced, and connected" (Miller, 1995).

Miller (1988) explains that Dewey, James, and other pragmatists were the modern theorists whose anti-atomistic theories of 'integration,' 'continuity,' and 'change' were among the foundations for holistic curricula's conceptions of 'connection' or 'connectedness.' "Dewey was critical of atomistic perspective and he and other pragmatists such as William James rejected a philosophy which segmented experience" (Miller, 1988.14). Since, for the pragmatist, the world and the universe were in constant states of change, then treating knowledge as fixed, compartmentalized packages of data was a highly illogical method of understanding natural phenomena. Rather than conceiving of nature as a 'determinate' and 'closed system,' the pragmatists saw the universe as 'open' and 'indeterminate,' and thus, a phenomenon that was unable to be divided or segmented (Miller, 1988).
Gradually, then, it becomes clear as to why a discussion of holistic curriculum and transformative education is relevant to this work. The reason that I compose the way I do probably has a great deal to do with who I am, what (and how) I have learned, and what I believe-- but not merely any one of these things in isolation. Accordingly, the knowledge that I have acquired in music, history, mathematics, global education, ethics, literature, and so on, was not stored in separate atomized compartments in my preconscious psyche, but rather was constantly integrated in memory, each new fact or inspiration influencing all the others, even those of fields of knowledge that are 'labelled' differently than that of the new fact.

As my composition students request to hear my works, going on to ask, "Can you teach me how to write like that?," of course, I am initially pleased. In keeping with holistic, democratic principles of giving clients what they want (Dewey, 1916), I have often wished to be able to respond affirmatively. However, what any composer's work sounds like undoubtedly has a great deal to do with who she is and what she believes--- hence, I do not want my students to learn how to write like me .... I want them to discover how to write like themselves. Still, whatever it is that we are able to teach, it may have to do with a great deal more than the technical considerations of our craft and the personal feelings of our 'inner selves'. What, then, can the composer-educator teach students, besides simple technical skills? Can a composer-educator teach Vision Music? Perhaps answers to these questions lie, as some modern theorists have suggested, in 'holistic' considerations (Sunderman, 1965,1972; CMP, 1973; Whaley, 1978; Mark, 1978).
6.2 Applications and conclusions

Recapping all of the holistic, transformative ideas I have learned in the course of my journey, from young child to transformative composer-educator of Vision Music, is quite a task. Ultimately, it may read like a diary of transformative learning tips for the aspiring composer or musician. Whatever it is, once you look at it, all laid out from end to end, it represents a large body of knowledge that my life, my partner, my friends, my favourite opera company, and my transformative education mentors have shared with me, and that I wish, now, to share with others.

Accordingly, the following are my general observations and recommendations about transformative learning, composition processes, historical learning, psychoanalytic thought in music learning, and music education. Please keep in mind Moffatt Makuto’s advice that every learning situation is extremely different from the next and that it is not advisable, culturally sensitive, or even useful to devise universal plans for learning (Medaglia, 1998). Ironically, my observations and recommendations are ‘artificially separated’ (‘atomized’), listed in abbreviated form, and I have printed in bold the main concept of each conclusion, for easier visual recognition and comprehension.

The Personal

Worldviews can be important instruments of integration. One’s worldview helps one to establish priorities, develop a comprehensive understanding of things, and to prioritize one’s beliefs. Not every worldview promotes coherence, integration, or community, as Beck points out.
Yet, through my new worldview, my new personal mythology. I learned to listen to friends (like Slava and Lina) when they encouraged me to write my own story. Slava said, "You must write in such a way as to be true to yourself." People are interested in stories of personal transformation-- the story of the creation of a new personal mythology. A 'new story,' may be useful to others who may wish to change their lives, values, and goals but who may be unaware of methodologies by which to change. Facilitating autobiographical research into the life of student-composers and, of course, into your own life, as human and as composer-educator, is helpful in understanding creative impulses and influences. If you really want to discover and express yourself, write about others only by way of introducing your own ideas. Talk about yourself and your work. "Put yourself in the picture," Pat says. This is in accordance with the psychotherapeutic directive that you cannot find yourself unless you are willing to talk about yourself.

"...it is not finally possible to promote planetary consciousness... without the corresponding promotion of self-discovery (Greig, Pike, & Selby, 1987:40). Without personal transformation in human citizens/consumers, there can be little change, locally, or globally. As a composer, it is logical that your music cannot go beyond a certain level of meaning until such time as you are willing to learn more about yourself, your feelings, and your unconscious. Self-analysis and holistic psychotherapy are excellent for promoting such introspection. Indeed, if you are doing any kind of work where you will be working with private students, proteges, or analysands, I recommend that you take part in some kind of training analysis, in order to analyze your own issues pertaining to transactions and interrelational dynamics. Ultimately, however, I found
that psychoanalytic psychotherapy, with its concentration on objects and drives, is, for the most part, philosophically antithetical to Global transformation ideas, which value differentiation and subjectivity.

Meditation is a very powerful tool for accomplishing a wide variety of psychical tasks, including contemplating injustice, appreciating nature, releasing creative forces and accessing the unconscious, starving the ego or merely relaxing. My own self-observation data is in accordance with Jack Miller's assertion that a contemplative practitioner is a more effective one. I strongly recommend meditation to all serious musicians and composers who wish to get in touch with their creative impulses. Encourage students to do mental exercises, using meditative techniques of concentration around hearing specific combinations of instruments in their heads. The effective composer must learn to hear a variety of instruments playing in the mind and to be able to separate these and record and score each in turn. Meditation exercises will help composers to do this kind of 'mental hearing.' Like meditation, future visualization can be a powerful tool for composers attempting to connect with unconscious impulses and ideas from the 'soul.' Future visualization is a proven technique for enabling people to 'envision' things that they wish to accomplish.

Issues around emotional and spiritual transformation are difficult to teach, as my own mentors might agree. As composer-educators, we can only make recommendations to those who seek our personal guidance, which we may then share, in the manner of popular educators. Nevertheless, these are my observations, as a former Casanova. If you really want to find 'higher love,' you won't find it by travelling on the road, all over the place all the time. By 'higher love,' Lina and I mean three things: first, a love which transcends only erotic and romantic
considerations, and continues on to a 'higher,' spiritual plane of psychological interaction; second, higher love represents a love which is characterized by both conscious and internalized, or unconscious, attention to the tenets of the fourth principle of the universe (Berry 1989); that is to say that higher love is one which allows for differentiation, subjectivity, and communion both in the dyadic transaction and in transactions with all living beings; and third, a 'higher love' is one which does not impede healthy, holistic interactions between humanity and the planet. "...higher love' does exist and ... it is available to any being who desires it" (Medaglia & Miller, 1993). True intimacy with a loving partner is near impossible unless you are willing to slow down and take time really to know your friends. Higher love can be found in relationships where partners are best friends.

And if you are blessed enough, as I am, to have a life-partner, try to know as much as possible about what he/she does. Be interested in and proud of his/her work. Learn from him/her and take the image of your partner with you in your head, wherever you go, thus, constantly honouring his/her place in your world and deriving ongoing happiness from this. Strive for integrity, honesty, and loyalty. Be a model human. Respect your partner. 'Happiness' has nothing to do with the amount of money or material objects we accumulate, but has everything to do with loving personal relationships, joy in living, and enthusiasm and pride in our works.

I attempt, as Beck does, to integrate personality components such that I am both man and woman simultaneously, in a psychical sense—psychical androgyny. I refuse to be a 'man' (Stoltenberg, 1989) in the traditional sense of this word with all of its negative and unfeeling
implications. Through such integration, I believe that both artists and educators can gain strength, power, understanding, and compassion. Try each day to discover the nature of your 'self', a process which allows facilitates the 'integration' of all of 'opposites'. Your 'love' and 'hatred' will merge as one unified force, 'strength' and 'weakness' becoming as one, and 'masculinity' and 'femininity' combining so that we become 'human' rather than a member of one or other gender.

Other suggestions that may be useful to any artist include my own observations about expanding my awareness and values and appreciating those of others. For example, through transformative learning, I learned to listen to quiet or silenced voices -- women, people of colour, disabled people, children, people of oppressed cultures. These voices taught me things that I had not often heard before, thus, providing new perspectives on life and on the world. Indeed, I learned to listen to the silenced voices within my own soul -- don't allow the rationalist to silence the contemplative, time after time (or vice versa). Give voice to all aspects of your 'self.'

We are all 'addicts,' addicted to a consumer lifestyle. Like any other addiction, consumerism defends itself through our denial. We are 'reforming consumers.' The first requirement in solving an addiction is that the subject admit the nature of his/her addiction ("I am a consumer!"). Only through such self-disclosure (to oneself and to others) can addiction be faced with resolve. The Buddhist believes that the key to happiness is the elimination of desire. I believe we must strive for this, as much as we can, if the world is to survive. We ought to analyze what it is that we 'need' (not 'want') to survive.
I learned that even when others are oppressing you or your family, you must be strong and don't choose violent options that are opposed to your beliefs. Be peaceful and do things the right way. Be who you are. Follow your bliss. Try to work only in things from which you can derive some joy, satisfaction, pride, and self-realization.

Composer Education

As role models in composer-education, we must try to understand and make use of every influence at our disposal. Being born into a relatively musical family, as I was, is very helpful in conditioning an aspiring composer to think in a certain way. This assertion is confirmed by my historical research (Mozart, Bach, Beethoven, Puccini, etc.). Once a child has shown a personal interest in music, if a student has any kind of mentor-mythology (such as I had with Macmurray, and through my parents), it is useful to utilize and refer to this familial influence. It is well known that composers like Bach or Puccini were expected to become musicians, due to their heritage. While I believe in allowing children absolute free will around choices like becoming a musician, once they have willingly begun, you have to fight to keep them interested and inspired. Use every available 'role model' in the child's own experience (Medaglia, 1998), and then some...

It is essential that music educators help to teach students to be interested in learning. We must teach students not only 'how to learn' but also 'why.' We must also teach students to be 'participants' in their education, rather than mere spectators who are relatively disinterested in the final outcome. When a student is involved in the process of her
education, both in its design and in its administration, it is likely that she will have a great deal more interest, both intellectual and emotional, in the process. Dewey suggests helping to make 'connections' is critical-- why is this knowledge important to me? How will it help me?

Related to this is the fostering of the 'enjoyment' of learning. For when the student takes delight in the process of education, she will return repeatedly to such circumstances. A strong way in which the enjoyment of learning can be taught is through process or modelling. When students witness their instructor's enjoyment of the acquisition of knowledge, they may deduce that similar happiness may be available to them through education. Developing a child's interest is essential, since, without it she will not feel compelled to put in the time required to become a fine player or composer. Modelling and teaching 'discipline' (the ability to stick to the task, and to rehearse regularly) is an important task required in the development of superior composition students.

When 'General Music Education' programs are too general (a survey course), students get lots of everything, but not enough of anything. General Music Education programs must combine a number of the items already discussed: they must (i) offer training appropriate for all students, even if they do not intend to continue as musicians; (ii) integrate all types of knowledge about a piece of music to eliminate 'artificial separation'; (iii) offer historical knowledge in order to contextualize a piece of music; (iv) allow students to have significant input into the design and direction of their studies; (v) encourage students in professional musical directions but also give them realistic evaluations of their potential as professionals; (vi) teach its links and similarities to other academic disciplines (CMP, 1965).
The traditional skills of learning to score music are essential to a composer's efficacy and expression. The composer must learn how to write ideas in such a way as to communicate them to a group of musicians in a manner that they will understand readily. Music notation is a like writing fiction or even scholarly writing -- the more understandable it is, the more easily the writer's ideas are conveyed to a wide audience of listeners. Notation involves the articulation of many ideas -- pitch, rhythm, duration, dynamics (velocity, crescendi/ decrescendi, etc.), appropriate note groupings, combinations of instruments, and so on. Composers must have a working knowledge of all of the possibilities of each instrument for which they write, such that they may challenge virtuosi players and, conversely, avoid writing parts that are unplayable. Composition students must learn, also, about which parts are most appropriate to each instrument. Certain kinds of parts sound 'better' on some instruments than on others. To make things more difficult, certain combinations of instruments playing ensemble parts sound simply atrocious while others sound heavenly. Encourage students to learn everything.

Yet, while skills-based technical instruction, such as that of Suzuki, can be extremely effective in producing high-calibre players, it is an atomizing approach that encourages students to play music 'out of context,' without an awareness of the song's musical, political, or historical meaning and background. Such a method operates contrary to the idea of holistic education and accomplishes the opposite of encouraging future composers to think about music as a practice that is intimately linked to real life (as opposed to being 'dematerialized'). Music educators should possess and teach a wide knowledge of the history of music education styles.
I also believe it is important to play a variety of good music for kids as early as possible, as my parents did. As music educators who wish to respond effectively to parents' interests in more musical kids, we should begin to accept that certain childhood stimuli are more likely to result in musical kids. It is fairly clear, by now, that kids who are exposed to Classical music from an early age are more likely to enjoy it later in life. Thus, I advocate playing Classical Music for babies, as my parents did for me. It does work-- I hummed themes from Beethoven's Sixth before I talked.

Something about which a composer-educator or music instructor must consider, but tragically, can do little about, is the issue of starting kids playing early. Since it has been shown that great piano players tend to start before age six (while their brains are still physically forming- see Music of the Hemispheres, 1994), it is technically advisable that children begin to play the piano at this early age. However, the ethical issue around this is that children are undoubtedly too young, at this age, to make carefully considered choices as to whether or not they wish to become piano players. Almost always, this choice is made by doting 'stage parents' who wish for their children to become the next Horowitz. Music educators must be extremely sensitive to the needs of these extremely young students and not push too hard those kids who appear to be disinterested or in the sad position of being forced to learn.

Related to this, for students who are fortunate enough to have a supportive family, family involvement in music learning may be extremely helpful, since it extends the learning time into the home, resulting in a greater volume of rehearsal. It also helps to strengthen positive feelings around the music learning environment in general.
It is critical that students have access to listening libraries and, preferably collections that permit students to take recordings home, like Sam Sniderman's generous collection at the Music Faculty. In order to learn all about the structure of music and how music can assume many different forms, it is essential that students hear a wide variety of music often, every day.

Based on my observations and my own experience, it is important to encourage students to take part in amateur local music group contexts such as choirs affiliated with spiritual organizations, temples, and churches, or orchestras and bands affiliated with community groups. An early exposure to an environment in which a number of musicians (or a great many) are interacting in a polyphonic context is extremely useful in helping students to 'think polyphonically' (with a number of parts playing in their heads simultaneously). Try to get students involved in performance situations as early as you think that they are ready for a pleasant, gratifying experience. There is nothing like hearing the roar of the crowd to positively reinforce a child's desire to continue performing--deep down, most of us are 'hams.' Take advantage of this powerful reinforcer. Holistic music programmes in schools should include orchestra practice, choir, marching band (if you're into that sort of thing), and the staging of musicals and variety shows. When I went to high school, these activities were tremendously inspirational for me. Organizing co-ed activities for music students can be extremely useful in helping young people to be interested in performing (and, I might add, hitting the right notes). Young people are very interested in performing and looking 'cool' and competent in front of other young people in whom they are interested (Medaglia, 1998).
With respect to their song-writing, for operatic, Broadway, or popular contexts, it is important to encourage students to be interested in their words. The more a musician is involved in formulating libretto ideas for her work, the better those lyrics are likely to be. Furthermore, the lyrically-limited musician may not experience the rewarding outlet that comes from being able to suggest ideas through both music and lyric. Also, encourage students to write down their musical ideas at all times, even if they're a passenger in a car or a customer in a restaurant. Get students used to listening to the voice of their own unconscious, paying attention to it, and recording its words and ideas the moment it makes itself manifest.

Always keep a journal of your creative processes. It will help you to trace your progress, and may also provide proof of it, at a later date. In fact, keep careful records of everything, so that you may perform careful analyses later. Composers should find a way to make audiotapes of all their work and to review these tapes periodically, as painful as it may be to hear old mistakes. Knowing from where you have come creatively is often a powerful tool for deciding where you wish to go. MIDI technology offers a fabulous venue in which composers can store all of their musical ideas, as well as experimenting with new harmonic and timbral ideas (see Peggy MacInnis' ‘Experiencing and Understanding a Computer-Based Music Curriculum: A Teacher’s Perspective,’ Ed.D. Thesis. O.I.S.E., 1996). Ultimately, though, teaching musicians to 'listen' may be the most important set of skills that the composer-educator may pass on to students.
Perhaps, as my own case suggests, composers and students should pay careful attention to dreams and write them down, if possible. Dreams can be recapitulative, but they can also reveal new observations and syntheses of deeply-buried information. They often contain important interpretations of the dreamer’s own self-image or feelings about others, disguised through the unconscious use of substitute characters and icons. In other words, dreams are useful for telling dreamers what they truly feel about themselves and others. Dreams can also be ways in which your unconscious tells you about momentous discoveries that you have made, without even knowing that you were at work. Who knows?—you might even dream a whole book, a thesis, or an opera.

If you do dream about your opera, and you decide to do one, make sure you go out and find absolutely as much as possible about the idea you have come up with. If it’s about an historical character, don’t be satisfied with wild fictionalizing in order to save time and effort. Do the homework. If it’s about a character of your own design, give that character as much chance to ‘live’ as you can, by doing self-analytic work around your reasons for creating that character (i.e. Specchio represents aspects of myself) before attempting to make your character ‘speak.’ Discover how your aspirations for the character may resemble those that you have for yourself and your own life. Related to discussion of dreams, I encourage students to be interested in history, psychology, film-making, and other disciplines— you may find that your dreams become more interesting and more filled with creative ideas for your next work.

The only way to become a fabulous player is to play every day. A good way to do this is to play, for a living, in live contexts where you are able to challenge your technical skills. Don’t be afraid to do gigs that might
seem 'unimportant' -- any job will give you practice at your instrument. While it is tremendously hard work that is suited only to young people, doing extended work on the road can be a fantastic 'school-of-life,' or **experiential learning** experience (Dewey, 1963; Drengson, 1985; Joplin, 1981; Kolb, 1984) for the aspiring musician. The pressure to play new material all the time helps to develop important ear-training skills.

The most rewarding transformative exercise in the realm of composition and creativity is the successful adventure in **collaboration**. Working with a competent, ingenious, imaginative partner can take your project in directions you never dreamed of.

**The Compassionate Teacher**

Just looking at my own education has caused me to consider a number of curriculum issues. For example, **great teachers** can help students to achieve great transformations. With O'Sullivan, Miller, Beck, Diamond, Miles, and Dei in my court, I had access to great role-modelling and the highest degree of competent facilitation. Medaglia's findings confirm that great facilitators are the most-often-cited ingredient in transformative experiences for adolescents (1998). Having the good fortune to become apprenticed, as Jacopo Peri was, at a reasonably early age, to a musical maestro (a 'composer-educator') of considerable innovative awareness can be an epiphanal influence on young composers. The value of great **composer-educators**, such as my own mentors Eric Lewis or Giles Bryant, cannot be underestimated. Indeed, in any learning activity with young people, many transformative experiences occur through students' interaction with powerful role models (Medaglia, 1998).
The personal attributes of facilitators and professors are exceedingly important to effective transmission of important ideas (Medaglia, 1998). A 'compassionate teacher' (Miller, J., 1981) has a calming presence and a personal tranquility that gets modelled to students. Miller's gentle strength, decency, humanity, and attention are traits that his students have talked about and tried to emulate in personal styles and contexts. My professors were willing to 'locate' themselves for their students, a feminist technique that is not often carried out by male professors and which requires courage. A willingness to share ideas, perspectives, personal tragedies, hardships, and triumphs with students demonstrates a commitment to transformative learning that is not only instructive, it is also moving and inspiring for students as growing human beings. When a professor 'locates' himself for the benefit of his students, this personalized approach encourages students, through fundamental process-modelling, to get in touch with *themselves* and to become living, human transformers of young minds rather than mere transmitters of rationality and fact.

I believe it is important to teach students how to *cooperate* with one another, as O'Sullivan did. It is likely that most students (like myself) have never been in learning circumstances where it was actually o.k. or appropriate to work alongside or help colleagues. Most educational settings still foster competition, either unwittingly, through systemic influence, or in an overt manner, claiming that it prepares students (which it may do) for the cutthroat environment of business in the real world. If we show students an alternative way, we will be pleasantly surprised by their eager, appreciative response to a sharing environment.

Transformative educators teach by *modelling* -- they learn to become 'process' teachers, a prime directive in global education (Pike &
Selby, 1988). While it's o.k. to begin with some form of transmissive teaching (Miller, 1988), eventually, teachers should merge into the background, acting as facilitators in a dialogical process of learning. Allow classes to follow their own path, wherever it might lead. Ensure that your teaching context is a safe place for all-- if a student's ideas are being attacked, protect the student from abuse by other students. If a student's ideas are controversial, makes sure that they are still analyzed in a respectful manner. Teach students to be critical, even of your own methods and ideas (as O'Sullivan, Miller, Beck, and other transformative learning professors do).

The Transformative Educator

It is logical that when a composer possesses 'values' that enable her to be sensitive to the desires and needs of her neighbours, she will proceed to write music that reflects not only her own habits, instincts, and desires, but also those of her fellow human beings. By caring about her neighbours, the composer will be better able to write music that is 'universal' in scope and magnitude. Such universality has often been called an essential criterion for high art and great human expression. Anything that makes an individual a 'better person' is education. Music educators should be interested in the intellectual, emotional, and spiritual values, or the 'way of life' of students.

We must be careful in moving to a theology of the Earth, says Beck-- it may be just as oppressive. However, our mentor, Thomas Berry, holds the perspective that religions of all kinds must seek to renovate themselves according to ecological parameters, not to completely redesign
themselves. Religious people ought not to be offended or threatened by Berry-- Berry is merely asking that religion in general introduce new ecological considerations to the way in which they are carried out. And this makes sense to me. Lina’s and my new spiritual sense, as reflected in our marriage proceedings, incorporates Berry’s ethic of an ecologically-considerate spirituality.

I recommend that holistic music education incorporate transformative learning philosophies. There are numerous ‘teaching tips’ that I have learned from my transformative learning mentors that may be extremely useful to this end. For instance, I believe that composer-educators should teach students about cultural sensitivity as soon as possible. Developing awareness and respect for the customs, ideas, language, and arts of neighbours and colleagues from other cultures usually is built on a foundation of a lifetime of open-mindedness. Cultural ideas, such as loving every living thing as a ‘brother’ or ‘sister,’ as Murray and his tribal brothers and sisters did, are fostered in young people through establishing a lifelong dedication to the appreciation of nature.

Another example of a useful transformative learning practice that can be incorporated into any curricula is teaching young people about the history of Canada’s policy towards aboriginal peoples. a potentially transformative or epiphanal experience that could promote questioning and criticism of our country’s systemically racist policies and ethics. Such forms of anti-racist education for artists helps them to avoid making critical errors in cultural sensitivity. The politics of cultural appropriation have become an essential part of a composer’s knowledge in the modern age. Composers must, at least at first, explore and attempt to master their own cultural traditions of art before venturing far into
those of 'other' cultures, and even then, with extreme caution (and mentored by a member of the 'other' culture), for reasons of possible and even unintentional cultural imperialism and artistic appropriation. Transformative learning involves deconstructing cultural appropriation, its meaning, and of the many and varied possible ways in which it can be manifested (Ziff & Rao, 1997). I now avoid working professionally in contexts that are culturally appropriated, or dissociated from my own cultural background, unless I have been asked to be a sideman in someone's band in which there is high representation of members of the music's culture. Finally, I believe that composer-educators should take every possible opportunity to point to works composed by those musicians who deserve "...opportunities racism has denied them in the past" (Green, 1994:285).

Since our population is not monocultural, and thus, "monomusical." we must encourage programs that acknowledge multicultural and thus, 'multimusical' influences on the music of the West, and of the whole global community. Since we live in a multicultural society, music education must be 'dynamically multicultural' (Pratte, 1979). But we must be extremely cautious about lightly sampling, taking music out of its natural context, and of appropriation. While learning the music of other cultures can have great and positive influence on a composer's work, it is essential to teach students about the dangers of using the cultural voice of others and about, themselves, appearing culturally inauthentic in a world in which Western conquest is already acknowledged and detested worldwide.

Multicultural Education, though, does not address the needs of anti-racist education (Dei, 1993, 1994a, 1994b)-- it makes little attempt to
answer questions pertaining to the dynamics of power differences between cultures. Holistic music education programmes that include multicultural perspectives must also attempt to deconstruct the problematic, hegemonic power issues that are prominent in the usage of the music of other cultures. And, just as a program in feminism must include a majority number of women facilitators, music of other cultures should be taught, for the most part, by representatives of those cultures. If not, there is actual exploitation occurring in the process of the program's own structure-- the professor, as anthropological observer, imports the 'exotic' musician to analyze his work as if it were 'the other' (Dei. 1993, 1994a, 1994b).

Like anti-racist education, media studies are an important part of Transformative Learning. Learning about systemic propagandizing and how it helps to foster certain consumerist, political, or other ideological systems assists students in understanding how their desires are manipulated by social and media messages.

Mozart was lucky enough to be in such an educational family context, at least with respect to his music learning-- an examination of the relationship of privilege to a person's ability to get a good education is the kind of inquiry that we must make available to students in a transformative music learning context. Deconstruction of privilege is an enlightening and eye-opening experience for transformative learning students. It is relevant, from the idea of class analysis, to note the kind of 'comfort' that is usually observed in the lives of those who have enough privilege to concentrate mental energies on the arts. The financial stability of the composer and her family, as she is learning her art, is usually a critical 'universal' parameter that persists in the background of
most great composers. *Privilege* does give ‘an immunity to certain events,’ and a propensity to engage in *denial*. As Tom and Ed point out, rather than accepting the notion that we in the North are dangerous to the planet, instead we deny by seeing ourselves as being more ‘developed.’ denying that development has involved an ideological, physical, and spiritual conquest of others. Gathering a new coherence of mind requires constant daily effort, since denial constantly works against its fruition.

Yet, we acknowledge that there is hypocrisy or ‘insincerity’ in being too negative about modern lifestyle, since we are all implicated in it, as Beck suggests. Beck reminds us, too, that human nature is such that people are not going to just go to a new [globally-aware] lifestyle just because a bunch of us tell them that it is the right thing to do. Simply providing our neighbours with a *knowledge* of the life force of other beings is not *enough* to change human behaviours. Humans tend to follow their own interests and ignore the interests of others-- we must develop *strategies that appeal to humans*, Beck says. Humans are still not likely to value the life force of animals as highly as they value their own lives-- change must be attractive and pleasurable.

The way that young people think seems to require mythological data by which they can make sense of grand cosmological ideas and phenomena. We must help them to find, for themselves, a *grand story* of life (such as Berry’s and Swimme’s cosmological perspective on the beginnings of life and the intentionality of the universe). As Beck suggests, “there may be many grand narratives.” Assisting children in finding a peaceful, natural, spiritual sense of their lives and of the planet, whatever sense that may be, may be helpful in deaggressifying and making
them more creative members of the Earth community. Young people's learned alienation from the natural world is attributable to the 'displaced' nature of modern life and a consumer curriculum in which students are not encouraged to discover a sense of community or a sense of 'place.' O’Sullivan agrees that “...the need for a sense of community and place are particularly wanting in our culture” (1997:7).

Yet, teaching young people about the grave condition of the planet’s environment can be an extremely depressing learning experience if it is grounded only in Survival/Critique methodology. It is essential that children have immediate access to Visionary solutions that have worked already, in order to witness the positive effects that humans can have on such a difficult web of issues. Humans need dreams in order to struggle, in order to endure the pain and suffering in the process of change. This is why Berry and O’Sullivan invited and encouraged us to get in touch with and go on to ‘teach dreams.’ For example, I try to show videos that I think are positive videos that the kids enjoy (e.g. Erykah Badu, the Wallflowers, etc.) that do not use bad language. negative depictions of women, racist images, violence, exploitation or stereotyping of immigrant and refugee people, and so on. There are many such positive works available, if you have the motivation to seek them out.

If you teach from an unusual political perspective (i.e. a left-wing view on the environment) that gets almost no coverage in news media, you are bound to be criticized for not giving students access to politically-opposing views (i.e. jobs are more important than trees). It is important to be steadfast and to respond, as Ed did, that students get enough corporate rhetoric in their nearest conservative newspaper. Transformative Learning studies is, in part, about providing students with access to politically
sensitive materials that they are not normally able to find.

Building community, a slightly different idea from networking, is an essential part of Transformative Learning philosophy. The ultimate reason for communitarian efforts, says O'Sullivan, is to actually build a world community, a small group at a time. Since, according to cosmological theory, we are all related, molecularly-speaking, communitarian activity is a logical bringing together of kindred spirits, related beings, and creatures who are made of the same 'stuff'. Communitarianism also gives students access to more perspectives and worldviews. In addition, the complex task of composing an opera or writing any extended work, such as a creative thesis, is much easier if you rely on the support and assistance of loved ones and friends.

When a professor, educator, role-model, facilitator, or service provider touches the lives of even a few people, those people, in turn, will go out and 'tell the others.' Moffatt Makuto calls this the 'ripple effect' and Jabril Abdulle calls it the 'peace virus' (Medaglia, 1998). When you put peaceful communication and truthful messages in motion, others will continue your good actions, in other contexts, with more and more people.

According to Beck, education must be 'comprehensive', exploring empirical matters and integrating theory and practice, as Beck suggests ("If we're not equipped to talk about practice, we're not equipped to talk about theory"). Also, there ought to be no orthodox body of scholarship. Beck adds-- education must include learning for as many 'subgroups' as possible. Yet, such inclusion of the perspectives of multiple subgroups is still not sufficient since individuals within a subgroup differ drastically ("...labelling a person 'gay', afro', 'white', etc. says so little about them...").
Education must include 'individual scholarship', the learning and scholarship of 'ordinary people.' "Let us have José Gonzalez education and Jane Doe education, and Joe Doakes education," says Beck. Yet, in a politically correct world, we must be careful not to throw out the good with the bad, so to speak. It is true that learners should be aware that fields such as philosophy are so deeply rooted in Western thought and colonialist ideology, it is logical that these often represent a contrary perspective to the leftist stance of Global Transformation studies and Transformative Learning. However, as Beck suggests, "...we should study white middle-class Eurocentric philosophy in order to see how to change it.... European middle-class male philosophy has a lot to offer but it must be carefully sifted."

In the same way as a healthy psychotherapist, we, as composer-educators, must learn not to care too much about our student's progress. True learning is self-motivated-- if the student does not have the personal desire to learn, it will never be as good as if the child is passionate about playing and learning. Getting annoyed at or admonishing a student is not as effective as throwing the ball back to them. If you get too involved, it becomes your quest and not theirs, taking the onus off of the student. Also, it is important to teach students the music that they are interested in learning. Encourage students to make their own suggestions as to what music they would like you to teach them. By allowing students to have ownership of their learning processes, they will take more personal pride in the learning, and experience a feeling of empowerment (Freire, 1973, 1990; Medaglia, 1998). Promote experimentation with many diverse musical forms (romantic, classical, baroque, jazz, country, blues, rock, metal, world music, hip-hop, etc.). Education must be radically
democratic,' says Beck, stressing teacher/student interactions in which "...the point is to pool ideas through a dialogical process" emphasizing 'learning', not 'teaching.'

**Personal** transformation and holistic education are on the other side of the Transformative Learning coin from **Global** Transformation studies. One discipline feeds the other and together, the two become a formidable **partnership** of both the personal and critical-activistic aspects of the Transformative Educator. Without having both in combination, each discipline becomes less effective and less meaningful. Those students, facilitators, and other practitioners who are involved in a rigorous blending of both are bound to become more powerful messengers of Transformative Learning philosophies.

**Holistic Education**

I strongly recommend holistic, "**whole person education**" programmes for music students. In order to avoid the 'puro asino' syndrome against which Puccini's dad warned (Marek, 1951:6), it is imperative that music students learn about the importance of acquiring knowledge that is non-musical knowledge. We must resist and eliminate the 'artificial separation' and 'compartmentalization' of academia, striving more for holistic, integrated programs that offer all kinds of knowledge for all students (Miller, 1988). Transformative Learning teaches the **whole student**, in a variety of subjects, not just in music-- thus, the composer is a globally-aware world citizen (the opposite of 'Puro musico, puro asino') Transformative Learning also teaches the whole student in the sense of acknowledging and appreciating the student's **spiritual** and **human** needs.
Transformative educators believe that differentiations between each of the sub-categories of transformative learning constitutes an artificial, non-holistic separation of knowledge, an atomization that does not actually occur in the real world-- each education discipline is, in reality, interconnected with all others and the issues of one field are often the issues of the next.

I believe, as my own process and work shows, that holistic education can result in musical compositions that are more politically meaningful and more intellectually transformative. There are a number of Dewey's ideas ('academic integration,' 'social participation,' 'democracy,' 'experience.' and 'whole-person development') that are worth taking another look at. when designing holistic music education programs. Helping students to become socially-responsible human beings and consider global issues such as multiculturalism, gender equity, politics, peace, etc. is essential to the kind of whole person development involved in holistic education.

Present school systems are delinquent with respect to encouraging music students to create music (to 'compose') rather than confining their creative work to the execution of other musicians' compositions. Much music education does not encourage students to be 'creators,' individuals that attempt to discover their own 'inner music' and inner selves. Schools should help students to discover the 'inner self,' the core of the individual's personal and spiritual feelings. Teachers should discourage students from utilizing the teacher's own specific composition style. It is essential that students are encouraged, ultimately, to learn to compose 'like themselves,' and not like their teachers. So, from a technical standpoint, students should know how to do every kind of composition work, a knowledge base that provides them with more options when writing their own works.
Teaching a piece of music in isolation from its historical context encourages students to automatize and ‘execute’ music rather than becoming deeply involved in a piece’s meaning. Truly holistic music education involves teaching students the history of the genre, the social context, and the meaning of a piece. What did the great composers know? What was the political climate in which each of the great maestros devised their works? What was the educational background of the composers whose works were more ‘political’ or ‘instructive’ than those of other composers (e.g. Beethoven, Wagner, or Verdi)? Or did these same maestros merely have passionate exposure to traumatic political upheaval in their own lives? A quest for the answers to these questions, partly available in historical analyses, letters, and biographical accounts, is an inspiration to composer-educators and students alike. Knowledge of this kind helps us to explore how the great ones felt about and approached many of the same problems that we will encounter in our work. The sociopolitical environment in which any creativity is founded is an essential parameter to be considered. Even as all musical expression must be, in some way, ‘personal’ expression of the composer’s inner life, most musical expression is also ‘political.’ That is to say that, generally speaking, much musical expression is also a reaction for or against something ‘external’ and ‘societal’ that the composer has experienced.

As with Beck’s ‘radically democratic’ model, an holistic music education program should provide a democratic, ‘learner-centered’ curriculum that responds to the needs of the individual student (i.e. Orff or Kodaly). Individualized music instruction is a way of meeting the challenge of ‘diverse interests.’ Instructors should give students styles of
education that not only meet their needs but that arise from the students' own conceptions of the curriculum. Individualized instruction, however, should be considered as only one component in an holistic music education curriculum. Individualized instruction can offer solutions to issues such as democracy and expression and can be used consciously to build objectives and goals according to 'learner-centered' motives: self-actualization, self-realization, self-interest, or self-expression.

Holistic problems around individualization include the transformative mandate that educators must teach people to be socially interactive human beings. Thus, individualized instruction must be supplemented by group training and cooperative group performance exercises. A knowledge of what others can offer to the music learning environment is essential to the transformative spirit of communitarian interaction. In learning a collaborative medium, such as musical theatre, such group contexts are essential learning experiences.

Music educators must value and validate the 'experience' of the individual student. There are as many ways of interpreting music as there are individuals. Each student possesses a different personal balance between reading and ear skills, and between learned and improvisational music. There are many individuals who may bring a tremendous wealth of experiential learning to the field, even though they may have experienced little formal education or proper training in a particular musical field. Holistic education involves educators being open to non-traditional systems of value and knowledge, such that unusually-gifted individuals may find a special place in the field of music education.
Music educators should encourage music students to be interested in a wide variety of activities, including physical education. It is no myth that musicians spend a great deal of time indoors, focussing on a monolithic existence that offers little variation. Holistic music education must encourage musicians to be well-rounded, whole persons and not just musical idiot savants ('puro asino'). Transformative learning style is eclectic-- there is no need to select one methodology since all are possible. A transformative educator is willing to use many resources or approaches, such as watching a film, drawing a picture, or going on a fieldtrip, in order to stimulate students to thought. Selby and Pike remind us that a global educator uses a wide variety of tools, in order that students can have every possible opportunity to 'get the picture.' It is wrong to assume that all students should understand an idea, if it is put in a certain way-- try different ways. Try to take your students on field trips, or facilitate the student's attendance, with a family member, of important musical events. Young students are more likely to become interested in music in general when musical phenomena are associated with fun and with playful activity.

Accordingly, holistic music education programmes must, in the multiple resources style of Pike and Selby, do many things while using many kinds of tools: all forms of music should be introduced to the curriculum-- multicultural, avant-garde, popular, etc.; programmes must use the latest technologies (e.g. computers) (MacInnis, 1996); they should expand teacher education to produce instructors who are equipped to teach all aspects of music (history, theory, performance, etc.); and must ensure that music education is available to underprivileged, disadvantaged, emotionally disturbed, less abled, and very young students.
The support, for private music teachers, of having good music teachers in the school environment, and vice versa, is an excellent opportunity for networking. The good work of one teacher is facilitated by that of another. Music teachers (and teachers of other subjects, too) should make an effort to network, share ideas about best practices, and help one another to guide mutually the paths of their students. By working together, a team of good teachers can help to facilitate the ‘whole person development’ of their students by providing a team effort towards an holistic education.

Vision Music

And so, what of Vision Music? I suggest the following: When a composer works in an instrumental (as opposed to vocal, or verbal) medium, it is usually impossible for a non-theoretician to interpret ‘meaning’, without a sociocultural analytical perspective on a given piece or without programme notes or programme-style titles to tell what the composer intended the meaning to be. Vision music needs to have words, so that listeners can understand, throughout the work, what the piece is about. And Beethoven, as Wagner described later, understood the transformative potential that only the human voice could provide.

It is difficult to find inspiring music solely within the Survival/Critique context. A composer may find, as I did, that she needs to provide an awareness of ‘Vision’ (the suggestion of positive earth-friendly alternatives or sustainable future options, anti-violence initiatives, peaceful solutions, etc.)
In this thesis, I have focussed not on the correlation between the holistic quality of a composer's knowledge and the greatness of her work, but between the holistic quality of the composer's knowledge and the transformational quality of her work. Music can be transformative in different ways, including the spiritual, the emotional, and the intellectual. While Mozart's Laudate Dominum may be transformative in spiritual and emotional senses, it is lacking (for non-musicians) in intellectually transformative potential-- this does not prevent it from being among the greatest of all musical works. It is merely to say that what Mozart brought to music was not representative of any social or political education ideals.

It is the quest for intellectually transformative work that is at the heart of Vision Music. Granted, the quest for holistic music, music that treats all aspects of the human, including the intellectual, is not for some. You may be comforted to know that, in the end, the research shows that without the emotional and the spiritual to carry it along, the intellectual content fails to find a compelling, holistic, human foundation. I believe that, really, all three are necessary for Vision Music to occur.

Generally, political music, the art of resistance, is only of limited use if it may only be fathomed by the artistic, intellectual elite and music theorists. The meaning of music that seeks to promote change must be clear and unambiguous. In order to be 'transformative' in a political sense, the meaning of a piece of music must be accessible to more than just a few listeners.

Vision music should attempt to inspire the listener to take action, in a positive way, in some personal/global transformation context, such as holistic personality integration, peace activism, environmental concern, anti-racism, and so on. Vision Music is music that is intended to inspire
the listener to change her values, her beliefs, and ultimately, her behaviours.

Understanding and teaching about fundamental musical impulses (why do people make music?) and the early history of music ('when did people start making music?') seems like a fairly basic field about which most educators would teach as a matter of course. Sadly, it is not so. We tend to take music’s existence and 'goodness' for granted in that we listen to it or we learn to play it, without attempting to understand its 'life.' We often talk about how it makes us feel, but we rarely talk about why it makes us feel. We rarely question its rationale for existence or its purpose for humans. Composer-educators should apply the same critique and analysis to music itself as Beck might apply to a topic like communitarianism ('Why is it better than its alternatives?').

We must also study and teach about spiritual connections between humans and their music. An historical examination of the origins of music reveals that many early expressions of musicality originated as spiritually-motivated tributes to natural and deistic forces or, similarly, religious attempts to explain, poetically, numinous cognitive or natural phenomena (Dent, 1949). Still, however, much so-called 'primitive' music operates in a directly functional way-- it is most often used to describe everyday tasks, celebrate rites of passage, pay homage to other living beings, and tell the history of the group. Conversely, in the West, we “...tend to increase the separation of music from life” (Malm, 1977:3).

Accordingly, composer-educators interested in teaching Vision Music strategies should discourage 'dematerialization' in music, the kind of spiritualization of themes that promotes artificial separation of the
subject matter of music from its potential for application in real life (Wiora, 1967). Vision Music educates its listeners in ideas that are useful. ideas that move people to action, and ideas that 'have feet,' as Ed puts it.

Dematerialization in early music may have come about as a result of the way in which our particular Western religious beliefs separated the subject matter of religious music from the mindset of everyday living. This assertion finds confirmation from Thomas Berry (1990), who maintains that institutionalized Western Christian ideology stresses primarily the principle of transcendence spirituality rather than creation spirituality (dematerialized rather than functional).

Casanova

'Casanova' is still Broadway music, a series of songs linked by dialogue or even smaller songs. Thus, it is more a descendant of the popular German singspiel than of the Italian/German operatic tradition. It is a child of ballad opera and singspiel--popular play-styles that used dialogue, song, and dance. The Broadway tradition reveals that it is a highly paradoxical medium of little 'social depth,' filled with formal ironies. The greatest of these is that, while it is a medium that boasts access to a significant population of followers, its proponents appear to make little effort to educate the fans except in the most subtle of ways. "The commercial musical theatre is seldom concerned with really serious themes; despite the success of West Side Story and others, it is still primarily the theatre of pretty costumes, gay dances, and light, witty music and lyrics" (Green, 1967:6). Thus, an analysis of Broadway music reveals little Vision Music. Indeed, the question of cultural
appropriation on Broadway should always remain, since most Broadway and popular music of the twentieth-century is based on musical inventions and motifs designed by African-American musicians. Thus, for a number of reasons, ‘Casanova’ is our modest attempt to reintroduce a form of musical theatre whose method is not predicated (at least directly) on cultural conquest, but on a semi-operatic European idiom (in the cultural heritage of its authors) that predates the gospel and jazz ages and the African holocaust.

‘Casanova’ is Vision Music that deals with personal transformation. Even structurally, the play itself offers a metaphor for progressive stages in the transformations of the principal characters-- its very acts symbolize Miller’s three modes of learning-- Transmission, Transaction, and Transformation. These are used to represent, through a musical-dramatic context, both theoretical and human-centered principles of transformative learning. Further, ‘Casanova’ attempts to deal with initial human and gender issues, in the trajectory of community and global transformation, working with the essential process of men’s personal transformation and women’s responses to masculinism.

Our play employs the structure of the transformative epic (as does Les Miz, with Jean Valjean’s transformation from suffering to salvation--Green, 1994:275) to take its hero through an arduous, long trip from naivete to enlightenment. As Vision Music, Les Misérables does deal “...with the theme of social injustice and the plight of the down trodden...” (Ibid.), and there can be no concern about appropriation in the design of Les Misérables. It is hard to miss the obvious underlying message, that elevated ‘class’ holds privilege and that those who do not possess it will go hungry and, indeed, experience even worse forms of oppression. Similarly, ‘Casanova’ is a broad mix of things that Lina and
I know about oppression, injustices against one's partners, transformative thought, and all that we have learned, from mentors and teachers across the span of a lifetime.

Formally, it has many actual stylistic references in it, intended to show new musical theatre fans a wide range of structural possibilities and historical ambiences, from a musical perspective. Although you get the privilege, as Lina and I have, to be able to work in a creative medium that is fun and fantastical, in popular music, you must still provide the listener with a broad spectrum of referential 'musics,' music they understand already. In the end of a character's progression (according to the maturation motif), it is possible to introduce a more unusual musical model of 'your own' design and internal motivation (I Choose Not To Stay,' C.L. 1.4.2., p. 27; A Place Further Down Below, C.L. # 1.5.2., p. 30; The Light Is Fading, C.L. # 3.4.4., p. 77). Hence, our third act is a collage of unusual music.

In times of global turmoil, when educators will have little time to get across important messages of peace, transformation, and love and loyalty to other humans, works like 'Casanova' offer entertaining solutions for a wide demographic by providing different levels (even extremely advanced ones) of stimulation, a menu of metaphorical options. Thus, as Vision Music, it is democratic in that it may be approached on a number of different levels. Even the viewer who is lured in by what he believes to be the salacious nature of the work may still find enlightenment, on a different intellectual plane, through our work, particularly when their models are deconstructed later. In 'Casanova,' there are opportunities for access for all participants to participate in our listening experiences and educational models.
Our play’s vast leitmotif system is designed to provide listeners with repetitive experiences in order to better understand certain characters and their personality development. Our transformative maturation motif, for example, uses musical continua of experience upon which principal characters travel and transform. Each continuum is a microcosm of operatic history and as characters transform, their transformation is represented by moves along the chronological scale---as the character transforms, the music evolves.

Lina and I believe that, as Vision Music, ‘Casanova’ is holistic music. It is music that treats the intellect, the emotions, and the spirit. thus, offering something for all aspects of the listener’s being, should she choose such a ‘whole person’ musical experience. I believe that I have shown how this positive musical ethic was inspired, to a large degree, by Transformative Learning.

The Future

Similarly, I believe that the education of composers should offer something for all aspects of the composer’s being. Yet, such holistic music education programmes as I would wish to design (and indeed, have designed in my spare time) are undoubtedly costly and, thus, are the stuff of dreams in this belt-tightening age. And so, while the current state of music learning appears to be bleak, and schools must gradually become accustomed to the idea of eliminating cultural courses from curricula, those of us who teach music are still hopeful for the future. Most citizens love their music and cannot imagine a world without it. While we are certain that music is among the first things to suffer when hard times force
curricula to be put to the knife, we are also certain that it will be among the first to return when educators have even a small surplus of funding—and this will happen again in time.

In the interim, many of us who engage in individualized instruction are doing our best to implement as many holistic principles as we can. With the exception of students whose programmes are rigidly mandated by their parents, all of my self-motivated students design their own programmes, starting with the determination of their goals. It is important to remember that a student’s interest must always come from within—we cannot successfully or ethically force children to learn. Thus, if the child is not self-motivated, it is likely that learning will not occur.

However, even ‘individualized’ instructors know that principles such as ‘social interaction’ and ‘cooperation,’ cannot be taught when students are working in isolation from their peers. And it is this very set of principles that human beings should learn more about in this post-modern, individualistic era. It is ironic, indeed, that among the reasons that we are now experiencing gross economic upheaval and depression is that individualistic Wall Street suits (including the ex-President’s son, Neil) pillaged the profits of their 1980s clients and defrauded the public.

In the future, we will need to teach students critical values of civilized community life, such as cooperation and ethical conduct, if we are going to survive as a race. It is clear that such values can only be transmitted and modelled successfully to students in community and group environments. Clearly, without a sense of community and cooperation in their educational contexts, students will have difficulty finding such values elsewhere in their experience. Most transformative educators will tell you, if we do not engage in the rituals of community life,
there is no purpose— in other words, if there is no community, there is no humanity.

Within the flickering inconsequential acts of separate selves dwells a sense of the whole which claims and dignifies them. In its presence we put off mortality and live in the universal. The life of the community in which we live and have our being is the fit symbol of this relationship. The acts in which we express our perception of the ties which bind us to others are its only rites and ceremonies (Dewey, 1922:332).

6.3 Holism, Art, and Education

In this work, I have shown how a thorough graduate education in Transformative Learning has impacted greatly on my work as a transformative composer, and thus, on my work on the musical, 'Casanova,' a work that I believe to be Vision Music. I have described, also, the other variables in my life— from psychotherapy and an interest in history, to love— that have undoubtedly been influenced by a particular kind of global consciousness that is taught through transformative learning studies. I have shown how Vision Music is music that educates, offering transformative experiences of an intellectual, as well as a spiritual or emotional nature, for composer and listener alike. I have gone on to suggest ideas for curricula in holistic music education and transformative learning programmes that encourage whole person development for composer-educators, aspiring composers, and students.

What has also become clear to students of teacher development is how the actual process of describing and composing Vision Music has, in itself, been a huge project in personal transformation. When one spends
years thinking about her own inner states and changes, she will either go crazy or she will reach some state of heightened consciousness. I believe (and hope) that the latter is true. I believe that the evolution of my narrative may be of interest to other composer-educators, from the words of a man with one foot firmly lodged in my former corporate 'producer' world, to the words of a novice contemplative, searching for an inner peace that will enable him to act more efficiently as a rainbow warrior.

In the end, we understand that a search for methods of incorporating 'intellectual' content into educative operas and musicals is also an exploration of the emotions. That is because good education, usually thought to be only 'intellectual,' is also about the emotions, the spirit, and the dreams of the student-composer. Good education is about whole person development. Romantic music already took care of our emotions and our spirits. Vision Music, like that of the later Beethoven, or the glory of Verdi, Wagner, or Puccini, added the dimension that challenged our intellects and caused us to leave the theatre feeling changed, feeling transformed in a different way. As I have said, I have learned that Vision Music challenges all aspects of the human--the intellect, the emotions, and the spirit. While the symphonic, harmonic aspects of 'Casanova' have a long way to go before approaching the heights of these musical Vision mentors, orchestration idols like Puccini or Strauss, Lina and I feel that our work is still a substantial contribution to the Vision Music genre.

I thank you for allowing me to share with you the Vision Music of Casanova and the process of having become the person who dreamed the vision, back in December of 1992. It is my sincere hope, and has been all along, that my obsessive, colossal efforts may act as an inspiration to other
composers who may believe that their dreams require too much effort. The effort is worth it. The effort to become a compassionate composer-educator, interested in the lives and goals of the people whose lives I touch and of those who have influenced me; the effort to change my worldview: the effort to become the kind of man who ‘refused to be a man’ (Stoltenberg, 1989); the effort to be committed to one partner (a courageous act, for some men); the effort to compose an extended piece about a masculinist in a way that would deconstruct his glory; the effort to write about the process.

Vision Music can be learned. Ironically, I am certain that for the most part, I learned it from a group of extraordinary loved ones: friends and mentors who were, primarily, not actually musicians. But that is the key-- when the musician understands that the music she writes is only a small part of a much larger worldview that inspires and guides her compositions, this is the beginning of Vision Music.

Specchio: I have always loved you
But I could not tell you
Since I was born
A humble man.
I thought I wasn’t worthy.

Lea: Music-maker,
You’re the man I’ve waited for.*

*[Lina & Reeves Medaglia Miller, 1997: C.L. 3.5.4., p. 87-8.]
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Appendix:

Casanova

The Libretto

Lina Medaglia Miller & Reeves Medaglia Miller

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Casanova

Music by Reeves Medaglia Miller
Libretto by Lina Medaglia Miller
& Reeves Medaglia Miller

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**Casanova**

Music by Reeves Medaglia Miller
Libretto by Lina Medaglia Miller & Reeves Medaglia Miller

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**Casanova: The Greatest Show Since ‘Les Misérables’**

Combining the scale of ‘Les Misérables’ and the romance of ‘The Phantom of the Opera,’ ‘Casanova’ is a theatrical producer’s dream-come-true. With 66 pieces of music, 34 featured songs, performed in three acts in just under 3 hours, the fully-orchestrated ‘Casanova’ will be a Broadway tour-de-force that is sure to make a strong showing at the Tonys.

While most Broadway shows feature three to four ‘hit songs,’ ‘Casanova’ is a show with a myriad of hit songs. From hilarious romps like “Life Is A Lady” and “Cover Your Ass,” to exquisite duets like “Give Your Love To Me,” “When We Meet Again,” “He Wanted You,” “A Miracle,” and “My Dearest Friend,” to big ballads and show songs such as “My Final Chance,” “He Was In My Heart,” and “The World Through Your Eyes,” to poignant love songs and laments such as “Hello, Little Dreamer,” “Love Is The Way,” and “The One I Should Have Wed,” ‘Casanova’ is a show that features well over a dozen memorable songs.

Yet, in Hal Prince’s words, a great show does not consist merely of great songs--it must have a great book. The ‘Casanova’ book is a carefully-researched true story, derived from Casanova’s memoirs. It is a tale so romantic, heart-breaking, thrilling, and action-packed, it proves that a true, new and original book, in the style of ‘Evita’ or ‘Jesus Christ Superstar,’ can be every bit as compelling as an established literary property such as ‘Ragtime,’ ‘Cats,’ or ‘Just So...’ ‘Casanova’ shows its hero not only to be to be a man of colossal sexuality, but also a man of enormous intelligence and passion, who flew in a hot-air balloon with Benjamin Franklin, participated in the writing of Mozart’s ‘Don Giovanni,’ and fell deeply and tragically in love.


Spend the night with ‘Casanova’---you’ll be satisfied.
REEVES MEDAGLIA MILLER
(Composer / Librettist), has a Master’s degree in Music Education from the prestigious Ontario Institute for Studies in Education. His published thesis concerns applications of quantum physics in the post-secondary instruction of advanced music theory. He is completing a Ph.D. at the Institute, focussing on transformative learning processes in the creation of an operatic musical. Reeves’ classical compositions have been performed by a number of virtuosi-- most recently, his “Étude in C minor for solo piano” was debuted by world-class Hungarian pianist Yaroslav Senyshyn at the University of Toronto. With degrees in music, psychoanalysis and cinema, Reeves brings an extraordinarily eclectic background to the creation of “Casanova.” His mentors have included such luminaries as Healey Willan, Giles Bryant, Eric Lewis, and Robert Telson. Not merely an academic musician, Reeves spent seven years as a working musician “on the road” (‘The Heat,’ a band he co-founded, won the Q107 radio competition in 1981) and 5 years (working with clients like Shania Twain) as the manager and chief-engineer of Studio 55, Toronto’s most admired MIDI studio in the late 80s. Reeves has created over 150 compositions, including 4 fully-orchestrated symphonic works. His greatest achievement, however, is meeting and marrying his muse, Lina.

LINA MEDAGLIA MILLER
(Librettist), has a Master’s degree in Applied Psychology from the Ontario Institute for Studies in Education. Lina is a full-time professor in a unique Women’s Studies program, training students to become crisis counsellors and advocates. With an honours degree in social work and a background in cultural anthropology, human sexuality, political science, and language arts, she has written or collaborated on a number of acclaimed publications in her field. Lina has conducted more than one hundred workshops and seminars (for government ministries as well as private corporations) on a multitude of human relationship issues. As an English professor for seven years, she brings a wealth of expertise and a passion for language to the poetry of “Casanova.” Born in Southern Italy and fluently bilingual, Lina’s knowledge of Italian culture and literature is the basis for the erudition and rigorous research behind the creation of the “Casanova” book. Lina lives in Toronto with her life-partner Reeves, and two daughters, Theresa and Melissa.
Casanova
Music by Reeves Medaglia Miller
Libretto by Lina Medaglia Miller & Reeves Medaglia Miller

SHORT SYNOPSIS

ACT I  After a brief love encounter at an inn, Casanova falls in love with a married woman named Anna. Meanwhile, a lawman named Manuzzi is stalking Casanova, intending to charge him with a wide variety of crimes. Anna and Casanova meet again in Rome but decide that their love was not meant to be--she wants to settle down while he longs for intrigue and adventure. Anna decides to return to her husband.

Eleven years later, in a Venetian bar, a young balladeer named Specchio brags to his friends that he is Casanova's assistant. Casanova overhears the young man and tells him to stop living his life through others. Specchio pleads with Casanova to allow him to actually be his servant and Casanova agrees. Manuzzi emerges from the crowd, arresting Casanova and condemning him to prison.

A year later, Casanova's plans to escape from prison are ruined when he is moved to a better cell by a well-meaning jailor. In prison, he longs for Anna and regrets deeply that he did not marry her and settle down. Eight months later, in a thrilling heroic exodus, he escapes with assistance from a monk.

ACT II  Accompanied by his assistant Specchio, Casanova meets an old friend, the Duke de Matalone, at the opera. The Duke introduces Casanova to his beautiful escort, Lea. After a party at the Duke's palace, Casanova and Lea, who share a common interest in adventure, fall in love with each other.

Casanova discovers that Lea is the Duke's ward, not his lover. Casanova asks the Duke's permission to marry her but the Duke tells him that they must obtain the consent of Lea's mother, who lives nearby. In soliloquy, Specchio reveals that he also loves Lea and wants to marry her but he does not dare to show his feelings, ashamed of his common status.

Specchio overhears the Duke and Casanova planning the 'transaction' by which Lea will be 'bought and sold' and he becomes disgusted with his master. He is determined to persuade Casanova to release her. His intervention is not necessary though--Lea's mother arrives. To Casanova's horror, it is Anna, who informs him that Lea is his daughter, conceived as a result of Anna and Casanova's brief tryst seventeen years before.

ACT III  Years later, Casanova proposes again to Anna, stating that he wants to settle down and be faithful. Anna accepts but learns only moments later that he is planning another sexual adventure and concludes that his proposal must be insincere. Although she loves him, they say farewell for the last time.

Thirteen years later, as Casanova and other famous adventurers fly above in a hot-air balloon, Specchio decides to leave Casanova's service, disillusioned with his master's ways.

In Prague, Casanova collaborates with Mozart and da Ponte in writing 'Don Giovanni.' On seeing the rehearsal of the 'Descent Into Hell' scene, Casanova, horrified, fears that the same fate awaits him.

Specchio, now a successful composer, visits Casanova on his death bed. Casanova asks Specchio to take some unsent letters to Anna. As Casanova dies, he believes that he meets Mephistopheles and, like Don Giovanni, he experiences his own descent into the Inferno.

Specchio visits Anna's house and sees Lea again. Lea tells Specchio how much she enjoys his music. Specchio tells her that he is writing an opera about Casanova. Lea asks Specchio to tell her more about her father, whom she hardly knew. Specchio tells Lea that his friend Casanova was once an essential part of his psyche. As Anna listens with delight from the balcony above, Specchio goes on to confess his deep love for Lea. He proposes to her and she accepts. Lea and Specchio embrace and kiss.
Conejo, a Spanish soldier  
Spanish Captain  
Giacomo Casanova  
Alessio Vallati  
Lucrezia d’Antoni  
Anna Maria Vallati  
Manuzzi / Il Commendatore / Mephisto (three roles are performed by this actor)  
Vittorio Specchio  
Paró, Manuzzi’s henchman  
Laurent, the jailer  
Balbi, an imprisoned friar  
The Duke de Matalone  
Leonilda (‘Lea’) de Matalone  
The Mock Duke, a servant  
Cardinal De Bernis  
The Mayor of Paris  
Montgolfiers’ attendant  
Lorenzo DaPonte, librettist  
Wolfgang Amadeus Mozart  
Don Giovanni  
Leporello, Don Giovanni’s aide  
Gretchen, a nurse  
Count Waldstein  
Carlo, Casanova’s nephew  

Choruses:  
Spanish soldiers (Act 1, Scene 1)  
Austrian soldiers (Act 1, Scene 1)  
Venetian Labourers, Prostitutes & Barmaids (Act 1, Scene 3)  
Prisoners (Act 1, Scenes 4 & 5)  
Christian slaves (Act 2, Scene 1)  
The Duke’s guests (Act 2, Scene 2)  
The Duke’s servants (Act 2, Scene 3)  
Parisian townsfolk (Act 3, Scene 2)  
Chorus of Souls (Act 3, Scene 4)
**Casanova**

Music by Reeves Medaglia Miller
Libretto by Lina & Reeves Medaglia Miller

**SYNOPSIS**

**ACT I**

**Scene 1:** Marino. May 31, 1744. An inn. The scene opens with drunken Spanish soldiers engaging in various situations of camaraderie ("Rabbit Stew"). A young recruit, private Conejo, is the focus of a humorous prank in which the older soldiers dress him in the uniform belonging to a drunken captain (now in his underwear), who is unconscious and propped up against a wagon. The soldiers sing a song ("Cover Your Ass") about being in the army. Finally, the Captain awakens, finding Conejo at his feet. The others disperse into the tavern as the captain leads the young private away by the ear.

A coach arrives at the inn and four travellers, two men and two women, disembark ("Arrival at the Inn"). We learn from their remarks that the older man is Signor Vallati and the younger man is Signor Casanova. The two women, Anna and Lucrezia, are sisters and Anna is married to Alessio Vallati. While Vallati is distracted, Casanova makes a pass at Anna-- she resists and scolds him for being so brash. After discovering that Casanova has not yet made plans for accommodations for the evening, Vallati insists that Casanova spend the night in their lodgings.

Vallati encourages the two women to go up to bed so that he and Casanova can have a beer together. The women retire for the evening. Upstairs, Lucrezia tells Anna that Casanova appeared to be deeply attracted to her ("He Wanted You"). Anna tells her that she should not even suggest such a thing, and that she is proud to be a faithful wife. Lucrezia persists, reminding Anna of her own childhood dream that love must occur between two people who feel passionately about each other-- she reminds Anna that her relationship with Vallati is not like this, and Anna begins to have doubts. Meanwhile, Vallati and Casanova come up the stairs and the women pretend to be asleep.

As the men begin to undress, Casanova begins to probe Vallati about his private life ("Devoted Wife"), discovering that his love life with Anna is not completely to her satisfaction. Vallati asks advice from Casanova, who reveals that he is, indeed, an expert on love ("I Live For Love"). Meanwhile, downstairs in the bar, a frightening Inquisition lawman, dressed in black, reveals to the barman, a boy named Specchio (about fifteen years old), that he is looking for a villain named Casanova, whom he intends to imprison when he catches him ("Manuzzi"). As the men prepare for bed, Casanova tells Vallati that acts of bravery and courage impress women into amorousness ("The Brawl"). Suddenly, there is a commotion outside-- it is the noise of street combat between Austrian and Spanish troops. Casanova tells Vallati that this is his chance to impress his wife and to excite her-- he recommends that Vallati go outside to investigate the disturbance. Vallati goes out to inquire about the disorder and is immediately knocked unconscious by a blow to the face. Casanova creeps into the ladies’ bed and seduces Anna ("My Heart Is Yours To Break"). Casanova and Anna vow that they will meet again when they arrive in Rome. The two make love. The bed breaks and collapses just as Vallati returns ("Casanova Defenestrates"), furious and ready to duel. Casanova escapes through the window as Vallati fires pistol shots and Manuzzi quietly plots retribution.

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Scene 2: Rome. June 13, 1744. The Trevi Fountain. Anna, alone in the moonlight, waits for Casanova to arrive ("At the Trevi"). In soliloquy, she speaks of her enchantment with this new mysterious man. Casanova waits in the shadows and watches the woman with whom he seems to be falling in love. He is surprised by his new feelings of love. The two lovers see one another and come together in a passionate embrace. They pledge their love to one another ("Give Your Love To Me"). Gradually, though, both Anna and Casanova discover that their aspirations are different. Although Anna Maria loves him, she is sceptical that such an adventurer as Casanova could ever settle down and be a good husband. While he feels that he could be faithful to her, Casanova states that, for him, travelling and adventure is an essential part of his life. He wants her to join him in his adventures but she refuses, stating that her home, her people, and her life is in Naples. Unable to resolve their differences, heartbroken, they bid farewell to one another ("Trevi Farewell"). Alone, Anna sings of her deep disappointment, also rebuking herself for being unfaithful to her husband ("My Heart Is Broken").

Scene 3: Venice. July 25, 1755. A tavern. The scene opens with various barflies singing a song about their simple dreams of good wine and sexual encounters ("Modest Pleasures"). A balladeer, Vittorio Specchio, whom we recognize as the barman from the inn in Marino, sings a song about Casanova’s exploits ("My Friend, Casanova") and about his personal friendship with the great lover and swordsman. As Specchio finishes the song, a shadowy figure stands and applauds, saying that Specchio’s story is interesting but hard to believe. A man such as the one described by Specchio would either be dead or in prison for his crimes. The shadowy man tells Specchio to live his own life instead of someone else’s. Casanova and the ensemble sing "Life is a Lady." At the end of the song, Vittorio Specchio approaches Casanova and tells him that he recognizes him ("Your Servant"). Vittorio reveals that he is a ‘disciple’ of Casanova’s, an aspiring libertine seeking a master to instruct him in the principles of pleasure and debauchery-- in return, Vittorio offers his services as a capable servant. At first, Casanova expresses doubt that Specchio is "man enough" for the job, but after some pleading from Specchio, he decides to take him on. He explains to Specchio a number of illegal things he must be prepared to do. After Casanova has described these illicit activities, in listening range of Manuzzi and his Inquisition spies. he is arrested on a variety of charges ("These Are The Charges"). Specchio tries to prevent Casanova’s arrest but he is unsuccessful.

Scene 4: Venice. August 25, 1756. Prigione dei Piombi (Leads Prison). The pathetic prisoners sing a song of spiritual freedom ("Refuge"). Casanova’s writings in his diary show that he plans to escape the following day using a tunnel that he has dug with an iron bar he found in the garret and with the aid of materials that he has conned from the jailer. Laurent (I Choose Not To Stay”). He sings a regretful lament about Anna ("The One I Should Have Wed"). which tells us that in prison, he has reflected on his wayward life and that he now understands that he should have married Anna. However, he also knows that he is unable to give the woman he loves the kind of life that she wants-- and so he must resist being with her. As the song finishes. Laurent enters and brings him what he believes to be happy news ("Laurent"). Laurent has arranged for Casanova to be moved to a nicer, larger cell. Casanova is horrified but is unable to betray his true emotions as he gathers up his books and his chair, under which his iron tool is concealed. Instead, he is forced to follow the smiling, well-meaning Laurent as he escorts Casanova away from the escape route that it has taken him months to dig.
Scene 5: Leads Prison. April 10, 1757. Above Casanova’s new cell, an imprisoned monk, Fra Balbi, is lying on the floor, peering through a hole in the floor that he has dug, using Casanova’s iron bar. Casanova is in the cell below, standing on his chair, looking up through the hole at the monk. Clearly, they are planning to escape that night. Casanova explains to Balbi how he was able to blackmail Laurent into turning a blind eye to his escape plans, which included regular correspondence with the monk and the conveyance of the iron bar to Balbi, hidden in a Bible. Balbi tells Casanova that he believes that Casanova has been heaven-sent, but Casanova implies that he is really from hell (“A Place Further Down Below”). Balbi asks what motivates Casanova to act like “so tough.” Casanova reveals that his childhood was a series of traumas and dangers and that his parents, whom he hardly knew, were actors who taught him to respond to life’s threats by being aggressive and by hiding his feelings beneath disguises.

In a thrilling exodus (“The Escape”), during which the other prisoners’ chants (“We will not rest ‘til we get better treatment”) drowned out any noise, the two prisoners escape (above the heads of the audience) on ropes that they have manufactured from sheets and clothing.

INTERMISSION

ACT II

Scene 1: Naples. The San Carlo Theatre. King Ferdinand’s 10th birthday. January 12, 1761. The scene opens in an opera house. In honour of the king’s birthday, the opera company performs Jomelli’s ‘Nerone.’ The scene on stage is a group of Christian slaves, in white tunics, who are preparing to walk to their death in the arena. They sing a song of faith, hope, and joy about the beauty of heaven and the nobility of the soul (“Freedom”). Meanwhile, various scenarios of debauchery and lurid behaviours take place in multi-tiered box seats that surround the stage. Casanova and Specchio arrive in an upper box just as the slaves’ song ends. They are greeted by the Duke de Matalone, an old friend. Casanova introduces Specchio (“Meet The Duke”), and tells the Duke that this is his faithful assistant, whom he was lucky to find again after his sojourn in the Venice prison. The Duke introduces Casanova to a young woman. Casanova is immediately attracted to de Matalone’s 17-year-old escort, Leonilda, also known as ‘Lea’ (pronounced ‘Lay-ah’). The Duke excuses himself in order that he may greet some friends in neighbouring box-seats. While Specchio amuses himself by observing the bawdy activities across the way, Casanova humbly sings “Giacomo Casanova,” a song of introduction and friendship. The Duke returns and invites Casanova and Specchio to come to his villa for a party (“The Duke’s Invitation”).

Scene 2: The Duke’s Palace. At the Duke’s palace, Casanova, the Duke, and Specchio, accompanied by the entire ensemble, sing a song about their joy at Casanova’s having returned to his homeland (“Home Again”). Moving to the garden, the Duke and Casanova tell Lea, who sits on a swing, of exploits of their younger days. The two men act out the adventurous events that they are describing (“In Our Younger Days”). Eventually, the Duke goes back inside, leaving Casanova and Lea alone in the garden. Lea reveals that the Duke is not really her lover—he is her guardian. She tells Casanova that her father died when she was young and that her overwhelmed mother left her in the care of the wealthy Duke. Lea tells Casanova about her hopes and dreams—she reveals that she wants to see the world, to travel, and to have adventures. Lea conveys that in these last few moments, she has been able to have adventures, vicariously, through Casanova’s tales (“The World Through Your Eyes”). Casanova is enchanted by the young girl and her longing for adventure and professes his love for her (“Hello, Little Dreamer”).
Scene 3: The Duke’s Ballroom. The next morning. The Duke’s servants sing a song mocking their master, his pompous nature, and his excesses (“The Duke, In Excess”). In the Duke’s study, the Duke tells Casanova he knows that Casanova is interested in Lea. Casanova admits this but wants confirmation from the Duke that he is not her lover. The Duke confesses amiably (“A Bit Of Fiction”) that even if he wanted to, he could not have relations with Lea because he is impotent (“The Ink, But Not The Pen”). Casanova wants to arrange his marriage to Lea but is told by the Duke that Lea’s mother must give her consent (“Slow Down, Jack”). The Duke tells Casanova that patience is the key to love and offers advice about the impetuousness of youth (“I Was Young Once, Like You”). While Casanova and the Duke transact the financial details of paying for Lea, from the garden, Specchio overhears and is disgusted (“The Transaction”). We learn that Specchio also loves Lea and wishes that he could marry her instead. In a bitterly sardonic soliloquy, Specchio reflects that “Life Is A Foolish Game,” and that only people who know how to play the game can win.

Scene 4: The Duke’s Garden. On the terrace, Specchio paces and strategizes how he can save Lea from Casanova, knowing all the while that he cannot propose to her because he has no money or status (“I Must Save Her”). He resolves to beg Casanova to release her. Casanova comes outside and immediately begins to melt Specchio’s resolve by speaking of his deep love for Lea and his heartfelt belief that he can change his ways. Specchio makes him promise that he will be faithful to Lea from now on (“The Promise”). Casanova promises, telling Specchio that he feels that this is his final chance for love (“My Final Chance”). The Duke arrives with Lea’s mother. To Casanova’s horror, she is his old love, Anna, who proceeds to tell him that Lea is his daughter (“Lea’s Mother”). Horrified, both Casanova and Lea run from the scene, Anna faints, and Specchio is left at centre-stage amidst the great confusion.

INTERMISSION

ACT III

Scene 1: Salerno. September 5, 1770. The Villa Castelli. The Garden.
It is nine years later. The scene begins in the garden of Lea and her husband, the elderly Marquis de Castelli’s home. Anna is sitting on a swing. Casanova kneels at her feet. She apologizes for not having told him sooner that he had a daughter. Casanova says that their mistakes are in the past and that they must put all of this behind them (“The Years To Come”). He proposes to her again. They sing a song about the new beginning of their love (“A Miracle”) and their belief that a miracle has occurred in their coming together again.
Specchio arrives, deferentially offering a message from the Cardinal de Bernis. Casanova reads the letter which implores him to come immediately for a sordid sexual encounter with two virginal nuns. Casanova thinks momentarily and then tells Anna that he must leave immediately as an old friend is on his deathbed. Anna, not believing him, grabs the letter from his hand and reads it. Understanding that Casanova has not changed, she tells him that their love can never be. Casanova apologizes but it is too late. Specchio looks visibly disappointed in his master.
Anna and Casanova sing “When We Meet Again,” a tragic song that expresses their regretful resignation that they cannot have a relationship due to his inability to commit to her. He promises that when they meet again, he will be a man worthy of her. She says that when they meet again, she knows that he will a changed man and then she will be free to give herself to him. They bid farewell. Casanova walks away looking dejected. Specchio, who has been in the corner of the garden all this time, goes to Anna, takes her hand in both hands, and in an obvious gesture of solidarity, bows and kisses her hand. She takes one hand away and pats him on the shoulder and makes him look up—she nods, as if to say, “I’ll be okay.” Specchio leaves. Alone, she sings “Wandering Man,” a song about the futility of her deep love for the restless adventurer.
Scene 2: Paris. September 20, 1783. Le Jardin Des Tuileries. A group of citizens are looking up at a hot-air balloon which sits on a platform. The Mayor of Paris speaks to the crowd about how brave and courageous their friends, the Montgolfier brothers. Benjamin Franklin and Giacomo Casanova must be in order to allow themselves to be suspended in the sky in such a strange contraption. As the balloon rises into the air, the crowd sings the praises of the “Fearless Men.” Meanwhile, away from the crowd, Specchio tells his true feelings—that he believes that Casanova is by no means a fearless man. He suggests that Casanova has avoided, all of his life, the true test of a man—to experience true love and intimacy. Specchio reveals his decision to leave Casanova, due to his deep love for Lea and his growing disgust for Casanova (“Some day...”). Specchio knows now that ‘love,’ not lust, is what makes life worthwhile (“Love Is The Way”). Specchio walks over to the place where the balloon will land and gives Casanova’s bag, filled with ‘tales of conquest’ to one of the attendants with instructions to give it to Casanova (“Specchio Moves On”). Specchio walks away from the scene as the balloon descends. The attendant gives the bag to Casanova and Casanova cries out to Specchio, “Where are you going?”

Scene 3: Prague. October 25, 1787. The Prague Opera House. Casanova helps Lorenzo da Ponte complete Don Giovanni. Mozart librettist Lorenzo da Ponte leads Casanova to a stage where Mozart is engaged in conducting a practice-run of a scene from ‘Don Giovanni’. Da Ponte tells his good friend, Casanova, that he is an invaluable consultant in providing the finishing touches for the great opera since Casanova is so much like Don Giovanni. Casanova meets the young Mozart, who along with da Ponte, encourage Casanova to give them first-hand information about his exploits. Casanova repeatedly denies the similarity between himself and Don Giovanni. Da Ponte suggests that perhaps Casanova could get in the spirit of providing source material if he watched a crucial scene from the opera to inspire him. When Casanova sees the Don Giovanni character being consumed by the fires of hell, he is terrified and blurts out in horror that he fears that Don Giovanni is him.

Scene 4: Dux, Germany. June 4, 1798. Count Waldstein’s Castle. An elderly Casanova lies in bed, very ill. An attending nurse and a young man sit by Casanova’s bedside. There is a knock on the door and the nurse answers the door. It is Count Waldstein with Specchio, who is elegantly dressed. Specchio and Waldstein are told that Casanova does not have long to live. Specchio is introduced to the young man, Casanova’s nephew, Carlo. Carlo tells Specchio that he enjoys his music and Specchio thanks him. Waldstein and Carlo tell Specchio about how Casanova calls out both his name and Anna’s name from time to time (“He Calls Your Name”). Casanova awakens and is happy to see Specchio, his dearest friend. They sing a song of reminiscence about their homeland and their friendship (“My Dearest Friend”). Casanova tells Specchio he is proud of Specchio’s success. He requests that Specchio bring Anna a package of unsent love letters (“Last Request”). He expresses regret at his life and wishes he could have been more like Specchio. In a dark, reflective piece, Casanova looks at the emptiness of his life and his certain infernal fate (“The Light Is Fading”). In what may or may not be a hallucination, Casanova believes that he can see the Devil waiting for him at the end of the bed. He suggests that justice demands that such a soul as himself is destined for hell (“Farewell, Friends”). Casanova expires and his soul rises into the air as Specchio, Carlo, Waldstein, and the nurse huddle closely around the body of their friend. Casanova addresses the devilish character “Mephistopheles,” who reveals that, indeed, he waits for Casanova’s soul. The Devil suggests, though, that his existence may or may not be illusory—that he appears to all men of guilty conscience. Mephistopheles escorts Casanova to a strange dark place where Casanova hears a choir of ghostly souls welcoming him into the hereafter. Finally, in a horrific scene of fire and torment, Casanova, like Don Giovanni, is swallowed up into the Earth.
Scene 5: Naples. Christmas, 1798. The Vallati mansion. Specchio is ushered into the Vallati house where he is overjoyed to see Lea ("The Composer"). She greets him graciously and tells him of her admiration for his musical compositions, which are now famous all over Europe. Specchio tells Lea that he is writing an opera about her father. She appears uneasy and explains that her father's reputation has left her with a feeling that she does not know who he really was. Upstairs on a balcony overlooking the living room, Anna listens unseen to the conversation. Periodically, she weeps silently. Specchio gives Lea the letters from Casanova to Anna. Lea tells Specchio that Anna is not well. Lea asks Specchio to tell about her father. Specchio tells Lea that Casanova was very much a part of his essence ("He Was In My Heart"). Specchio then confesses to Lea ("Specchio's Secret") that he has always loved her and that is why he came to bring the letters in person. He tells her this only now because he had not felt worthy of her love because he was a poor man of low social standing. Yet now he understands that class and wealth are meaningless in the absence of love. He proposes to her. Anna, looking on from the balcony above, nods approvingly and joyfully. Together, they sing the finale, "Give Your Love To Me," presumably the beginning of their life together.
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<tr>
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<td>He Wanted You</td>
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<td>Devoted Wife</td>
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<td>I Choose Not To Stay</td>
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<td>The One I Should Have Wed</td>
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Overture & Act One... Duration: 1:12:42
# Casanova Song List

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<td>The Duke's Invitation</td>
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<td>In Our Younger Days</td>
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<td>Jack and Lea</td>
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Act Two... Duration: **49:25**
Casanova  Song List

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<td>Fearless Men</td>
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<td>Some day...</td>
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<td>Love Is The Way</td>
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<td>Specchio moves on</td>
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<td>Don Giacomo</td>
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<td>Give Your Love To Me (reprise)</td>
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Act Three... Duration: 56:14

Entire Play... Duration: 2:58:21
Casanova

Libretto
by
Lina Medaglia Miller
&
Reeves Medaglia Miller

Act One
Scene 1: Marino, Italy. May 31, 1744. An inn.

(We see a two-storey inn. The front is open so that audience can see both first and second floors. The first floor contains a bar, barkeep, patrons seated at tables, some playing cards, some drinking and talking. A staircase, to one side, leads up to second floor. A wagon, filled with hay, is positioned directly under the second floor window, which is located on a side wall of the second floor. In front of inn is a cannon and other military paraphernalia. In front and to the side of the inn. Spanish soldiers are engaged in various playful activities. The Spaniards speak in a Barcelona accent, i.e. with a lisp).

Soldiers: There’s Conejo... let’s get him!

Conejo: To hell with all of you!

Soldiers: You’ll pay for that, you little fool!

Conejo: Let go of me, I say!

Soldiers: We’ll take your clothes, we’ll make you pay.

Conejo: A curse on all of you.

Soldiers: He’ll make a tasty rabbit stew. We’ll take him, Undress him, Prepare a meaty morsel for the captain.

Conejo: I’ll tell the captain what you’ve done!
Casanova

Act One, Scene 1

Soldiers: You can’t deny us all some fun. Besides, the captain is asleep, His drunken body’s in a heap (pointing to captain, now visible)

Soldier 1: I’ll tell you what we’ll do. We’ll take the naked fool, We’ll dress him in the captain’s clothes And ride him like a mule.

Soldiers: And when the captain finds His clothes on your behind, You’ll really know what hell is like. Your ass is in a bind.

Chorus: “Cover Your Ass”

(While the soldiers sing the following, they undress young Conejo and redress him in the sleeping captain’s clothes)

The Army is the only life for us: A place where you can fart and burp and cuss: But if you’re not prepared to lie about your sordid past. You’ll never get to wear the brass Or rise above the peasant class. Whatever you do... Cover Your Ass!

Cover your ass, cover your ass. Whatever you do, you’ve got to cover your ass. When Lucifer is closing in And snakes are in the grass, Get someone else to take the fall But first of all, protect your balls. Whatever you do, Cover your ass.
The uniform is great for getting laid.
We fire our guns whenever we get paid.
But if you're late for revelie because of a buxom lass,
Just tell them that your granny died
But first of all, do up your fly.
Whatever you do... Cover Your Ass!

Cover your ass, cover your ass.
Whatever you do, you've got to cover your ass.
When Lucifer is closing in
And snakes are in the grass,
Get someone else to take the fall
But first of all, protect your balls.
Whatever you do, Cover your ass.

(As the captain awakens, the soldiers run off in all directions, leaving Conejo at the captain's feet, dressed in the captain's clothes)

Captain: Conejo, at attention!
I'll have your ass for this!

(The captain drags Conejo off by his ear as the other soldiers reconvene, laughing and patting one another on the back. Meanwhile a coach pulls up to the inn. Four travellers, two men and two women are disembarking).

Casanova: So, we're finally here

(The men disembark first).

Vallati (to driver): Here you are, my good man. Keep the change.
Our baggage to the inn.

(Casanova helps the ladies out of the coach while Vallati stretches and observes the Spanish soldiers as they mill about).

Casanova (to Lucrez.): May I help you, madame?

Lucrezia: Thank you, you're so kind.
Vallati: Ah, the air of patriotism.  
It lingers strong and true.  
Reminds me of my younger days.

Casanova (to Anna): Your hand is soft and warm.  
Your heart calls out to me.

Anna: Good sir, have you no shame?  
I love my husband well.

Casanova: Oh, Anna, can’t you see  
I love you more than he.

Anna: Alessio will see;  
Please stay away from me.

Vallati: Anna and Lucrezia...  
Ladies, to the inn!  
Casanova, join us please!

Casanova: I’m happy to oblige.  
I’d love your company.

(While Alessio Vallati and Casanova approach the innkeeper and-- silently-- negotiate their stay at the inn, the women stand by the stairs leading to the upper floor. The innkeeper indicates the travellers’ bags to a boy of about fifteen and gives him the key to take the women up to their room).

Vallati: Good night, my dears.  
I’ll stay a bit  
And have a beer.

(to Casanova) Come on, let’s sit.

(to the women) We men have much to talk about.  
You would be bored,  
I have no doubt.
Anna & Lucrezia: Good night to both of you.
A pleasure to have met you, sir.
Your tales of love and war:
Romantic stuff of epic lore.
You’ve entertained us well
But now we’re tired, as you can tell.

Vallati: Good night, my dears.

Anna & Lucrezia: Good night.

Casanova: Good night, mesdames.

Anna & Lucrezia: Good night. Good night. Good night.

(The women run upstairs youthfully and get ready for bed. As they undress, they talk to one another about Casanova).

**Duet: “He Wanted You”**

Lucrezia: Anna, did you see him look at you?

Anna: No, Lucrezia... I made a vow.

Lucrezia: But you know, he wanted you.
He wanted you.

Anna: It cannot be. I’m a faithful wife.
I’ve been honest. I’ve never lied.

Lucrezia: But you know, he wanted you.
He wanted you.
Anna, listen now...
I have seen the sadness in your eyes,
In your heart.
(cont'd)

Lucrezia:

When we were little girls,
You told me that "love should be a thrill--
Wonderful and pleasing.
You should have a man who understands you.
One who excites your passions and adores you."

Anna, listen now...
Your man doesn’t do this, does he?
What if this man loves you?
He wanted you. He just wanted you.

Anna:

I was young and foolish.
Those were silly dreams.

Lucrezia:

You should not deny your dreams.
Dreams are what we live for.

Anna:

It is true. I can’t live life like this.
Maybe this man does love me.

Lucrezia:

I think that he wants to be with you.
You could see it-- it’s from his heart.
Don’t you see, he wanted you.
He wanted you.
Anna, I have seen the sadness in your eyes,
In your heart. He wanted you.
You could see it in his eyes.
He wanted you.

Anna:

He wanted me.
He wanted me.
He wanted me.
He wanted me.

Lucrezia:

He wanted you.
He wanted you.
He wanted you.
He wanted you.

(As the two men climb the stairs to go to bed, they continue conversation).

Casanova:

You have such a devoted wife.
How do you keep her satisfied?
Vallati: I need new tricks, I must confess. She seems to like it less and less.
Anna: Quick, they’re coming up to bed. Let’s pretend to be asleep.
Vallati: You’re a worldly man, I know. In what direction must I go?
(In the bedroom, the two men continue to talk as they remove their clothes).
How could I regain her love? Can you help me, Casanova?
Casanova: Well, sir. It’s your lucky day. I, your friend, will point the way. There’s one thing I know for sure, It’s timid love... I have the cure. I’m an expert in this field. In my arms, they always yield. Although to some, I’m just a rogue, I know I live... I live for love.

Aria: “I Live For Love”

Casanova: I’ve dined with kings and queens and princes throughout all of Europe. Ten-thousand creatures satisfied because my love is thorough. I am a poet and a scholar of the highest order. Ask any girl about my love, she’ll say that I adored her.

A lusty man, but gentle as a dove, I win because I live, I live for love. A lusty man, but gentle as a dove, I win because I live, I live for love.

You can’t be interested in things that do not promise passion. Don’t be concerned with chasing dreams that hold no satisfaction.
Just live for love and spend your days and nights in wild abandon.
And keep your promises to no one but your close companion.

A lusty man, but gentle as a dove,
You'll win because you live, you live for love.
A lusty man, but gentle as a dove,
I win because I live, I live for love.

(Vallati and Casanova continue to get ready for bed and bunk down in the same bed, each wearing longjohns. Downstairs, in the bar. A dark figure motions to the boy behind the bar, Specchio, to come to the end of the bar. The dark, well-dressed figure is wearing a black cap and wide-brimmed hat).

Manuzzi: I'm Manuzzi, man of law.
Sent by man, inspired by God.
Sir, I'm looking for a man.
Casanova is his name.
He is running from the law.
He's a man of dubious fame.

Specchio: I don't know him, I'm afraid.
In this inn, he's never stayed.
I don't know him, I'm afraid.

Manuzzi: I have heard that he is here.
If you see him let me know.
He's a dangerous man, I fear.
He's the lowest of the low.
What's your name?

Specchio: It's Specchio.

Manuzzi: If you see him let me know.
He's a villain.
When you see him let him know that
Manuzzi, man of law
Manuzzi: ...Will not rest until he’s caught. 
In a stinking jail he will rot.
(Manuzzi sits at a table and continues to nurse his drink. Meanwhile outside, a face-off occurs between the Spaniards and a group of Austrian troops, who just arrived, who are goading them by planting their flag on the others’ wagon. The Austrians tease with thick, comical, stereotypical Germanic accents).

Austrians: An army of babies, that’s what you are. 
With that kind of whining, you won’t get far. 
We know we can take you, but who’s gonna try? 
It isn’t much fun to make babies cry.
(The enraged Spaniards respond in kind).

Spaniards: An army of swine is what we see. 
You’re filth, you’re slime. That’s all you can be. 
We’ve never known any cretins so thick. 
Your brains wouldn’t work without a good kick.
(Both Austrians and Spaniards break into a fist-fight beneath the window of the inn. Both Casanova and Vallati get out of bed and go to the window to see what is happening).

Vallati: What’s happening my friend?
Vallati, listen well. 
If you wish to impress 
To make your wife undress. 
You must pretend to intercede 
While Anna watches from above. 
Her man will do a noble deed, 
By doing so, he’ll win her love. 
My friend, I know what women like— 
Courageous acts of fearless men. 
A soldier with his sword unsheathed!
(Casanova makes flamboyant gestures to inspire Vallati) 
There’s nothing like a man of war! 
You must go out, be brave, be strong. 
(Casanova dresses Vallati and helps him with his boots and his coat) 
And soon, your wife will beg for more.
Vallati: I’m sold. Your strategy is good. 
But Anna’s fast asleep right now. 
How will she see my bravery? 
Oh, Casanova, tell me how? 
Oh, Casanova, tell me how? Tell me how?

Casanova: Don’t worry, I will wake her up 
And, from the window, I will show 
Your rash, impetuous nature as 
You thrash those ruffians, blow by blow.

Vallati: I will take part in this charade. 
Tonight, by Jove, I will get laid. 
So don’t forget to wake my wife 
So she may watch me risk my life.

(Vallati excitedly runs down the stairs and out into the street. Casanova watches out the window as Vallati immediately gets punched in the face and falls down unconscious as soon as he steps out the door. Casanova smiles and rubs his hands together with satisfaction. He then walks over to Anna’s bed, taps Lucrezia, and silently motions to her to leave her sister’s side. Lucrezia conspiratorially agrees and goes to the other bed. Casanova then kneels next to Anna’s bed and begins to serenade her. As the song progresses, he gradually slips into bed next to her).

Aria: “My Heart Is Yours To Break”

Casanova: My heart is yours to break. 
My soul is yours to take gracefully. 
Imagine... it could be so wonderful, 
So beautiful. 
You must agree, 
There is more to life than this... 
A look, a smile, a kiss 
Are sweet beyond compare 
When love is stolen. 
If anyone should hear of what we’ve done tonight. 
We’ll say our thirst could not be quenched.
We know it’s fair, it’s just, it’s right.
Casanova: My heart is yours to break.
My soul is yours to take, tenderly.
Remember, love like this can’t easily
Be cast away.
You must believe...
Anna, I would never lie.
I am prepared to die
To see your gentle smile,
Your lovely face.
We’ll meet in Rome... a meeting on a starry night.
At Trevi we will pledge our love.
We know it’s fair, it’s just, it’s right.

(While Casanova and Anna are obviously engaged in amorous--but silent--
exchanges under the blankets, the audience’s focus is now turned to Vallati.
who is waking up from his unconscious state. The soldiers are gone. He
slowly staggers to his feet, dusts himself off, appears somewhat
disoriented, and rubs his chin and the back of his head. He looks up at the
window, trying to see his wife and Casanova. When he doesn’t see them.
he is somewhat puzzled, but he is also relieved that there were no witnesses
to his humiliation at the soldiers’ hands. He re-enters the bar, slightly
unsteady on his feet. He notices Manuzzi staring at him and makes a coldly
polite gesture towards him as if to say ‘hello’--perhaps bowing slightly.
Manuzzi responds in kind.

Vallati continues walking past Manuzzi, who is himself calling for
his bill before leaving. Vallati begins to go up the stairs towards the
bedroom, where his wife and Casanova are engaged in vigorous
lovemaking--indicated only by blankets undulating in all directions. As
Vallati is about to enter the room, the bed where the two are making love
breaks and the two lovers tumble onto the floor, muttering exclamations of
surprise).

Casanova: Oh, my God! The bed broke!

(At that moment, Vallati enters and immediately understands what has been
happening).

Vallati (to Casanova): I’ll break your neck,
You bloody wretch.
(Vallati begins fumbling in his coat pocket for his pistols, and as he does this, Casanova--from the bed--grabs his clothes from the bedside table and pulls on his breeches hastily. He is given additional time to do this when Vallati, still stunned from his adventure with the Spaniards, trips on his way across the room. With only his trousers on, Casanova grabs the rest of his clothes and runs towards the open window. He looks below, hesitating for a moment, then, as Vallati fires a shot at him, Casanova leaps out of the window onto the wagon full of hay--located immediately below the window. The barkeep, Specchio, having seen the figure of Casanova fall into the wagon, runs over to the first floor window to see what has happened. Manuzzi emerges from the door of the bar and also witnesses what follows. Vallati runs to the window, aiming his second derringer at Casanova, who by this time has jumped off the wagon and fled into the darkness).

(Vallati cries out, in a desperate sounding voice).

Vallati: How could you, Casanova?
Specchio: He's amazing! What a man!

(Manuzzi, standing in the doorway, mutters the following threat).

Manuzzi (aside): We will meet again, Casanova.

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(While Anna, who is wearing a hooded cape, stands near the fountain, anticipating her meeting with Casanova, he is watching her from behind a statue of a naked cherub. She seems restless and she slowly paces while she waits. Her carriage is seen in the background).

Anna: I'm certain I have lost my head.
       By some hypnotic dream I'm led
       To meet him here.

Casanova: The woman has me mystified.
       I now regret that I had lied...
       Seducing her.
Anna: If only I could turn back time, 
I could have saved this heart of mine. 
Confusion...

Casanova: I’m so unsteady on my feet. 
This woman I’m about to meet 
is magical. 

Anna: I thought his love I could resist, 
Yet I look forward to this tryst. 

Anna & Casanova: Unthinkable. 

Casanova: I’m not the man I was before. 
I could not love a woman more. 

Anna & Casanova: Impossible. 

(Casanova emerges from the shadows and the two lovers embrace. Briefly, 
they step back from their embrace to look at one another. They sing a duet, 
standing face to face, holding one another’s hands). 

Duet: Give Your Love To Me 

Casanova: Give your love to me and I’ll give my love to you 
Let me be the one; I would never leave you. 

Anna: I will give my love as I’ve never loved before. 
Keep me in your heart, none could love you more. 
(aside) What devotion... 
How could there be such a man? 

Casanova (aside): What a beauty... 
I am such a lucky man. 

Anna & Casanova: Fervently, faithfully, 
I give my love forever. 

Anna: Yesterday I dreamed of our life as it unfolded; 
Children at our feet, handsome as their father.
Casanova

Give your love to me and we’ll run away tomorrow. In exotic lands... we will find adventure.

We’ll make our home by the sea.

When we leave home, we’ll be free.

I don’t want deceptions, I must have a vow from you.

I will not deceive you, I’m a man of honour. It’s just that I Was born to roam And no one ever held me.

Such confusion... I cannot fulfil her dreams.

Such a wanderer... He could not fulfil my dreams.

Hopelessly, tragically, How can we find love together? Endlessly, desperately, I’ll be your true love forever.

Give your love to me and I’ll give my love to you. You don’t have to go... stay with me forever.

Give your love to me and I’ll give my love to you

Come away with me; I don’t want to leave you.

Give your love, Give your love... to me.
(There is an audible sigh from both Anna and Casanova. The two lovers sit down, side by side on the edge of the fountain, looking dejected and puzzled. Slowly, there is a realization that their relationship cannot work--this is indicated by nervous body language e.g. Anna turning her head away from Casanova, Casanova shuffling his feet, etc.)

Anna: My love, I see it clear. Although you hold me dear, You will not stay.

Casanova: Please, Anna, understand That passionate laments Could move me.

Anna: I will not beg of you A vow you will regret. Please go now.

Casanova: I’ll think of you each day. I know that I cannot stay. Forgive me.

(Casanova kneels before her and kisses her hand. Almost in tears. Anna holds her hand up, as if to wave him away. He stands for a moment before her, then, afraid that he might become too emotional, he runs off. As soon as he vanishes, she collapses to her knees, extremely upset).

Anna: My heart is broken, Shattered by this strange vision. I cannot pretend to be Don Vallati’s woman.

Aria: “My Heart is Broken”

I can’t believe that he’s gone, Frightened by what it means to love. What could I be thinking? Such a foolish woman.
My heart is broken,
Taken by secret passions.
I must not forget to be
Don Vallati’s woman.

I won’t betray him further.
He still suffers from what I’ve done.
What can I be thinking?
Such a foolish woman.

My heart is broken,
Lost in reckless emotion.
I know I was meant to be
Don Vallati’s woman.

My heart is broken
And my conscience has spoken.
I know now that I must be
Don Vallati’s woman.

(The lights fade to black as Anna clutches her heart and looks towards the sky).


(We see a place filled with people of all walks of life. While the patrons are all male, the women are either prostitutes or barmaids. At a table over to the far right, in semi-darkness, are seated a group of men who are reasonably well dressed but puritanical in their look. During the singing and commotion that follows, these men continue to talk quietly amongst themselves. Casanova, wearing a big, fake moustache as a disguise, is seated at a table to the far-left at the front of the bar, also in semi-darkness—he remains unnoticed by the audience until midway through the scene. He is playing cards with a group of men and he is surrounded by prostitutes—Casanova, preoccupied with gambling, does not take part in the first two songs of this scene. In the centre of the bar is seated a large group of male labourers. They are dressed in work clothes of the period and they are covered with dirt and soot).
Chorus: "Modest Pleasures"

Ensemble: We dream of modest pleasures.
We want song, we want dance and merriment.

Labourers: Let’s all forget our worries.
Give us wine, give us laughs and company.

Prostitute #1: When life is much too dreary,
Bringing sorrow and pain and pestilence...

Ensemble: We look for satisfaction...

Specchio: Like a roll in the hay with some stout maid.

Ensemble: Why take our life for granted.
We need luck to enjoy some happiness.

Labourers: Now wish us all good fortune
In our prime, so sublime, undoubtedly.

Ensemble: So let’s roll the dice once more tonight.
Take a chance, grab a bit, get ready for delight.

Labourers: They say that we have no common sense,
And they say that we have no intelligence.

Ensemble: We dream of modest pleasures.
We want song, we want dance and merriment.

Labourers: Let’s all forget our worries.
Give us wine, give us laughs and company.

Prostitute #2: Don’t speak to us of sinning
‘Cause your guilt will not crush our fantasies.

Ensemble: We don’t need moderation.

Specchio: We need barrels of beer and buxom babes.
Ensemble: Why take our life for granted.
We need luck to enjoy some happiness.
Labourers: Now wish us all good fortune
In our prime, so sublime, undoubtedly.

So let's do away with penitence.
Say a prayer, genuflect, then let the fun commence.
So join in our hearty, lusty dance.
Raise a glass, grab an ass, and undo your pants.

(Specchio, appearing somewhat inebriated, stands on a table with a lute and begins to sing a song to the jolly crowd. From now on, whenever Specchio appears, he has a lute slung around his back).

Specchio: Stop, my friends...
Prostitute: Vittorio's going to sing!
Specchio: Listen well...
Labourer: Specchio has a tune....
Specchio: ...to my song.

Aria: "My Friend, Casanova"

Specchio: Let me tell you of a man
Who gets too much, more than his share.
He's a lover, he's a rake.
That's my friend... Casanova.

I have often helped him out
On his charades, when he got laid.
I'm his comrade, I'm his pal.
He's my friend... Casanova.

(At this point, Casanova stops playing cards and motions to his companions to stop and listen to the storyteller's exaggerated tale. Casanova turns his chair and watches Specchio intently, with a mocking smile).
(cont'd)
Specchio: I remember one fine evening
When he flew out of a house.
Little birdie in the 'nestie.'
Papa birdie, home too soon.

(The listeners laugh uproariously).

Casanova, in a hurry,
Had no ladder to escape.
I was ready with the horses
For my friend... Casanova.

Let me tell you of a man
Who plays the game over the top.
He's a lover, he's a rake.
That's my friend... Casanova.

Sister Carla was a nun
He lusted for. Melons this big! (He indicates size.
Crowd laughs).

He said, "Specchio, come with me."
He's my friend... Casanova.

At the convent, we were welcomed--
Two new 'sisters' in disguise.
And that evening, after vespers,
Deep in earnest, out he cried...

"Sister Carla, sweetest virgin,
I will make you satisfied."
So he laid her, 'out of habit.' (Specchio nudges his elbow and
crowd laughs)

That's my friend... Casanova.

I could tell you many stories.
I have told you but a few.
He's a hero, he's the greatest.
He's my friend... Casanova.
He's my friend... Casanova.
That's my friend... Casanova.
Act One, Scene 3

(At the end of the song, while everyone is laughing and cheering, Casanova stands and slowly, in a mocking way, begins to clap for Specchio. Casanova approaches Specchio).

Casanova: Bravo, Signor Specchio...
In these stories, so intriguing,
Truth is difficult to find.
Men of sense would not believe this.
It's for fools with feeble minds.
I've no doubt that such a scoundrel
Would have found the hangman's noose.
Making whores of honest women?
For how long could he run loose?

You live through someone else's eyes
And, although I sympathize,
You delude yourself, my friend.
It's your life, do not pretend.

(Casanova puts his arm around Specchio in a friendly, 'entre-nous' manner).

Let a humble man suggest
Only you can live it best.
When your life you can embrace,
She will handle you with grace.

Life, my friend, is a lady.

Casanova & Chorus: "Life is a Lady"

Casanova: Life is a lady, gentle as wishes.
Sometimes delicious, often capricious.
Life is a lady, you must caress her.
Never distress her. Slowly undress her.

Never be pushy. Don't grab her tushy,
Or you will end up with nothing
but *#$! on your face.

(Each time the symbol '*#$!' is found in the text, the orchestra, using cymbals, will overwhelm the singer such that the audience is unable to hear the implied expletive. Singers should mouth appropriate words here).
Life is a lady, soft as a feather.
Harder than leather, fickle as weather.
Life is a lady, you must amuse her.
Never refuse her or you will lose her.

Ensemble: Always be ballsy. Don’t be a pansy,
Or you will end up alone with your *#$! in your hand.

Casanova: Don’t be a fool. Sharpen your tool.
Springtime is coming
and you must be ready to
Plough virgin fields;
And when she yields,
Harvest her crops and you’ll
Grab all the *#$! you can get.


Casanova: Life is a lady, sweeter than honey.
Better than money, breeds like a bunny.
Life is a lady, never abuse her.
If you seduce her, always confuse her.

Ensemble: Always be cocky, ride like a jockey
Or you’ll end up like a jerk with your *#$! in a sling.

Casanova: Life is a lady, cunning and shady.
Weak and unsteady, willing and ready.
Life is a lady, shining medallion.
Sails like a galleon, wakes up your stallion.

Ensemble: Be cavalier, know when to steer
Or you’ll end up on the rocks with a *#$! up your stern.
Casanova: Listen to me and you’ll agree. Nothing is better Than dipping your rod in the Uncharted sea; Hard to the lee, Open the hatch and you’ll Find all the *#$! you can eat.


Life is a lady, gentle as wishes. Sometimes delicious, often capricious. Life is a lady, you must caress her. Never distress her. Slowly undress her. Slowly undress her, Slowly undress her Slowly undress her, Slowly undress her Life is a lady, you must caress her. Never distress her. Slowly undress her.

Never be pushy. Don’t grab her tushy, Or you will end up with nothing but *#$! on your face.

Life is a lady, Life is a lady, Life is a lady, Life is a lady, Life is a lady, Life is a lady,

Harvest her crops and you’ll Grab all the *#$! you can Grab all the *#$! you can Grab all the *#$! you can get.

Life is a lady, Life is a lady, Life is a lady, Life is a lady, Life is a lady, Life is a lady,
Ensemble: Open the hatch and you’ll
Find all the *#*$! you can
Find all the *#*$! you can
Find all the *#*$! you can eat.


(The ensemble cheers for Casanova, whose identity is still obscured by the fake moustache. The barmaid gives him a flagon of beer as he walks towards the front of the stage. Many of the labourers pat him on the back as he passes by. Specchio walks up to Casanova, who stands on his own now, facing front, within listening range of the puritanically-dressed gentlemen at the table to the right).

Specchio: You’re Casanova! I recognize you.
Why are you hiding? Your name precedes you.

Casanova: Sir, I’m unblemished... a man of honour.
You are mistaken. Please let me be.

Specchio: I bear no malice; I am your servant.
I’ll guard your honour. Take me with you.
Your true companion, willing apprentice.
You have inspired me. Take me with you.

Casanova: Such inspiration is much too risky.
It clouds your vision, it holds you back.
Running from danger is not for children.
Without exception, men must apply.

Specch. & Casa: A life of intrigue, fun, and adventure?

Specchio: I am a man, sir; let me apply.
Casanova: If you’re a man, sir, you can apply.

Specchio: It is much more than mere fascination.
Casanova: It must be more than mere fascination.
Casanova

Act One, Scene 3

Specchio: I will do everything you ask me to.
Casanova: You must do everything I ask of you.

Specchio: I will do anything you ask me to.
Casanova: You must do anything I ask of you.

Casanova: If you are willing to lie for my sake, Manipulation, I'll teach to you. Defrocking ladies of jewels and virtue. It is your loyalty, I'll ask of you.

Specchio: I will do anything you ask me to.
Casanova: You must do anything I ask of you.

(Suddenly, the men in black stand and we see that it is Manuzzi and three of his Inquisition henchman. Two of the men grab Casanova by the arms and restrain him. The third pushes Specchio out of the way. Specchio reels from being pushed but gradually stands and comes closer to listen to the interaction. The bar patrons are shocked and sit or stand motionlessly watching Casanova's arrest. Manuzzi stands in front of Casanova, tears off Casanova's moustache, and points a menacing finger at him).

Manuzzi: At last... you're in my hands... Casanova. I'm Manuzzi, man of law. Sir, you have a fatal flaw. You're a man full of conceit. This detracts from your deceit. Spoke too much, as all can tell. You're a braggart, sir, as well.

Manuzzi, Inquisitors, & Casanova: "These Are The Charges"

Manuzzi: These are the charges... pay close attention.
Manuzzi: You have no rights, sir. You are a villain.
Casanova: What are you saying? This isn't justice. I do not know him, this Casanova.
Manuzzi: Insolent fool, you are lying and you'll burn in hell.
Casanova: I have done nothing. Do not arrest me.  
You must believe me. I’m not your villain.  
I am a scholar. I am respected.  
I have connections, all of good standing.  

Manuzzi: Your friends won’t help you once you’re in prison.  
Come, let’s get on with it. Read him the charges, Paró.  

Paró: Yes, sir.  
Lasciviousness... Voluptuousness... Debauchery...  
And cheating at cards.  
Licentiousness... Irreverence... Fraudulence...  
And crimes of the church.  

Casanova: Falsehoods. All of them.  
Falsehoods...  

Manuzzi: Silence!  
These are the charges. You are disgraceful.  
Stop all your pretense. You are a sinner.  

Casanova: I have done nothing. Do not arrest me.  
You must believe me. I’m not your villain.  
How can you prove that I’m Casanova?  

Manuzzi: Blasphemous demon! You’ll rot in a jail cell for life!  

(People in the bar begin to talk amongst themselves. They are puzzled).  

Labourer: What’s all this ruckus? What’s going on here?  

Prostitute #1: That’s Casanova being arrested.  

Labourer: How do you know that that’s Casanova?  

Barmaid: That’s his friend, Specchio. He’s his assistant.  

Specchio: This is an outrage. What are the charges?
Casanova

Act One, Scene 3

Manuzzi: Read them again so he’ll have a new story to tell.

Paró: Yes, sir.
Lasciviousness... Voluptuousness... Debauchery...
And cheating at cards.
Licentiousness... Irreverence... Fraudulence...
And crimes of the church.

Casanova: Falsehoods. All of them.
Falsehoods...

Manuzzi: Liar!

Specchio: Do not be worried. You have a friend here.
Have faith in Specchio. A man of action.
They have no cause to charge and arrest you.
I’m here to help you. I will not leave you.

Manuzzi: Specchio, what ardour! How very touching.
What are you, Specchio? This fool’s accomplice?
(Manuzzi laughs as he delivers these statements).
Maybe you are his willing disciple.
Only a puppet for Casanova.
We want no quarrel, no interference.
You’d better leave now or you’ll be arrested like him.
Get rid of him!
(One of the guards kicks Specchio across the room towards the door.
Specchio leaves).
Paró... tell him his fate.

Paró: You will be placed in a cell in Leads Prison
Where you will remain for the rest of your life.

Manuzzi: You’ll have the rest of your days to consider
The evil you’ve done against God and against fellow
men.
Decent men.

{spoken} May God have mercy on your mortal soul.
Take him away.
(The guards and Paró leave, dragging Casanova, who struggles against
their restraint. Manuzzi remains centre-stage, smiling to himself. He
laughs quietly, in time with the music).

(The prison is a two-storey, flying set, consisting of several cells on each storey. The roof of the cells of the top storey extend above the top of the proscenium. There are prisoners, at the front of each set of bars, peering out of their cells. Casanova sits in the upper-right cell, writing in a journal, his back to the audience. Although his desk is primitive, his chair, the sole belonging he was permitted to have with him, is plush and elegant. In the upper-left cell is a monk).

Chorus: “Refuge”

Prisoners: In your eyes, we can see what you see. For a while, we can be the abandoned redeemed. Although lost, although shunned, although forgotten. We remember that God will set us free.

We take refuge in magical places, In the stars that illuminate deserts; In the folds of the tide by the river, In the wind that caresses the forests.

From your sound, we hear millions of voices. We are warriors of sorts in a battle with life. Although lost, although shunned, although forgotten. We remember that God will set us free. God will set us free.

(As Casanova writes in his journal, since his back is to the audience, the following words that he sings sound as if they are the journal writings).

Casanova: August 25, 1756.
Some would say we create our own prisons And we remain in them willingly. I say if that is true, those who Choose to stay deserve their fate. I choose not to stay. Tomorrow, at this hour, I will lie Under a naked sky, the smell of salty Ocean water around me, seducing me Into oblivion.
Casanova: For this, I have to thank my friend, Laurent; The jailer, yes, But a kind and friendly face In this God-forsaken place. He has been invaluable. He has brought me what I need For my fake ailments: Flint (for toothache), sulphur (for a rash). They’ve helped me light my lamp at night So with a tool I’ve found in the garret I could tear away this wall. Thus, I’ve been ready for the flight, Knowing Laurent will take the fall ... But that’s life. Through the chimney and onto the roof. I’ll fly out of this hell, Leave this ghastly cell... to freedom.

Yet, freedom is bittersweet at best... Without the love of a woman. I had this once... Anna... my Anna.

(He puts his pen down, stands and begins to sing the following lament).

Aria: “The One I Should Have Wed”

Casanova: I can’t believe I lost her. The one I should have wed. She would have made me happy, I’ve nothing but regret. Perhaps as she lays waiting Sometimes she thinks of me-- The man who could not wed her, Who wanted to be free... Yes, he wanted to be free.

(From beneath his plush chair, his removes a small iron spike and pushes his desk to the side. We see a sizeable hole in the wall to which he applies the finishing touches with the spike).
If I could have known
That she was the one,
I'd have claimed her for me,
Claimed her then for me.
Had I given her
My heart and my soul,
I've no doubt, she'd be mine.
She'd be mine.

Perhaps there’s still time.
I could settle down
And become what she needs in a man.
Her home by the sea
Is a castle to me
As compared with a cell in this jail
Where I have been.

But I could not begin to hope
That she would still have love for me.
And if she does still think of me,
I must be strong and let her go
Because I know I could not please
The one I should have wed.

The one I should have wed.

(Casanova hears the rattling of keys and quickly hides his diary and spike in an aperture inside the chair and pushes the desk back against the wall to hide the hole. Laurent enters).

Laurent: Casanova. I have news that will make you very happy.
I, your friend, Laurent, have used my influence
To have you moved... to a bigger cell.
Come... bring your belongings.

(As lights dim, Casanova, although visibly shaken, forces himself to appear pleased).
Scene 5: The Leads Prison, Venice. April 10, 1757. Eight months later.

(This scene takes place in Casanova’s new cell, which is located to the bottom left of the set, directly underneath the monk’s cell. We see Casanova, standing on his chair, looking up through a large hole in the ceiling of his cell. On his stomach, peering down through the hole, is the monk).

Duet: “A Place Further Down Below”

Casanova: Ah, Fra Balbi!
At last, by God’s grace,
We meet face to face.

Balbi: You’ve been heaven-sent, my son,
To alleviate my cruel fate,
Just when I could no longer tolerate...

Casanova: Hush, Fra Balbi... our jailers will hear.
Tonight of all nights,
We must be confident,
We must conquer fear.

Balbi: Yes, yes... I agree.
We will break free,
But explain to me, Casanova,
Something does not make sense.
How were you able to keep Laurent
Away while I dug piles of rock
From the wall each day?
The hidden spike in the Holy Book...
The guards never took a second look.
How did you use your influence
To incur favour with Laurent?
You must be heaven-sent.

Casanova: No, not heaven, holy father.
A place further down below.
I am loyal to neither friend nor foe.
Casanova: Laurent is well aware
That if he were to tell
About the hole in my previous cell,
If he were to deny me my books
Or our daily letters,
I'd tell them he was my accomplice.
Desperate men have nothing to lose.
He could not refuse
When his own life is at stake.

Balbi: Nothing to lose.
I understand...
Eight months of toil
Were nothing at all for me.
Since I have been here
For too many years to count.
Your secret code gave me such delight.
It helped me pass the time at night.
What would I do without you, friend?
In this cell, my life would end.
You must be heaven-sent.

Casanova: No, not heaven, holy father.
A place further down below.
Further down below... down below.

(As Balbi helps Casanova climb through the hole in the floor. they speak of Casanova’s childhood and of how he came to be so skilled at manipulation. The two men combine their efforts in ripping and then tying together all of their bedsheets and blankets in order to make a rope-like cable).

Balbi: I want to know
What makes you act so tough,
Even in the face of doubt.

Casanova: It’s all an act.
A part of being alive.
I learned it to survive.
My parents taught me well;  
Exposed to all manner of danger,  
A boy relying on the kindness of strangers,  
On the mercy of sinners.

My parents were actors on the stage,  
Travelled from place to place.  
I took what little they gave.

They taught me that a threat,  
When you want your needs met  
Is the same as a promise or a smile.  
If delivered in style.

Deny all offenses.  
Ignore consequences,  
And live all your life in a day.

Casanova: It’s all an act.  
A part of being alive.  
I learned it to survive.

They taught me well.  
They wanted fame.  
I played their game.  
I learned their craft,  
And I confess,  
I am the best.

(They pause briefly and listen. Casanova motions to Balbi).

Balbi: So now I know  
What makes you act so tough  
Even in the face of doubt.

Balbi: It’s all an act.  
A part of being alive.  
You learned it to survive.

It’s time.
**Chorus. Casanova & Balbi: “The Escape”**

**Balbi:** Look, Casanova... our door.

**Casanova:** You’ve done so much. We must go now.

**Balbi:** The night is much too quiet.

**Casanova:** The guards won’t hear. We will have help. (Casanova sticks his hand out from between the bars of Balbi’s cell and gives a ‘high sign.’ The prisoners pass along the message that those whose cells are a distance away from that of Balbi should distract the guards).

**Prisoners:** Make lots of noise. Casanova’s escaping. Cover the sound. One of us is escaping. Bang on the cage ‘cause the sparrow is flying. Stomp on the floor for the man who can do it.

(As the prisoners in cells bang their metal cups against the bars, they shout at the guards).

Like maddened dogs, you give us no compassion. When will you learn we are just fellow humans? We’d rather die than accept your excesses. We will not rest ‘til we get better treatment.

**Casanova:** They had said it was impossible, But now they’ll know the dreaded Leads will not hold me. Invincible. Unbeatable. I am the best.

(Before entering the hole, Balbi thanks the prisoners. Meanwhile, Casanova continues his arrogant refrain).

(Balbi and Casanova enter the hole and are seen climbing up the outer wall of the prison towards the ceiling).

Casanova: I am a man who can get what he wants. Come, let’s make haste, let’s get out of this place. Then you will see all the things I can do. We will survive on my wit and a prayer.

Balbi: My foolish boy, you are not by yourself. Do you believe you are more than a man? We will need more than your wit to survive. God’s holy grace is what keeps us alive.

(The prisoners continue to sing their song in order to distract the guards. Casanova does not respond to Balbi’s admonition and continues his chorus).

Like maddened dogs, you give us no compassion. When will you learn we are just fellow humans? We’d rather die than accept your excesses. We will not rest ’til we get better treatment.

Casanova: They had said it was impossible, But now they’ll know the dreaded Leads will not hold me. Invincible. Unbeatable. I am the best.

(Balbi and Casanova seem to disappear above the stage, but Balbi’s voice is still heard).

Balbi: My foolish boy, you are not by yourself. Do you believe you are more than a man? We will need more than your wit to survive. God’s holy grace is what keeps us alive. God gives you a second chance.
(Two figures emerge from a small aperture above the stage, far above the audience. They throw bedsheets with a piece of wood as their grappling hook in such a way as to appear that it lands in one of the theatre's upper boxes).

Prisoners: Like maddened dogs, you give us no compassion. When will you learn we are just fellow humans? We'd rather die than accept your excesses. We will not rest 'til we get better treatment.

(Casanova sings from above the stage).

Casanova: They had said it was impossible. But now they'll know the dreaded Leads will not hold me. Invincible. Unbeatable. I am the best.

Now.

(Casanova and Balbi fly over the audience to one of the boxes. Casanova turns and looks down to the audience, shakes his fist, and shouts. Balbi shakes his head).

Casanova: I regret nothing!

(The lights go out suddenly on the last chord of the music).

END OF ACT ONE

INTERMISSION
Act Two

Scene 1: The San Carlo Theater, Naples, Italy. January 12, 1761.
The final scene of Jomelli’s opera, “Nerone,” presented on the occasion of King Ferdinand’s 10th birthday.

(Curtains open to opera house setting. There are multi-tiered opera boxes on either side of the stage. A colorful array of activities takes place in these boxes—people drinking, cavorting, engaging in sexual acts, etc. Center stage, a chorus of men, women, and children, dressed in white tunics, are in a squalid, barn-like dungeon. Periodically, a Roman centurion comes in through a central door and leads them away, two at a time, obviously to their death. There is a surreal quality to the juxtaposition of the pathos of the on-stage scene and the debauchery of the seemingly uncaring opera patrons).

Chorus: “Freedom”

Christian slaves: Valley of darkness,
We welcome your silence.
We’re not afraid to die;
We have a sacred trust
That we will carry on.

Father, forgive them
And grant them your mercy.
Oh, keepers of the faith,
Do not despair because
Paradise waits for us.

Above a whisper,
We hear you calling.
Freedom... freedom.
We will come to you as children,
Children of our God.

Angels of God,
Give us wings, take us home.
Give us eternal life,
Happiness evermore
in sweet unending love.
(The opera ends, to thin applause. The actors quickly bow and leave the stage. The focus is now on a box that is one level up from the stage. An elderly, portly, elegant man is seated next to a beautiful, young woman. Seconds later, Casanova, followed by Specchio, emerges from the rear of the box and addresses the elderly man).

Casanova: How do you do, your grace?
So sorry to have missed you.

Duke: Ah, Casanova!
Better late than never.
None the worse for wear,
after your “adventure”.

(Casanova pulls Specchio from behind him to introduce him to the Duke)

Casanova: Specchio, meet the Duke.
There’s no one of higher character;
His honour is impeccable...

Duke: Exaggerations, sad to say...
Now, Casanova, who is your guest?

Casanova: Specchio is my young apprentice.
He was witness to my plight.
After my unfortunate detainment.
He was a welcome sight!

(Specchio bows to the Duke)

Duke: Welcome Signor Specchio.
Please meet my own companion,
the charming Leonilda,
also known as Lea.

(Both Specchio and Casanova bow to Lea. Casanova also kisses her hand)

Casanova: I am honoured.

(The Duke is momentarily distracted when he sees someone he knows in the opera box to the left of where they are seated. He waves to them, then turns to his own party).
Duke: Friends excuse me for a moment; Someone I will need to see.

(The Duke stands and goes over to the next opera box to speak to the people he had waved to. We see him carrying on a silent conversation. Specchio, in the meantime, appears to be interested and mildly amused by the bawdy activities in the boxes across the stage. While everyone else’s attention is turned elsewhere, Casanova concentrates his attentions on Lea).

Aria: “Giacomo Casanova”


Modesty is your charm. Though you are much admired. Thief of men’s hearts, Beauty personified.

(As Casanova sings his own name, he bows humbly and deeply, saluting with his hand in a foppish, spiral motion).

Giacomo Casanova... I am your humble servant. Gentle angel, Could I be your friend?

I’m jealous of the Duke. His fortune is my loss. He must please you, Giving you more than most.

Giacomo Casanova... I am your humble servant. Gentle angel, Could I be your friend?
(The Duke returns accompanied by the people with whom he had been conversing).

Duke: And now my friends,
    All to my home
    Let us retire to a splendid feast
    And celebrate our friend's release.

(The company cheers for the Duke, and the light fades as they leave the box).

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**Scene 2:** The Duke de Matalone’s palace, Naples, Italy.

(A grand ballroom, seen through huge open glass-panelled doors, opens onto an elegant terrace. Casanova, the Duke, Specchio, Lea, and a large ensemble of the Duke's guests sing, dance, and celebrate both the young king's birthday and Casanova's return after four years on the run).

**Chorus: “Home Again”**

Casanova: I'm back where they know and love me.
Here, I'm a lucky man.
They're always happy to see me
Good to be home again.

Duke: You know my home is your castle.
Welcome, I'm gratified.
I'm always happy to see you;
You are a friend of mine.

Specchio: I will find love and passion,
Envy of every man.
He can teach me of seduction
Now that he's home again.

Ensemble: He's back where we know and love him.
Here he's a lucky man.
We're always happy to see him.
Good to be home again.
Act Two, Scene 2

Ensemble: When you yearn for your homeland
And foreign air grows thin.
Don’t stay away where you’re lonely;
Just come home again.

Casanova: I’m back to friendly faces,
Back to my home sweet home.
Remembering social graces
Now that I’ve come back home.

Duke: I’m so delighted to see you;
I love the games you play.
I want to hear of your travels.
Hope you are home to stay.

Specchio: I am so happy to see him.
He’s an amazing man.
Came home for fun and laughter.
How could he leave again.

Ensemble: He’s back where we know and love him.
Here he’s a lucky man.
We’re always happy to see him.
Good to be home again.

When you yearn for your homeland
And foreign air grows thin.
Don’t stay away where you’re lonely;
Just come home again.

Duke: Dispense with invitations,
Come by day or night.
There’ll be a grand celebration
Now that you’ve come back home.
Casanova: I’m back where they know and love me.  
Here, I’m a lucky man.  
They’re always happy to see me  
Good to be home again.

Ensemble: He’s back where we know and love him.  
Here he’s a lucky man.  
We’re always happy to see him.  
Good to be home again.

When you yearn for your homeland  
And foreign air grows thin.  
Don’t stay away where you’re lonely:  
Just come home again.

(The crowd laughs and cheers. The Duke motions to the ensemble to carry on the festivities, and, taking the hand of Lea, he walks out onto the terrace with Lea and Casanova. Specchio remains in the ballroom, where he is immediately surrounded by a crowd of people eagerly asking about his association with the great Casanova).

Duke: Come into the garden.  
The fresh night air will do us good.

Lea: It has been a long, long time  
Since we’ve had such a fine party.

Duke & Casanova: Yes... much too long.

(The Duke fans himself, appearing to be out of breath).

Duke: But partying should be done  
By the young and strong.

Casanova: Why, your grace,  
You haven’t aged a day, since...  
(Casanova seems deep in thought).  
Ah, madame, the stories  
I could tell about his grace.
Lea: I am intrigued! Do tell!

Duke: Remember, my child, That wherever I was, Signor Casanova was as well. In our younger days, We were inseparable.

(As the Duke and Casanova sing the following number to Lea, they describe their adventure story using body movements and appropriate gestures. Lea is seated, watching in awe).

Duet: “In Our Younger Days”

Duke & Casanova: In our younger days, not so long ago, We were very brave, feared by friend and foe.

Duke: Under foreign skies, lying on the ground. Once we found a man most securely bound.

Casanova: Dressed in humble clothes, face down in the sand. Said he was a king, offered us his hand.

Duke: We thought him a fool who’d done something wrong. But we helped him out and we played along.

Casanova: First, we cured his ills, then we set him free. “I’ll pay you,” he said. “Just you wait and see.”

Duke & Casanova: In our younger days, we could do it all. No job was too big, no fight was too small.

Duke: Two months had gone by. We were out at sea. North or South to shore? We could not agree.
Casanova: We were in despair, fate had been unkind. Thoughts of desert kings furthest from our minds.

Duke: We were ill equipped, we had learned too late. We could not survive in our weakened state.

Duke & Casanova: In our younger days, not so long ago, We were very brave, feared by friend and foe. In our younger days, we could do it all. No job was too big, no fight was too small.

Casanova: Then we saw a ship silently approach. We thought we were doomed with our merchants’ load.

Duke: Pirates came to take goods that we had bought. We were very sure that is what they sought.

(The Duke and Casanova stage a mock-swordfight while they sing the following).

Casanova: They were very skilled in the art of war, And we fought until we could fight no more.

Duke: We thought we were lost when, to our delight. Came a friendly fleet; helped us in our plight.

Duke & Casanova: In our younger days, not so long ago, We were very brave, feared by friend and foe. In our younger days, we could do it all. No job was too big, no fight was too small.

Casanova: Now, you might have guessed who was on our side. T’was our desert king come to save our hide.
**Casanova**

**Duke:** Sent us on our way with all we would need. We were saved that day 'cause of one good deed.

**Duke & Casanova:** In our younger days, not so long ago, We were very brave, feared by friend and foe.

(The Duke and Casanova flop down on the floor laughing and exhausted by their reminiscing. Then, the Duke slowly stands).

**Duke:** This is not a night of rest. I should be among my guests. I’d like to stay and reminisce,

(The Duke points towards the ballroom).

But I think I might be missed.

If you wish, stay and talk. (sarcastically) I know I can trust you, Jack. Inside, my presence is required. I won’t be impolite.

(The Duke re-enters the ballroom as Specchio comes out onto the terrace. Seeing Lea and Casanova together, he deliberately hides behind a pillar and listens to the conversation).

**Casanova:** A good man, the Duke.

**Lea:** Yes... he has been like a father to me.

**Casanova:** A father? But I thought...

**Lea:** By a tragic twist of fate, My father died when I was eight. It was more than my mother could bear. She entrusted me to the Duke’s care.

**Casanova (pensively):** I see now.
Lea: But my life has been dull, in the extreme.
You’ve been everywhere, seen everything.
What a thrill your stories bring.
You’ve shown me the world through your eyes.

Aria: “The World Through Your Eyes”

Lea: For as long as I recall,
    I haven’t told a soul.
    I’ve dreamed about those lands
    I’ve never seen.

    It’s because I’m a vagabond at heart.
    I seek adventure, wanting to be free.
    How I wish the world stood still
    Just long enough for me
    To get to know its charms
    And mysteries.

    I can see I’ve got all the time I need,
    For courting the divine in worldly ways.
    For seeking the divine in worldly ways.

    In the world through your eyes,
    I’m excited by the notion
    Of exploring distant lands.
    That’s my dream.
    In the world through your eyes,
    I am captured by emotion.
    I am carried far away
    In a dream.

    I feel you can understand,
    You’ve heard my dreams out loud.
    I know that in your heart
    They will be safe.
Lea (cont'd): I know I'm just a simple, lonely girl
Who hopes in vain to change her destiny.
I'm grateful you've indulged my fantasies.

In the world through your eyes,
I'm excited by the notion
Of exploring distant lands.
That's my dream.
In the world through your eyes,
I am captured by emotion.
I am carried far away
In a dream.

Casanova: I've been waiting for you all my life.

Specchio (aside): Sweet Lea, so have I.

(Casanova takes Lea's hand and the two sit down on a garden bench).

Aria: "Hello, Little Dreamer"

Casanova: Hello, little dreamer.
I've been waiting forever
For someone who would share my passion.

Hello, little dreamer.
You're the woman for me.
Let's take a chance on love tonight.

Come to me.
Be with me.
I'll make you mine.

Hello, little dreamer.

Lea: Man of my dreams.
Casanova: I’ve been waiting forever.

Lea: Waiting forever.

Casanova: For such a moment in my life.

Come to me.
Run with me.
I’ll make you mine.

Hello, little dreamer.
You’re the woman for me.
Let’s take a chance on love tonight.

Hello, little dreamer.

(Casanova and Lea stand and enter the ballroom as the lights fade).

Scene 3: The Duke de Matalone’s palace, Naples, Italy.
The next morning.

(Servants are engaged in various cleaning duties, including removing the odd drunk from beneath a table and behind a curtain. There are exclamations and groans of disgust at the extent of the disarray left in the ballroom. The servants sing a song mocking the Duke’s excesses. One of the servants-- the ‘Mock Duke’-- pretends to be the Duke).

Chorus: “The Duke, In Excess”

Servants: Stomping loudly, he comes in,
Shouting his incessant din.

Mock Duke: In this home, I’m in command.
You will do what I demand.

Servants: Yes... my lord, we jump... how high?
Tell us how to be of service,
Our existence justify.
Mock Duke: I'm a soldier, brave and valiant.  
To my country, I am true.  
If I'm ever called to action,  
I would fight for all of you.

Servants: Oh, my lord, we are so grateful.  
Dare we say it? We are proud  
That an old pretentious drunkard  
Would prepare to stand his ground.

He's the Duke in Excess.  
Wants the best and nothing less.  
He's a great big bloody pest,  
Doesn't give us any rest.

So inspiring, this charade  
Of how you'll come to our defense.  
It's the privilege, the comfort  
That gives way to such pretense.

You grow fat on our misfortunes,  
You and your insipid lot.  
We're the ones who clothe and feed you.  
We're the ones you need the most.

Mock Duke: You ungrateful lazy peasants.  
All I hear are endless groans.  
You should count yourselves as lucky  
I provide you with a home.

Servants: He's the Duke in Excess,  
Wants the best and nothing less.  
We're the ones who clean his mess  
When he has his piggy-fest.

He's the Duke in Excess,  
Wants the best and nothing less.  
He's a great big bloody pest,  
Doesn't give us any rest.
(The focus now shifts to the Duke’s study. Casanova and the Duke are seated together. While the Duke makes conversation, Casanova seems pensive and has a far-away look).

Duke: This morning, the ballroom was such a sight. What a marvelous party we had last night. My servants are still cleaning up the mess But I would have nothing less.

(The Duke pauses and looks at Casanova intently).

But I see you’re deep in thought, And for the moment, I will pause. Have you been smitten by a beauty? Is our young Lea the cause?

Casanova (sheepishly): I cannot lie, your grace.

Duke: I thought as much.

Casanova: You had a clue that I might steal her from you?

Duke (feigning offense): Don’t insult me, I’m not blind. And anyway, I could not have her Even if I were inclined.

Casanova: But rumour has it...

Duke: I know what the gossips say: ‘How could an old decrepit man Attract such lovely prey?’

Casanova (obsequious): Oh, no, your grace...

(The Duke gives Casanova a stern ‘don’t lie to me’ expression).

Yes... that’s exactly what they say.
Duke: A harmless bit of fiction
To create a contradiction.
My prowess is a fable
To disguise that I’m not ‘able.’

Casanova: You mean you can’t...

Duke: It’s not that I don’t want to, but...

(Throughout the following aria. Casanova appears to be commiserating with his friend by his exaggerated expressions of sympathy and an occasional pat on the Duke’s back).

Aria: “The Ink, But Not the Pen”

Duke: Listen here,
You don’t know me completely.
I’ll take you in confidence.
I’ll tell you discreetly.

Don’t you know
That I play in staccato.
I’m persona non grata
With amorous ladies.

Out of order, what disorder,
My old boy and I.
It’s so tragic, lost the magic
In my bayonet.

When I try to write,
To my dismay, I find, alas...
I’ve got the ink, but not the pen.

It’s so sad,
That my man of distinction
Lost all of his function,
Turned back at the junction.
Duke (cont’d):

My old boy
Is out of his element,
Is no longer confident.
Is only an ornament.

Now my oboe is a hobo
Who comes in too late.
Now my stallion’s a rapscallion
Who won’t pull his weight.

I’m a scribe extraordinaire
And yet it’s most unfair,
I’ve got the ink, but not the pen.

Once I had a king most imperious.
Curious, he gave up the throne,
Left home,
Reduced... a gnome.
Is gone for good.
Will not come back.

Tell no one
That the player has folded.
The game is completed.
The king has been taken.

There’s no hope
For a man on a mission
When his buddy’s condition
Takes him out of commission.

Now the actor’s benefactor
Has withheld his funds.
Now the soldier is much older
He cannot attack.
Duke (cont’d):

I could compose a verse or three
But don’t you see
I’ve got the ink, but not the pen.

I’m a scribe extraordinaire
And yet it’s most unfair
I’ve got the ink, but not the pen.

When I try to write,
To my dismay, I find, alas...
I’ve got the ink, but not the pen.
I’ve got the ink, but not the pen.
I’ve got the ink, but not the pen.

(The two men pause momentarily to ponder on what has just transpired. The Duke nods his head in regret as Casanova consoles him).

Duke:

So, you see, you cannot steal what isn’t mine.
But... mind me well, I am her guardian.
Since she’s not yet seventeen,
You must make a formal plea.
Ask her mother for her hand.
I believe she will agree.

Casanova:

She means more to me than life
And I want her for my wife.
Please arrange a meeting soon.

Duke:

How about this afternoon?
Her home is not so far away.
I will ask her here today.

Casanova:

The transaction should be speedy.

Duke:

Slow down, Jack. You are too greedy.
Duke (cont’d): In love, patience is the key.
She’ll be yours, just wait and see.
You’ve got time and that’s what matters.
How I wish that I were you.
At your age, I owned the world;
But I’m old... what can I do?
Let me tell you how it’s done, since
I was young once, just like you.

Aria: “I Was Young Once, Like You”

Duke: My dreams were as high as the mountains
When I was a young man like you.
A proud shock of hair,
I was quite debonair in my day.
To walk with a girl, not a care in
The world but the colour of her hair.
I was young once, like you.

But time has caught up with me
And yesterday’s dreams are now history.

Still, it’s grand just to walk with a girl
Through the park on a summer’s day.
I was young once, like you.

My hopes were as vast as the ocean,
I was in the prime of my life.
I walked tall and proud,
There was never a question of doubt.
My cup always full and I thought I
Would live past a hundred and one.
I was young once, like you.
Duke (cont'd): But time has caught up with me
And yesterday's dreams are now history.

Yet, it's great reminiscing aloud
With a friend who will listen to me.
I was young once, like you.
I was young once. like you.

(The focus now changes to the exterior, in the garden, where Specchio is seen coming out a side door of the palace. He rests with his back against the wall next to the window of the office in which the Duke and Casanova are conversing. The Duke and Casanova continue to talk in the background and are barely audible at first).

Specchio: Finally, some peace and quiet.

(Specchio turns sideways towards the window, obviously surprised at hearing the Duke's voice).

What is the old fool up to now?

Duke: She'll be whatever you want her to be.
Your Lea.

Specchio (shocked): His Lea!

Casanova: I know I've made a sound investment.
She is sweet and young and pure.

Duke: For your money, she is a bargain.
Of her faith, you can be sure.

Specchio: Ah... the story now unfolds.
That's how love is bought and sold.

Casanova: She's completely unaffected.
She compares with very few.
Duke: She’s a jewel, bright and pricey. 
Other men will envy you.

(Specchio reacts visibly. He is shocked and hurt).

Casanova: She is innocent of intrigue. 
She would not become a shrew.

Duke: When you fall to earth’s temptations, 
She would not dare question you.

Specchio (crying): Oh, my God, he plans to wed her. 
Now I see the strange connection. 
But I know I would love her better 
And I would die for her affection. 
But Lea barely knows my name. 
If only I had played the game.

(The following aria is delivered bitterly and sarcastically by the wounded Specchio. It is a dark and surreal show-tune).

Aria: “Life is a Foolish Game”

Specchio: Game-playing is an art. 
You’ll know it from the start. 
You must play day and night. 
Just so you play it right.

Life is a foolish game. 
The rules don’t stay the same. 
You throw the dice and then 
You find you lose again.

Play, games-player, play. 
Play another day.
Specchio (cont'd): Nothing about romance
In sordid circumstance.
The act is getting stale.
You know you’re bound to fail.

You could be bought and sold
And left out in the cold.
You’ll have to take the blame
When you don’t play the game.

Play, player of games.
Play another day.

Play, games-player, play.
Play another day.

Be cruel, be obscene.
You’ll draw them to the scene.
Find someone else to frame.
That’s how you play the game.

Life is a foolish game.
The rules don’t stay the same.
You throw the dice and then
You find you lose again.

Life is a foolish game.
Scene 4: The Duke de Matalone’s palace, Naples, Italy. Evening.

(Specchio is on the terrace pacing).

Specchio: Like a flower, plucked at whim,
She'll be loved, and then discarded.
Yet, if I claim that I love her,
I will just invite disaster.
I'm a poor man, with no prospects.
They will have contempt for me, contempt for me.
But I know that I must save her
From the likes of Casanova.
I will beg him to release her.
I'll appeal to his nobler senses.
He will let her go.

(Casanova comes onto the terrace and sees Specchio).

Duet: “The Promise”

Casanova: Specchio, you are here,
You are still my true companion,
Sharing in my joy. I am very grateful.

Specchio: I have never heard
You talk this way before.
What could be the cause? Women never move you.

Casanova: She’s a wonder. Much like me in many ways.

Specchio: She’s a girl, just a girl.
She’s so naive, don’t you see?

Casanova: But I fell in love and I think she loves me too.
I will be her guide; her devout protector.
She may be just the girl.
She seeks adventure, like me.
Specchio: She’s very young, we agree,  
And you’d no longer be free.

Casanova: I don’t want this freedom.  
I no longer need it.

Specchio: What if she discovers  
That you’ve been deceitful.

Casanova: I think that she must never know  
What kind of man that I have been.  
How can I keep this from her?

Specchio: It would break her heart.  
I doubt she would recover.

Casanova: Specchio, you must help.  
Tell her I’ll be faithful.

Specchio: I will help your cause.  
Promise to be faithful.

Casanova: I can promise now,  
Love fills up my senses.

Specchio: Promise me, promise me, today.  
Casanova: Promise you, promise you, today.

(Casanova and Specchio at first shake hands and then embrace one another).

Specchio: But why now?  
Why do you want to change your life now?

Casanova: Because I think that this is my final chance.
Aria: “My Final Chance”

Casanova: My final chance. I couldn’t wait.
I’ve come this far and I’m afraid to turn the page.

It took so long to understand
That bravery is so much more than confidence.

My final chance
That’s what I feel.
I have this fear
I can’t conceal.
I need to love,
And this is it.
My final chance.
My final chance.

I’ve compromised myself before
To satisfy those hungry looks that beg for more.

But now I know I want this chance
And I resolve that there will be a difference.

My final chance
That’s what I feel.
I have this fear
I can’t conceal.
I need to love,
And this is it.
My final chance.
My final chance.

(As the song concludes, Casanova still faces the theatre, as the Duke. Lea.
and her mother emerge from the house. We see clearly that the mother is
Anna. Casanova does not see this yet).

Duke: Giacomo. Meet Lea’s mother,
Madame Vallati.
(Casanova turns towards the group and we hear audible gasps of recognition from both Anna and Casanova).

Anna: Giacomo.

Casanova: Anna.

Anna: Lea... is your daughter.

Casanova: No!

(Casanova cries out and runs from the garden. Anna is overcome with emotion and collapses into the Duke's arms. Lea runs in the opposite direction from that of Casanova. Specchio appears to be confused, looking in both directions, his arms outstretched indicating helplessness. The curtain falls).

END OF ACT TWO

_____________________________________________________

SHORT INTERMISSION
Act Three

Scene I: Salerno, Italy. September 5, 1770.
The Villa Castelli (home of Lea and her husband, the Marquis de Castelli).
The Garden.

(Anna sits on a swing. Casanova kneels at her feet).

Anna: You ask me to forgive you,
      But you must forgive me, too.
      I should have told you
      You had a daughter.

Casanova: We can’t undo the years behind us
          But we can change the years to come.
          After much thinking, I have decided
          I cannot be away from you.
          I want to be husband and father
          And it’s my hope you want this too.

Duet: “A Miracle”

Anna: You ask me if I am sure.
      Could I forget all my sorrow?
      Without the love of my life,
      How could I live for tomorrow?

      Lies that I told myself
      About not wanting you.

Anna & Casanova: No other way to see this but
      A miracle.

      A miracle, a miracle.
      The two of us in love again.
      A miracle, a miracle.
      A new life beginning.
      A miracle.
Casanova: We are together again,
Seems we were meant to be lovers.
Although it seems quite impossible,
Anna & Casanova: We have returned to each other.

Casanova: I’ve wasted so much time
Trying to conquer love.
Anna & Casanova: Not knowing that what we needed
Was a miracle.

A miracle, a miracle.
I come to you with no regrets.
A miracle, a miracle.
A glorious blessing.
A miracle.

A miracle, a miracle.
The two of us in love again.
A miracle, a miracle.
A new life beginning.
A miracle.

(Specchio enters and waits with a letter in his hand. Casanova sees him and
looks annoyed, as if Specchio is interrupting an interlude between the two
lovers).

Casanova: Yes, Specchio... what is it?

Specchio: There’s a letter here for you
From the Cardinal de Bernis.
I was told that it was urgent.

(Casanova stands, takes the letter, opens it, and begins reading to himself.
We hear, in voiceover, the Cardinal’s voice reading the letter).

De Bernis: My dear friend... you must come quickly.
I’ve procured for you those virgins.
If you don’t come by tomorrow,
They will go back to the convent.
Casanova
Act Three, Scene 1

(Casanova stands thinking about this proposition, debating in his mind over whether to go or not. Anna approaches him).

Anna: What is wrong, Giacomo?

Casanova: A friend is ill...
A deathbed wish...

(Anna, obviously not believing him, grabs the letter out of his hand. She reads the letter and tosses it on the ground in disgust, showing deep disappointment. Specchio reaches down and picks up the letter, reading it as Anna says the following to Casanova).

Anna: More bedroom antics...
And from a friend most reputable.
Go! Run to him.

(Specchio also shows disappointment, shakes his head, and walks into the shadows).

Casanova: Anna, I did not want to...

Anna: You hesitated...
That’s too great a space between us.
Although I’ll love you forever,
I’ll watch your games from afar.
I’d rather be alone
Than lonely with you.

Duet: “When We Meet Again”

Anna: When we meet again
Then you’ll be a man,
And you’ll understand
How it might have been.

Only when you see that I loved you,
In a place where you can love,
I am sure we will meet again.
Casanova: When we meet again,
I'll be wiser then.
I'll give all I can.
I will not pretend.

Anna & Casanova: In another life, I'll look for you.
We will find a different love
In the the place where we meet again.

Anna: When we meet again,
Our love will begin
With an open heart
With a brand new start.

You will be a man who's not afraid.
You will be a man with peace
In your heart when we meet again.

Anna & Casanova: When we meet again
There will be no end.
We will make amends,
Lovers once again.

Anna: Only when you see that I loved you,
Anna & Casanova: In a place where you/I can love,
I am sure we will meet again.

We will find a different love
In the place where we meet again.

You/I will be a man with peace
In my heart when we meet again.

(Anna and Casanova embrace and Casanova kisses Anna on the cheek).

Casanova: Goodbye again.

Anna: Goodbye forever.
(Casanova walks away looking dejected. Specchio, who has been in the corner of the garden all this time, goes to Anna, takes her hand in both hands, and in a gesture of solidarity, bows and kisses her hand. She takes one hand away and pats him on the shoulder, makes him look up-- she nods, as if to say, "I'll be okay." Specchio leaves. Anna stands alone. She appears calm and composed, as if she is completely resigned to the fact that her relationship with Casanova can never be).

**Aria: "Wandering Man"**

Anna: In my dreams, he's always running off. Always searching for something he cannot find. He is just a wandering man. What's he looking for? Meaningless encounters in the dark. Wandering man.

Countless times, like a child. Blindly chasing shadows of himself, Always playing someone else. He's always wanting what's not real. This wandering man.

Taking in whatever suits his pleasure, Always seeking treasure. He loves without purpose, Then runs without reason.

But his daughter never knew What kind of man he was.

No one... no one Could change him.

Searching for love, he won't find it. He is just a wandering man.

Unmoved by a woman's promises, He is empty.
Anna (cont’d): He’s always wanting what’s not real,
This wandering man.

I understand
This kind of man.

In my dreams, he’s always running off,
Always searching for something he cannot find.
He is just a wandering man.
Wandering man.
Wandering man.
Wandering man.

(The lights fade as Anna stands alone, centre-stage. with a wistful
eexpression. She appears very calm).


(In a park, townspeople in their best clothes are gathered around a large hot-
air balloon which is ready to fly. The balloon is situated beside a podium-
like platform on which a number of important-looking people, including
Casanova, are standing).

Townspeople: How could such an airship safely carry
Men into the air and bring them back.
Surely they will perish in the ocean,
Punished for their sheer audacity.

Mayor: I am the mayor, as you know.
I’d like to introduce you
To the Montgolfier brothers,
Benjamin Franklin, and Casanova.

Each one a fearless man
With a dynamic plan.
They intend to be airborne
In this strange contraption here.
Mayor: Folks like us would be afraid
That we had made a big mistake
To rely upon the sky
To be our guide and hold us high.

But these men are fearless and resolute,
Thank the stars for fearless men.

(The balloon rises off the ground and ascends skyward).

Mayor + Ensemble: Let’s raise a cheer for the bold, fearless men.
Bang on the drum, they have done it again.
Tell of their deeds with the lute and the pen.
Show some respect for the great, fearless men.

Let’s raise a glass to the brave, fearless men.
Hip hip hooray, they have done it again.
Tell of their deeds with the lute and the pen.
Let’s tip our hats to the great, fearless men.

(Specchio, not clearly seen until now, emerges from the crowd and stands on his own to one side of the stage).

Specchio: He’s not a fearless man.
He doesn’t have a plan.
He has never been capable
Of a deeper kind of love.

Such a man could not be called
A ‘fearless man’ till he began
To allow himself to love
With all his soul. Stop playing a role.

Ensemble: But these men have courage and stamina
Thank the stars for fearless men.
Mayor + Ensemble: Let's raise a cheer for the bold, fearless men.  
Bang on the drum, they have done it again.  
Tell of their deeds with the lute and the pen.  
Show some respect for the great, fearless men.  

Let's raise a glass to the brave, fearless men.  
Hip hip hooray, they have done it again.  
Tell of their deeds with the lute and the pen.  
Let's tip our hats to the great, fearless men.  

All these men are fearless and resolute,  
Thank the stars for fearless men.  

And these men have courage and stamina  
Thank the stars  
Tip your hats  
Raise a glass to fearless men.  

(The balloon is still in the air. People still look up in amazement).  

Specchio: I have decided that I must leave Casanova.  
Through my deep love for Lea  
And my growing contempt for my master's ways.  
I understand now that true love is the only way.  
Some day, I shall find such a love.  

Aria: "Love is The Way"  

Specchio: Look at the fool.  
Devoid of real emotion.  
Now I must leave him.  

There's nothing here for me,  
No longer any pleasure.  
I have lost my pride in serving  
A gentleman of leisure.
Specchio (cont’d):  Love is the way, love is the answer.  
Love is the way, love is the answer.  

Here are his papers  
(He directs our attention to Casanova’s briefcase).  
Filled with tales of conquest.  
Nothing makes sense.  

My emptiness remains.  
I have found no meaning.  
I must lose my self to find  
Another way of being.  

(The balloon’s descent is almost completed and it approaches the platform.  
The ‘fearless men’ wave to the crowd).  

Love is the way, love holds the meaning  
Night could be day, love might just free me  
Love is the way, love is the answer  
Love is the way, love is the answer  

(Specchio gives Casanova’s briefcase to one of Montgolfier’s attendants).  

Specchio:  Give this to Casanova.  

(The balloon lands as Specchio walks away.  The attendant hands Casanova  
his briefcase).  

Attendant:  Specchio left this for you.  

(Casanova cries out to Specchio, who is almost out of vision).  

Casanova:  Specchio... Specchio... Where are you going?”  

(The lights fade on Casanova, still in the balloon with his famous friends.  
his arms outstretched).

(Onstage, we see a great statue of ‘Il Commendatore,’ from the opera ‘Don Giovanni.’ A well-dressed man in a white-powdered wig stands at a podium, his back to the audience, directing the vocal parts of two actors on the stage. From a side door of the theatre itself, Casanova is led by da Ponte to the stage, in front of the orchestra).

Da Ponte: Thank you so much for your help, Casanova. We’re having trouble completing the opera. I thought that you’d be an ideal assistant to finish writing about Don Giovanni.

Casanova: I am not a poet. This is new to me, so I do not see why you would want me.

Da Ponte: You will be just fine. You know all his sins. You’re a perfect source. You are just like him.

Mozart: Ah ha ha ha ha.

Da Ponte: Signor Mozart. Meet Casanova.

Casanova: This is a thrill. I have heard all your music. But I’m not sure I’m the man who can help you.

Mozart: I’m so glad you’re here. Ah ha ha ha ha. You will help our play. Sir, I have heard many tales from Lorenzo of your adventures with elegant ladies. We’d benefit from a first-hand retelling. Your motivation would help in our writings.

Da Ponte: It’s impossible to write for Don Giovanni when we don’t understand him.
Mozart: Tell us something that might help us. 
Talk about your life of pleasure.

Casanova: I am not Don Juan. 
He was someone else. 
We are not the same.

Da Ponte: Just tell us some stories 
Of your trysts with ladies.

Casanova: It’s a past that scares me. 
I fear retribution.

Mozart: Maybe we could show you 
Some of what we’ve written.

Da Ponte: Let’s listen in to the scene they’re rehearsing. 
This is a way you can get some ideas.

Mozart: With some conception of what we are doing 
You may be able to further our progress.

(Mozart turns around, as Casanova sings the following, and cues the two actors, who play the roles of Don Giovanni and Leporello. Mozart prepares to conduct and speaks briefly with the actual musicians in the orchestra pit).

Casanova: Why am I frightened? 
It’s only theatre. 
Don Giovanni is a man much like myself. 
Maybe it’s just that 
My likeness scares me.

Da Ponte: Shhh! Let’s listen.

(The actor playing Don Giovanni is dressed in clothes that resemble those of Casanova. He stands defiantly in front of the statue, fist sometimes raised in the air. The actor playing Leporello is on his knees cowering. The voice of the Commendatore, piped in from offstage, is the same voice as that of Manuzzi).
Il Commendatore: Give me your hand in pledge.

Don Giovanni: Here it is. Ahh! Oh, no! Oh, what a chill I feel.

Il Commendatore: You should repent, you sinner. This is your final moment.

Don Giovanni: No, no! I repent of nothing. Just get away from me.

Il Commendatore: You must repent, you scoundrel.

Don Giovanni: No. You are full of nonsense.

Il Commendatore: Just repent!

Don Giovanni: No!

Il Commendatore: You repent!

Don Giovanni: No!

Il Commendatore: Yes!

Don Giovanni: Not me!

Il Commendatore: Yes!

Leporello: Yes...

Il Commendatore: Yes.

Don Giovanni: No. (very loud shout) NO!

(Casanova shifts around and becomes increasingly uncomfortable as he watches the scene progress).
Il Commendatore: There is no more time left.

Don Giovanni: I feel the strangest trembling. Demons are now around me. Where do the whirlwinds come from? I see the flames of hell.

Chorus (from below): You haven’t yet been punished. Worse pain is yet to come.

(Don Giovanni begins to disappear into a hole in the ground, from which smoke is billowing out).

Don Giovanni: My soul is being torn apart!

Leporello: What cries of desperation!

Don Giovanni: My body’s being tossed about!

Leporello: The gestures of a damned man!

Don Giovanni: What torment! What anguish!

Leporello: What cries! What wailing!

Don Giovanni: What horror! What terror!

Leporello: I am horrified!

Chorus (from below): You haven’t yet been punished. Worse pain is yet to come.

Don Giovanni: I’m desperate. The flames of hell consume me.

Chorus (from below): Repent! Repent! Worse pain is yet to come!
Act Three, Scene 4

(Casanova is almost pacing now, unable to remain in one spot. He is horrified by the graphic scene he has just witnessed).

Don Giovanni: AAAAAH!

Casanova: It's hard for me to watch. Your opera terrifies me.

Don't you see... THAT'S ME!

(Casanova points to the smoking chasm. Da Ponte and Mozart look on with concern, fearful that their assistant librettist has lost his senses. Lights go to black suddenly).

**Scene 4:** Dux, Germany. June 4, 1798. Count Waldstein's Castle. Casanova's chambers.

(The room is elegant but spartan. There are many books on shelves and a desk is strewn with many papers. A single lamp lights Casanova's quarters. An elderly Casanova lies in bed, very ill. An attending nurse and a young man sit by Casanova's bedside. There is a knock at the door. The nurse goes to the door and answers it. It is Count Waldstein and Specchio. Specchio is elegantly dressed).

Gretchen: It won't be much longer now, Count Waldstein.

Waldstein: Thank you, Gretchen. This way please, Signor Specchio.

(The Count and Specchio enter Casanova's chambers. The young man rises and extends his hand to shake hands with Specchio).

Waldstein: Signor Specchio, this is Casanova's nephew. Carlo.

Carlo: I enjoy your music greatly, Signor Specchio.

Specchio: Thank you, good sir.

(Waldstein gestures towards the bed and the trio sit at the bedside facing stagefront).
Waldstein: He has been like this for days now. Sometimes he awakens and calls out your name. “Specchio... Specchio.”

Casanova (half asleep): Specchio... Specchio.

Carlo: And sometimes he speaks a woman’s name. Anna.

Specchio: Yes... the woman he loved. The one he should have wed. To think he could have been a happy man If only he had settled down with her.

Waldstein: His life was great, though. Much achieved. Countless books and essays written. He has lived a thousand lives. He was the best librarian I’ve ever had. I’m proud to have known him, Signor Specchio.

Casanova (waking up): Specchio. Vittorio... you are here. My dearest friend.

Duet: “My Dearest Friend”

Casanova: How I miss my homeland. Lost beyond the mountains.

Cas. & Specchio: Rivers, farms, and vinyards. It was long ago.

Casanova: But now that you are here, Things that I hold so dear Come back to me. You’ve set them free.
Casanova & Specchio:
    My dearest friend,
    So good to see you.
    It’s been a long time.
    My dearest friend.

Casanova:
    How I miss the sweetness 
    Of Venetian waters.

Cas. & Specchio:
    Gondoliers at sunset.
    It was long ago.

Casanova:
    But now that you have come,
    I can remember some 
    Things I forgot.

Casanova & Specchio:
    Things I had lost.

    My dearest friend.
    How are you doing?
    It’s been a long time.
    My dearest friend.

    My dearest friend.
    So good to see you.
    It’s been a long time.
    My dearest friend.

(Casanova is weak but he grips Specchio’s arm and pulls him close to him).

Casanova:
    My dear Vittorio,
    I am so proud of you,
    You’ve done so well.
    I’ve asked you here to say goodbye,
    With one request before I die.
    There are some things that you must tell
    To the one who knew me well.
(Casanova motions to Gretchen to hand Specchio a small ornate box from the desk).

Casanova (cont’d):  Take these half-forgotten thoughts,  
Letters that I’ve never sent.  
Tell her... I know now...  
My life could have been better  
Than a king’s  
If I could have been happy  
With ordinary things:  
A woman’s love, a daughter’s pride.  
Instead, I chose to run and hide.

Hear me, Vittorio.  
I could have learned from you  
More than a thing or two.  
A good apprentice you were not.  
Refused to learn the things I taught.  
And when you left, I lost my way.  
Well, I’ve said all I have to say.

I fear for me it’s much too late,  
Beyond the door, the devil waits.

Aria: “The Light Is Fading”

The light is fading,  
Night is coming.  
Satan hovers  
To take my soul.

And when I wake in the realms of darkness  
I shall know that time has flown  
Like a bird on the wing.  
This last song that I sing  
Shall fade into night.
Casanova (cont’d): The light is fading.
I am old now.
Brilliance wasted
On cruel seductions.

And when I enter the Gates of Hades
I shall see the pain I’ve sown.
At the Devil’s right hand,
All the schemes that I planned
Shall fade into night.

Shall drift into darkness...
When I wake in the realms of darkness
I shall know that time has flown.
The light is fading...

(Casanova sees an apparition-- which no one else onstage sees-- at the end of his bed. It is a demonic looking gentleman in moustache, goatee, black cape, cane, and almost ridiculously outlandish black dress-costume of the period grinning wildly and beckoning to Casanova to follow him. Mephistopheles should be played by the same actor who plays Manuzzi and the voice of the Commendatore).

Casanova: There... at the end of the bed...
The devil himself has come for me.

Specchio: Giacomo, you must be tired.
You should get a bit of rest.

Casanova: Don’t you see him?
Dark as night.
Hovering like a hawk in flight.

Waldstein: There is nothing there, good man.
Get some rest. We’ll be right here.

Mephistopheles: Ha ha ha ha. Ha ha ha ha.
Casanova: Listen to his chilling laughter.  
It is me that he’s come after.  
Farewell, friends.... and pity me.  
Only as I die, I see  
The error of my wayward past  
Catching up with me, at last.  

Evil scoundrels cannot be  
Part of our humanity.  
Only actors play such roles.  
God, have mercy on my soul.

(Casanova’s head slumps back as he passes away.  Gretchen. Specchio. and Waldstein rise quickly and lean over the body of Casanova. Waldstein shakes his head. Gretchen breaks into tears. Specchio looks shaken. In a surreal sequence, the soul of Casanova appears to rise from the bed-- the area in which Casanova’s body was located is now obscured by the mourners).

**Duet & Chorus: “Mephistopheles”**

Casanova: A strange and eerie feeling  
To float above my friends.  
I must conclude the worst now,  
That this must be the end,  
Yes, that this must be the end,  

Before me stands a gentleman  
Who’s beckoning to me.  
I think I know the secret now  
Of his identity.  

But stranger still, my fear is gone  
And I accept my hideous fate.
Casanova (cont’d): The die is cast, I've lost the game.  
I am the man of dubious fame.  
I have a most notorious name,  
And I will pay for what I’ve done  
Because I know I could have changed.  
I am prepared to go.

I could be in the arms of  
The one I should have wed.  
She would have made me happy,  
I’ve nothing but regret.

But who are you I stand before?  
Am I the man you’re waiting for?

Mephistopheles: Indeed, you are the man I want.  
I’m here to guide you to my haunts.  
It is a place not far from here.  
You’ll be at home, you’ll meet your peers.  
With lawyers, judges, actors, rakes,  
You will belong, make no mistake.  
Away from boring, simple men,  
Your journey there will end.

Casanova: So then, you are the devil.  
Good sir, are you for real?  
You’re like an apparition,  
Apparently surreal.  
Well, at least that’s how it feels.

Mephistopheles: I’m real for Casanova  
And all who now believe.  
Men of guilty conscience,  
Ready to receive me.
Casanova: But sir, you did not answer me. What is your identity?

Mephistopheles: And spoil the show? You need not know The moniker by which I go.

It will suffice to say that I Would not be here if you Had not invited me.

Casanova: You must be him, For I am dead. We fly like birds above this bed.

Mephistopheles: If this is what you must believe. I’ll be whatever you perceive, The product of a shameful soul, Projection of your guilt.

And now it’s time to leave here. The story must go on. The play will run more smoothly Now that you have gone, Now that you have gone. Specchio, carry on.

(Mephistopheles waves his hand and the room, the actors, and bed are obscured by a cloak of darkness. We see only Casanova, Mephistopheles, and a now dim, but ever-increasing light, like flames, from an aperture in the stage. Casanova and Mephistopheles are still suspended in the air).

Casanova: Tell me, where are you taking me. It’s so dark, I cannot see.

Mephistopheles: My name is Mephistopheles. Now you must come and join me please.
Casanova: But you implied you were not real,  
Something my guilty heart revealed.

Mephistopheles: I never spoke conclusively.  
I could be here, or not. you see?  
You’ll never get the truth from me.

Casanova: This isn’t fair. I ought to know.  
Tell me the place where we must go.  
Am I asleep, immersed in dreams?  
Is there still time to be redeemed?

Mephistopheles: All in good time, my boy, no rush.

Casanova: Santa Maria! A dreadful hush.

Chorus of Souls: Welcome, Giacomo.  
Darkness waits below.

Casanova: Why would these spirits know my name?  
Maybe my mind is playing games.

Chorus of Souls: Welcome, Giacomo.  
Darkness waits below.

Casanova: Tell me it’s just illusory...  
Only one word to comfort me.  
Give me a sign that this is real,  
Then I’ll accept the things I feel.

Chorus of Souls: Welcome, Giacomo.  
Darkness waits below.

Welcome, Giacomo.  
Darkness waits below.
(Mephistopheles and Casanova slowly descend from above the stage towards the hole in the floor. The hole is now billowing smoke).

Casanova: My soul is being torn apart.  
My body’s being tossed about.  
What torment! What anguish!  
What horror! What terror!

Chorus of souls: Welcome, Giacomo.  
Darkness waits below.  
Mephistopheles: My name is Mephistopheles.  
Now you must come and join me please.

Chorus of souls: Welcome, Giacomo.  
Darkness waits below.  
Mephistopheles: My name is Mephistopheles.  
Now you must come and join me please.

(Mephistopheles takes Casanova’s arm and the two plummet abruptly into the pit).

Casanova: AHHHH!

(There is an emission of fire and smoke as Casanova appears to be ‘consumed’ by the hellish depths. The lights go to black suddenly at the conclusion of the music).

**Scene 5:** Naples. Christmas, 1798. The Castelli mansion.

(Elegantly-dressed Specchio arrives at Lea and Anna’s home and knocks on the door. A maid answers the door).

Specchio: Vittorio Specchio, composer, to see Anna Vallati.

(Lea, standing in the foyer, overhears).
Lea: It is fine, Giosi... We will gladly receive Signor Specchio.

Specchio (aside): Lea... sweet Lea.

Lea: Please come in, dear maestro. It has been so very long. Yet, I feel as if I know you Since I’ve memorized your songs.

(Lea leads Specchio into a spacious living room which has a piano).

Often, when I talk with friends, I proudly say I knew him when... Now, your fame spreads far and wide. Every day, your following grows. I’d be honoured if you’d speak Of recent works that you’ve composed.

Specchio: In fact, I’ve started on An opera that may make you pleased. It’s a work about your father.

(Lea appears to be troubled).

Oh... I’ve made you ill at ease.

Lea: I am fine, dear maestro. It is only that my father’s name Has become associated With intrigue and bedroom games. As you know, I hardly knew him Though I nearly was his wife. Father was a stranger to me. He was barely in my life.

(Upstairs on a balcony overlooking the living room. Anna emerges unseen and listens to the conversation. She wears nightclothes).
Specchio: I have brought some letters
From your father to your mother.
(Specchio hands her the box of letters).
I am sure that she will share
The memories that these uncover.

Lea: Mother is not feeling well.
She is upstairs sleeping.
Since my father's death,
She has spent many hours weeping:
Not because he's gone, she's used to
Father being absent.
But because he almost died alone...
You were a god-send.
(On the balcony, Anna, still unseen, weeps silently).
Specchio...

Specchio: Vittorio...
Lea: Please tell me of my father.
You knew him more than anyone.
I cannot ask my mother.
I already know about
His escapades and travels.
Tell me of his hopes and dreams.
This mystery unravel.

(Specchio stands to pay tribute to his late friend).

Aria: "He Was In My Heart"

Specchio: His books around him,
Yet he was alone.
He died regretting his losses.
Of him, some men have said,
"He is a stranger,"
And yet they know him only too well.
Specchio (cont'd): He was in my heart,  
But I didn’t know  
From before the start,  
He was in my soul.

I was a mirror  
Reflecting his life,  
Just a collage of illusions.  
He said I shouldn’t live  
Through other people.  
Yet, he could not live life as himself.

He was in my heart,  
Devil, saint, and friend.  
From before the start.  
He was at the end.

(Towards the completion of the song, Specchio picks up a small cameo portrait of Casanova from the mantle and sings to it).

He was in my heart.  
But I didn’t know  
From before the start.  
He was in my soul.

(Specchio sits down beside Lea. She appears to be thoughtful).

Lea: As with all your songs, you’ve moved me.  
And, at last, I understand.  
It is tragic, then, considering  
That he died a different man.

Specchio: Lea, I must share a secret.  
Something I must confide.  
Pardon me for being so forward  
But I can no longer hide.
Specchio (cont'd): I could have sent your mother’s letters,
But I chose to come myself,
Hoping you would wish to see me
Now that I am someone else.
When I was your father’s servant,
I adored you from afar.

(Above, Anna smiles and nods to herself).
But I felt I wasn’t worthy
Of a gentle, radiant star.
Now I know that love is priceless,
Far transcending class and wealth.
I could give the world to you,
Yet, here and now, I give myself.
Lea... I’ve always loved you...
Please consider this true love.
Sweet Lea, please be my wife.

(Remaining in the shadows. Anna appears overjoyed. She clutches her hands together and nods as if to say. “Say ‘Yes.’ Lea.”)
Love never comes too late in life.

Duet: Give Your Love To Me

Specchio: Give your love to me and I’ll give my love to you
Let me be the one; I would never leave you.

Lea: I will give my love as I’ve never loved before.
Keep me in your heart, none could love you more.

Lea & Specchio: Give your love to me and I’ll give my love to you
Let me be the one; I would never leave you.

Lea: Stay at my home by the sea.

Specchio: Now that I’m here, I feel free.
Specchio (cont’d): I have always loved you
But I could not tell you
Since I was born
A humble man.
I thought I wasn’t worthy.

Lea:

Music-maker,
You’re the man I’ve waited for.

Lea & Specchio: Faithfully, endlessly,
I’ll be your true love forever.

Give your love to me and I’ll give my love to you.
We will never part... it will be forever.

Give your love to me and I’ll give my love to you
Make your home with me... I will never leave you.

Give your love, Give your love... to me.

(Lea and Specchio embrace and kiss each other. Above, on the balcony.
Anna is weeping with joy. The curtain falls).

END OF ACT THREE

FINE