

Die hängende Figur ist Judas - Drei Perspektiven for solo cello (1999)

I. Tree: Quasi Recitativo

II. Sea: Quasi Improvisando

III. Akel'dama (Potter's field): Vivace

Die hängende Figur ist Judas (The hanging figure is Judas) was commissioned by Dr. Margitta Giera as a gift for the German sculptor Michael Langer. The impetus for the piece came during work on another composition, namely Torturous Instruments (for chamber ensemble). Whilst doing research for that work I came across a photograph of the Great Tympanum carving of the Last Judgment at St. Foy Cathedral, Conques, France. The image of the hanged Judas surrounded by mocking demons left an impression on me, spawning ideas, contours and colours.

As often happened in my early work, images and texts come together to form background structural scaffolding. Alongside the St. Foy image, two biblical texts of the two versions of the death of Judas (Matthew 27, v.3 - 5 and Acts 2, v.18), were in my mind. Both are violent. These accounts furnished the outer movement's titles. The middle movement was suggested by an episode from *The Island of the Day Before* by Umberto Eco. Judas remains captive on an island located near the Antipodal meridian, trapped in the slowly unfolding minutes after his betrayal even though time beyond the island has progressed at least a thousand years. All of these images seemed to have an innate sense of fluctuation, be it the swinging body, the ebbing sea (and time) or the circularity of hopelessness. Likewise each movement of the piece unfolds a version, a perspective of a swinging motif, be it a chord, a gesture or a rhythm. These act as aural references throughout each movement, often obsessively.

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