

JAMAICAN LOVE

An Opera Outline by Marc Migo Cortes and Troy Defour

ACT 1

Instrumental. Happy music (flowing, harmonious, triadic). An “Overture”

MANTLE and WENNI make love engulfed in a makeshift bed of nature.

Duet of “how well we are together” (WENNI+MANTLE).

MANTLE confesses he came out to his parents today, about his relationship with WENNI.

Loyal to family, MANTLE agreed to visit a priest for spiritual guidance and leaves tonight.

(Duet continues) Gradual replacement of Happy music for Argument Music, culminating in...

WENNI pushes MANTLE to run away together to Canada.

MANTLE agrees, only if he returns from PRIEST with the same feelings.

Duet of the argument (WENNI+MANTLE), then MANTLE leaves towards the church in the mountains. March music.

They leave the trail separate ways.

WENNI secretly follows MANTLE travelling to the church in the mountains.

Instrumental. WENNI **waits**, then starts **following** MANTLE. Waiting/following music.

MANTLE is greeted by a PRIEST.

PRIEST tells MANTLE he will be ‘healed’ within three days of sessions.

Aria for the PRIEST. The PRIEST meets MANTLE, and **promises** him that in three days he will be cured.

MANTLE enters the church residence with PRIEST.

ACT 2

Day 1. PRIEST drills scripture into MANTLE’s psyche through endless reading and reciting.

MANTLE is resistant to the lessons and combative with PRIEST on scripture meanings (*Citing Sodom & Gomorrah*)

First temptation: (Duet PRIEST+MANTLE) Seduction music infiltrates/disrupts marching music.

MANTLE changing for bedtime is visited by WENNI beneath the window ledge.

WENNI tries to break MANTLE out. MANTLE asks him to leave until his work is done.

WENNI laments of their times in the forest.

Recit. WENNI tries to **break MANTLE out**. Possible reprise of arguing music.

Day 2, PRIEST performs a type of exorcism. MANTLE's body rejects spiritual surgery. MANTLE defies PRIEST's theory.

Second temptation: (Duet PRIEST+MANTLE) Seduction music momentarily overpowers Marching music.

Day 3, visual sessions. PRIEST projects film and archives of heterosexual history and love.

Aria for MANTLE. Third temptation. Marching music stops, completely overwhelmed by seduction music. When Mantle **realizes** he can't fight his true nature, evocation of Happy music. To the Priest's **surprise**, his therapy had the opposite effect to what he expected. Through the images MANTLE realizes the life on film is not what he wants.

MANTLE attempts to leave the church mid-session.

PRIEST physically struggles in forcing him to stay.

MANTLE and PRIEST physically fight and MANTLE breaks free to escape.

MANTLE arrives at the forest trail, runs to WENNI firmly caressing and kissing him.

They run to a nearby motorboat. WENNI and MANTLE sail off together, holding one another.

Duet (WENNI+MANTLE). WENNI **catches up** with MANTLE. They both **celebrate how much they love each other and leave.**

(End of Outline)

General Info:

Setting: Jamaica; Beach, Beach / Forest Trail / Residential Church

Time: 1940

Musical Arc: gradual shifts, a circle: happiness/quarrel (PERIPETEIA), self-doubt/seduction, reaffirmation and happiness.

CHARACTERS:

- Sun (PRIEST): Bass (**supernatural** entity—Sun / something **wicked**)
- First Woman (MANTLE): Countertenor (youthful, can offer crazy passages in the high register while arguing with WENNI and the PRIEST, and is extremely far from the PRIEST's "reach")
- First Man (WENNI): Tenor (also youthful, a bit of range contrast with MANTLE).
- Orchestra: Sinfonietta Ensemble (2 percussionists). Possible association of instrument families with characters: PRIEST—pitched, metallic percussion (**magical, evil**); MANTLE—Brass (**determined** to find himself, maybe a **hesitant** march accompanying him throughout the therapy); WENNI—Woodwinds and strings (more **flexible, empathetic**).

MUSIC MATERIALS

- **"Seduction"** music, getting more and more **oppressive, perverse**
- **Argument** music, **angular, aggressive, cacophonous**
- **Marching** music, for MANTLE alone. **Decided but hesitant**
- **Waiting/following** music, for WENNI alone. **Sparse, hollow**
- **"Supernatural"** music, for the Priest, maybe associated with seduction music
- **Missing** music (Strings, **longing, tonal, simple**)
- **Happy** music, living in **harmony**, connecting beginning and end of the piece