

Unidentified Edges sets six of Anne Cluysenaar's "diary poems" *Touching Distances*. These poems are essentially deep reflections on things, maybe little things, that happen from day to day, or little bits of news or thoughts that come in perhaps unexpectedly. Anne was very keen that we make a musical setting. But the question is, of course, in what ways does or should composed music add to the inherent music within poetry such as this?

The answer to this question lies, I feel in echoing the essential quality of Anne's poetry, with its sense of detachment from the linearity of time, and its emotional and philosophical connection to the phenomena of the cosmos and of life itself in all its manifestations. Enhancing the "here and now" quality of Anne's poetry – of helping the listener to be totally attentive to the sounds which are the meaning of the work, and to the meaning which is manifest in the sound of the work – is something that is more readily achieved, perhaps, through a small, intimate musical resource; The use of two monodic lines – voice and cello – gives ample opportunity for this sense of intense focus. At a more tangible level, the words offer a platform, the opportunity for a parallel in purely musical terms (usually simultaneously presented with the words), to a process, a trajectory, or a journey to a point of insight, which is a feature of each of the poems, despite their individual shortness.

Anne and I discussed such possibilities at great length and decided upon twelve settings. That we managed only six is due to her tragic death at the end of 2014. This set of six songs represents my tribute to a very special friend.