Zur Ehre Gottes zu musiciren:
Composing an Oratorio in the Shadow of J. S. Bach

Anna Krause
St Cross College
University of Oxford
Trinity 2016

A thesis submitted for the degree of
Doctor of Philosophy in Music (Composition)

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Submitted for examination Trinity 2016
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Abstract

My critical writing is closely linked to a pair of oratorios, which are the major ingredients in my final composition portfolio submission, *Cantata Eliensis* and *The Good Samaritan*. For my doctoral work I have been researching J. S. Bach's *St Matthew Passion* in order to inform my compositional endeavours. I am especially driven to write dramatic music and music that tells a story, and the *St Matthew Passion* is an extended retelling of an enormously dramatic, if brief, story found in the Gospel of Matthew. It is made more interesting by the fact that it is not an outright drama; that is to say, it is not an opera but combines the characteristics both of a drama and of a sermon. This combining of genres directly informs my two dramatic pieces. The bulk of the research into Bach's music became background for my writing here, which focuses not on the specifics of the composition and performances of the *St Matthew Passion,* but rather on broader research themes of narrative, musical structure, vocality, authorial voice, drama, and vocation as they appear in Bach's work and the work of his musical heirs, as well as in my own composition.

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Preface and Acknowledgements

This thesis is submitted for the degree of Doctor of Philosophy in Music (Composition) at the University of Oxford. It is the original and independent work of the author, Anna Krause. The written part of this thesis is less than 25,000 words. The research and composition were done under the supervision of Professor Martyn Harry of the University of Oxford Faculty of Music between 2012 and 2017.

This work is original, except where references to other writings are quoted and cited. The portfolio of compositions is my own work, with the exception of the texts set, which were written by John Gohorry, Nicholas Pitts-Tucker, and Stephanie Yorke, as indicated in the musical scores. *The Good Samaritan* contains two references to the Christmas carol "Es ist ein Ros entsprungen," which is a sixteenth century German tune in the public domain. The harmonisation is original and the well-known seventeenth century harmonisation by Michael Praetorius (also in the public domain) was not used. No other music by other composers was quoted in my work.

I would like to thank my supervisor Professor Martyn Harry for his guidance, advice, and encouragement as I navigated the work leading up to this submission. I am also indebted to Roger Allen, William

Baker, Tina Breckwoldt, Jay Carter, Ian Coleman, Arnold Epley, Alan Harler, Martin Haselböck, Anthony Maglione, Patrizia Metzler, Katharine Pardee, Gerald Wirth, and the Vienna Boys' Choir for their input into my research and participation in my interviews, and also for allowing me to sit in on rehearsals and performances. I am grateful to my family and friends, both near and very far, for their support and love and for not asking "How's the thesis going?" every time we talked. Finally, thank you to my husband Tom for his patience, encouragement, and hugs.

Portfolio of Compositions

1. And parting, confessed (2013)

   10:48

   This piece was written for the CHROMA Ensemble and is orchestrated for a “Pierrot” ensemble, with a substantial piano solo in the middle.

2. Crickets’ Chorale (2013)

   8:07

   This string quartet was workshopped by the Cavalieri String Quartet and was a stylistic departure for me. It was written as an exploration of a sound experiment I heard using a slowed-down recording of crickets chirping.

3. The Old Woman Dredges the River (2014)

   3:14

   The BBC Singers workshopped this piece, which is a setting of a poem by Stephanie Yorke, at the Maida Vale Studio in London in 2014.

4. Welcome and Parting (2014)

   5:08

   Stephanie Yorke wrote a poem based on Goethe’s “Willkommen

und Abschied" for this project, which was performed at the 2014 Oxford Lieder Festival alongside Schubert's setting of Goethe's poem.

5. Cantata Eliensis (2013-2016)

   36:20

   Cantata Dramatica commissioned this one-act drama as part of a three-act opera-oratorio telling the story of the construction of Ely Cathedral. It was workshopped in Oxford at the Holywell Music Room in 2013 and premiered at the Gravity Fields Festival in Grantham in 2014, and a third performance took place in Ely Cathedral's Lady Chapel in June 2016.

6. The Good Samaritan (2016)

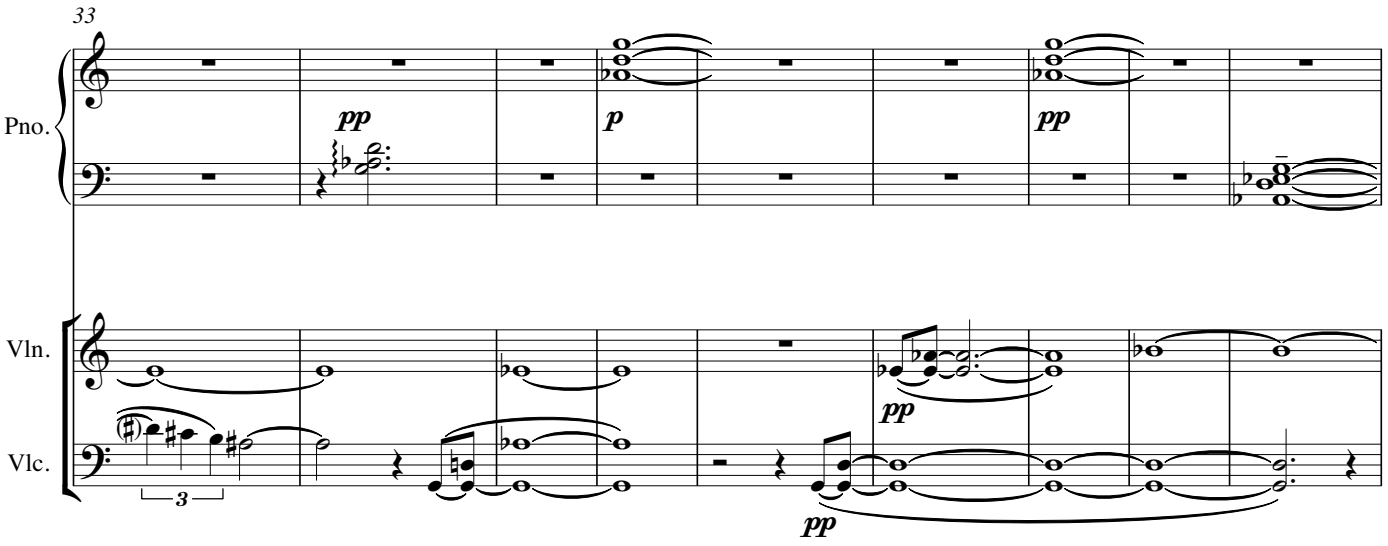
   52:04

   This oratorio is one of the major undertakings of my doctoral work. The libretto is inspired by Bach's sacred oratorios, and my research into Bach and the *St Matthew Passion* supports the composition of this work.

And parting, confessed

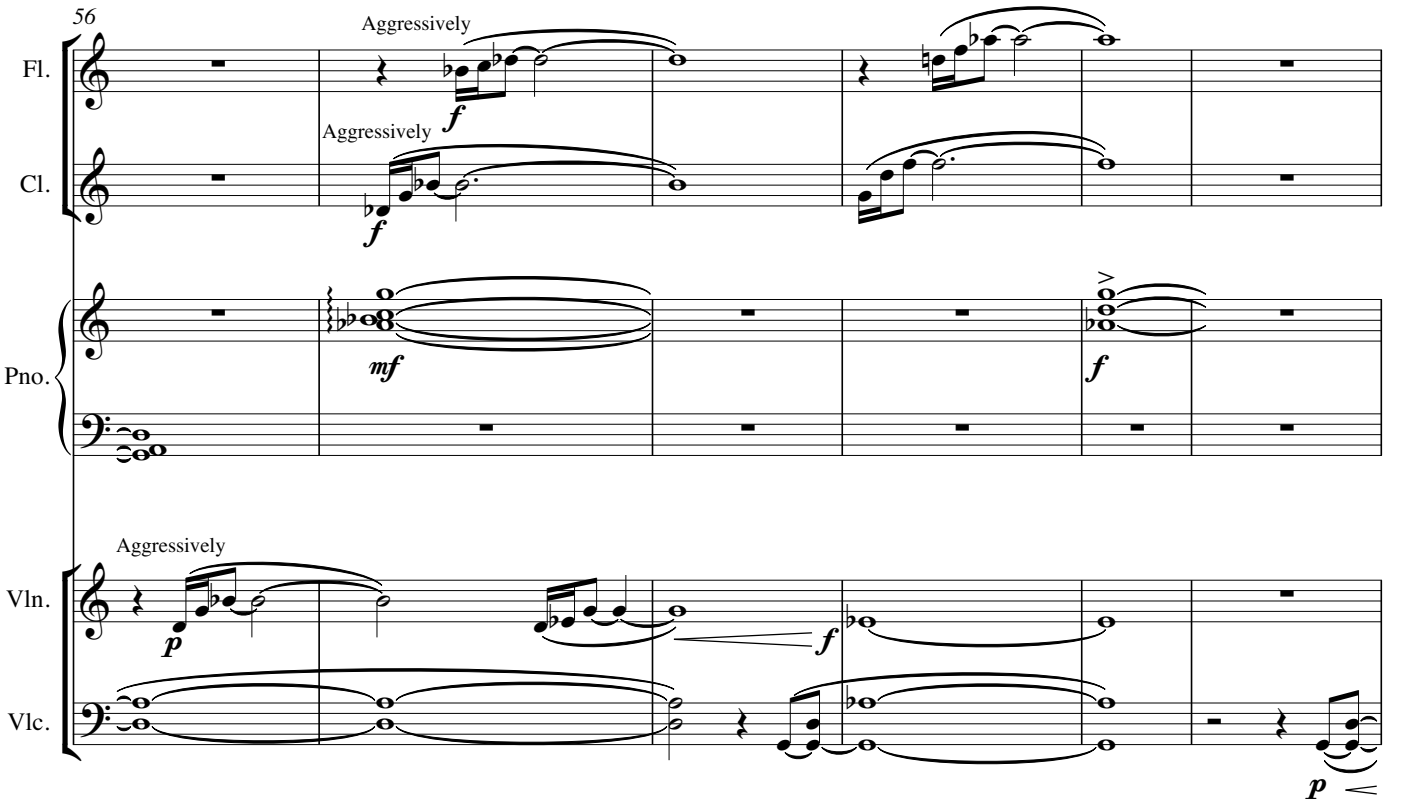
© 2013

26
Fl.
Cl.
Distantly
Pno.
pp
mp
Vln.
legato
p
Vlc.
Desperately
p


33
Pno.
pp
p
pp
Vln.
Vlc.
pp
pp

42
Fl.
Cl.
Pno.
Vln.
Vlc.
Sweetly
p
3
Sweetly
p
3
Furtively
pp
Lamenting
mp
5
mp

49
Fl.
Cl.
Pno.
Vln.
Vlc.
3
ppp
pp
pp
Aggressively
mp
mf
3
f
p
Aggressively
f


56
Aggressively
Fl.
Aggressively
Cl.
Pno.
Aggressively
Vln.
Vlc.

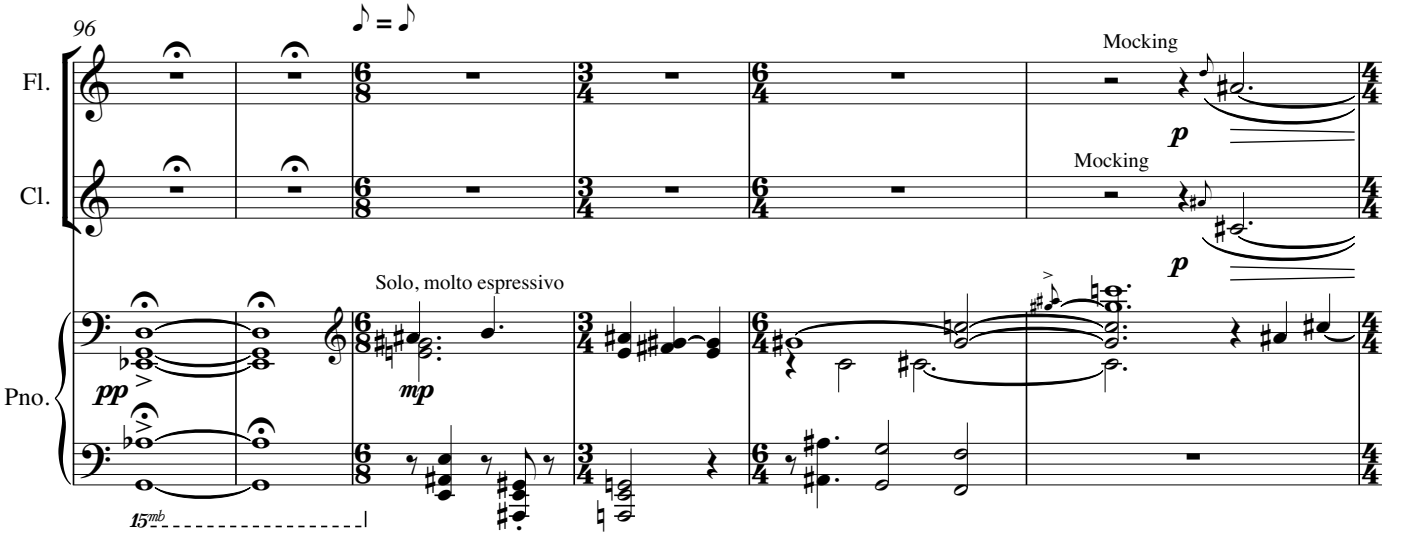
62
G.P.
Fl.
Cl.
Tenderly
Pno.
8vb
G.P.
Vln.
Vlc.

G.P.
♩ = 90
Tentatively at first, with building intensity
71
Fl.
Pno.
15mb
pp
G.P.
♩ = 90
Vln.
Vlc.
pp
pizz.
mf pp
mf pp
arco

77
Fl.
Cl.
Pno.
Vln.
Vlc.
pp
pp
3
pizz.
arco
pizz.
arco
pizz.
arco
pp f pp f pp
p
mf pp
f pp f pp
p

80
Fl.
Cl.
Vln.
Vlc.
pizz.
arco
pp
f
mp
84
87 With increasing desperation
With increasing desperation
Furtively at first, with increasing aggression
Pno.
p
mf
With increasing desperation
cresc. poco a poco
subito pp

91
Fl.
Cl.
Pno.
Vln.
Vlc.
pp
ppp
mf
8va
8vb


96
♪ = ♪
Fl.
Cl.
Pno.
Mocking
Mocking
Solo, molto espressivo
pp
mp
p
15mb

102
Fl.
Cl.
Pno.
ppp
p
mp
mf
ppp
sub.
p
108
pp
mf
113
p
118
p
f

126
Fl.
Cl.
Pno.
Vln.
Vlc.
Gently
mp
pp
ppp

133
Fl.
Cl.
Pno.
Vln.
Vlc.
p
pizz.

140
Fl.
Cl.
Pno.
Vln.
Vlc.
Hopefully
cresc
Faster
Exuberantly
pizz.
arco
146
A tempo
Gently
sub.

153
Cl.
p
Desperately
Pno.
mp
f
4
3
arco
Desperately
Vln.
mf
f
4
Vlc.
mp
161
Tenderly
Pno.
3
p
Vln.
ppp
Solo
Broadly
Vlc.
p
166
Pno.
pp
G.P.
ppp
pppp
Vlc.
G.P.

Anna Krause

Crickets' Chorale

Crickets' Chorale

Anna Krause

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17
B
III F#
F#
pizz.
II
pizz.
pizz.
C
IV
mp
IV
arco
arco
III
mp
arco
tr
24
D
IV
p
IV
p
pizz.
p
E
I
8va
I 8va
gently rising out of the texture
arco
IV
30
F
mp
(8)
mp
p
pizz
mp
legato

36
G
H
pizz.
arco
pizz.
sec.
pizz.
warmly
arco
I
arco
43
warmly
arco
IV
I
warmly
III
F# A
pizz.
G
50
J
A
I
arco
pizz.
II

K
L
M
poco piu mosso
N
arco
pizz.
boldly
broadly, with increasing warmth

78
broadly, with increasing warmth
ff
legato
legato
IV
legato
O
85
IV
singing
mf
singing
mf
mf
P
89
ff
fff
ff
fff
ff
III
fff

The Old Woman Dredges the River

music by Anna Krause
text by Stephanie Yorke

The Old Woman Dredges the River
Stephanie Yorke

A flood's always sure. Steady
over banks. Towns wait like rolled towels.
Hear the suck and toss of earth,
cold porridge bogs.
Otters tug at willow bark;
crayfish nab the robin's bole.
Our wheels clog, and our fuses
surge but once.

Then she dreams herself, gone giant.
Steps span a county,
and she finally knows why time
gave her this stiff hand:
to scoop out new depth,
call back the flood.

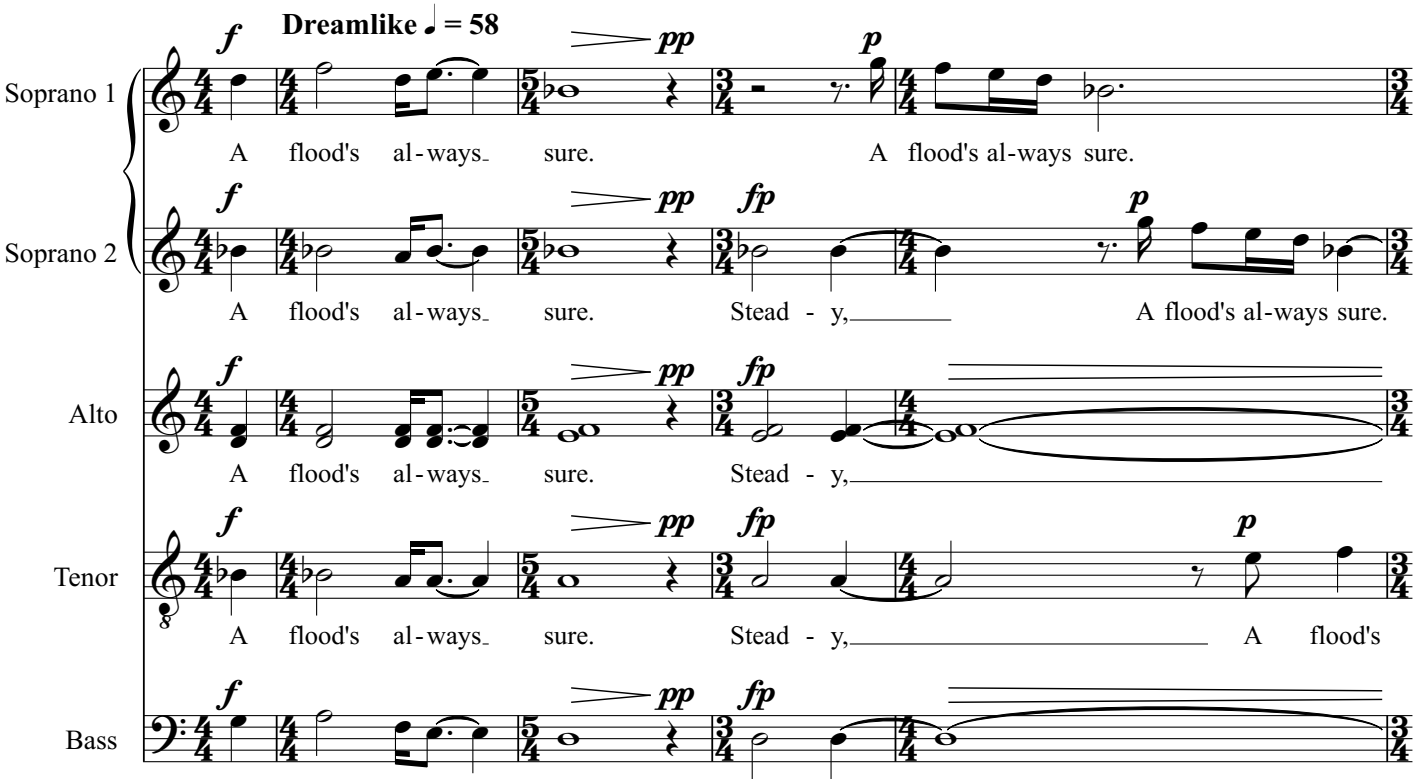
She wakes, though the telephone
hasn't rung.

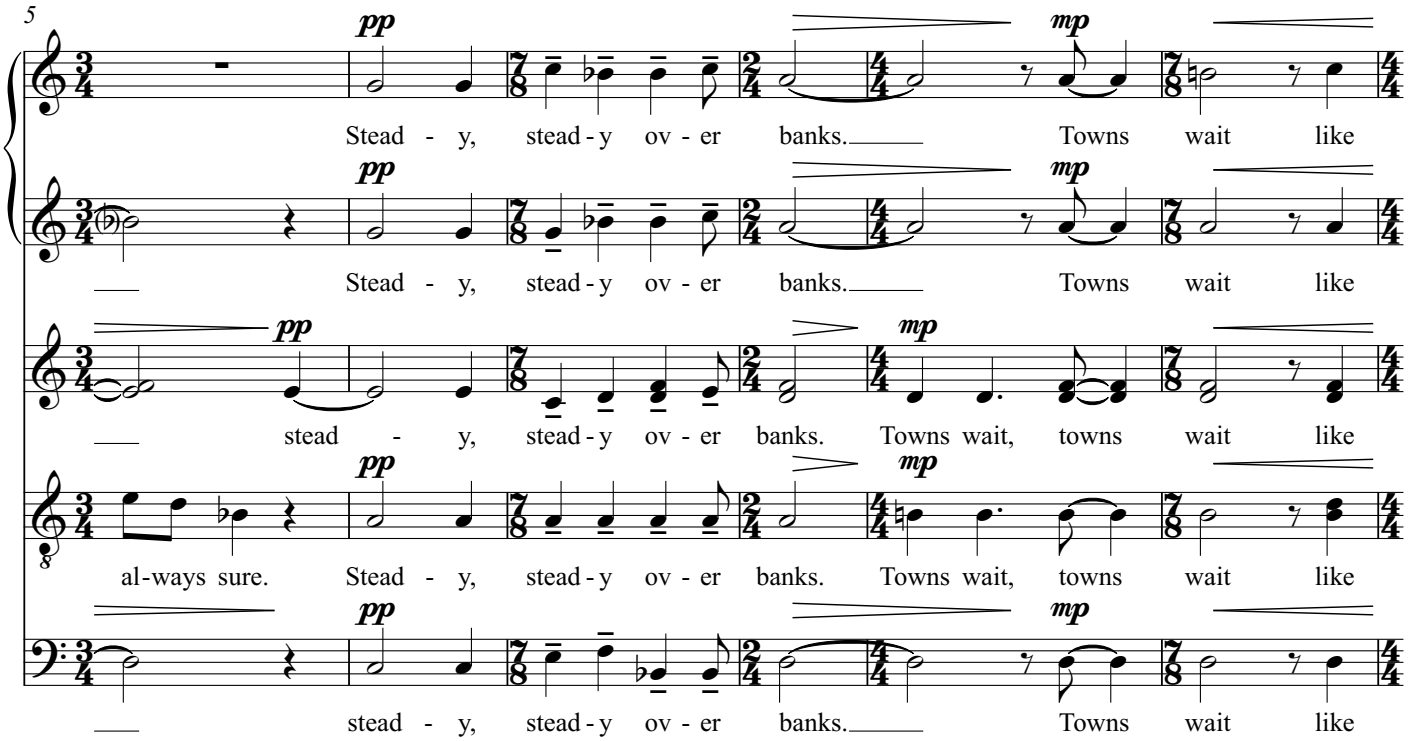
SATB
Written for the BBC Singers
Duration ca. 3 min

The Old Woman Dredges the River

Stephanie Yorke

Anna Krause





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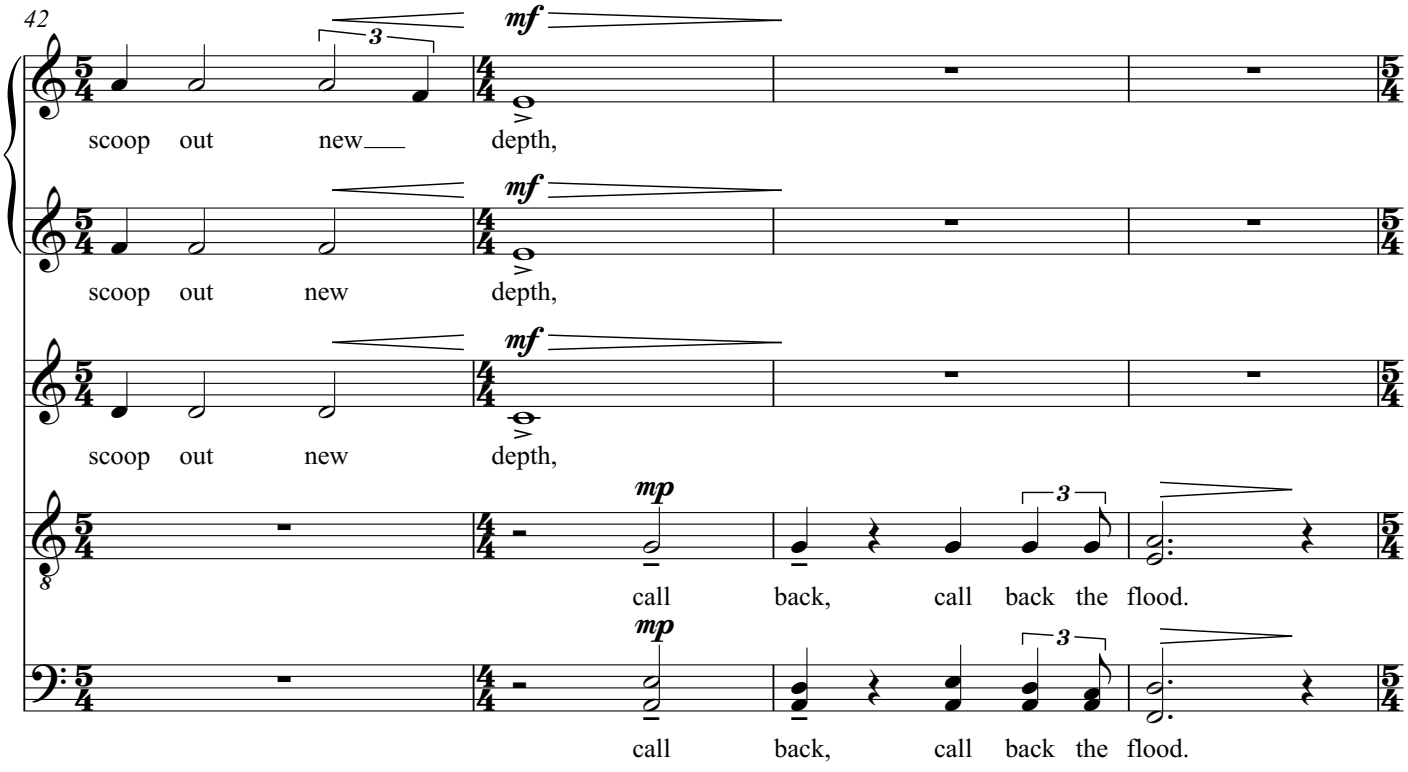
11
rolled towels, rolled towels. Hear the suck and toss,
rolled towels. Hear the suck and toss
rolled, rolled towels. Hear the suck and
rolled towels. Hear the suck and toss, and
rolled towels. Hear the suck and toss,
15
and toss of earth, cold por-ridge bogs.
and toss of earth, cold por-ridge, cold por-ridge bogs.
toss of earth, cold por-ridge, cold por-ridge bogs.
toss, and toss of earth, cold por-ridge, cold por-ridge bogs.
and toss of earth, cold por-ridge bogs.

20
mp
pp
Ot-ters tug at wil-low bark; Our wheels clog, and our fus-es
Ot-ters tug at wil-low bark; Our wheels clog, and our fus-es
Ot-ters tug at wil-low bark; Our wheels clog, and our fus-es
p
mp
cray-fish nab the rob-in's bole. and our fus-es
cray-fish nab the rob-in's bole. and our fus-es
26
fp
f
mp
surge, our fus-es surge, fus-es surge fus-es surge, fus-es surge but once.
surge, fus-es surge, fus-es surge, but once.
surge, fus-es surge, fus - - es surge but once.
surge, fus-es fus-es surge surge but once.
surge, our fus-es surge, fus-es surge, fus - es surge but once.

30
Then she dreams, then she dreams her - self, gone gi-ant. Steps span a coun-ty,
Then she dreams, then she dreams her - self, gone gi-ant. Steps span a coun-ty,
Then she dreams her - self, gone gi-ant. Steps span a coun-ty,
Then she dreams her - self, gone gi-ant. Steps span a coun-ty,
Then she dreams her - self, gone gi-ant. Steps span a coun-ty,
36
and she fi-nal-ly knows why time gave her this stiff hand: to
and she fi-nal-ly knows why time gave her this stiff hand: to
and she fi-nal-ly knows why time gave her this stiff hand: to
and she fi-nal-ly knows why time gave her this stiff hand:
and she fi-nal-ly knows why time gave her this stiff hand:


42
mf
scoop out new depth,
scoop out new depth,
scoop out new depth,
mp
call back, call back the flood.
call back, call back the flood.

46
ff
p
fp
She wakes, though the tel - e - phone has - n't ru - ng.

Welcome and Parting

music by Anna Krause
text by Stephanie Yorke

Welcome and Parting
Stephanie Yorke

I.
Stone chest, a shatter of hooves:
heart under the spur.

Though evening
caught earth in her sling

and the mountains' grey hands
smoothed the night.

Pulling fog like a towel to her shoulders
the oak shook sweat from her hair.

The moon turned on her cloud-cot,
blinked through the musk.

As gloom and her brood watched
all, eyes in mirrors of eyes.

Night air and her invert creatures
tripped at my ear. Night
bred hum from whirr from throng.

Yet my heart watched the gate,
calm on its hinge; padlock soul
kept you, my hope.

II.
Then your eyes
clicked the latch. Smile stepped
past the bars.

My heart mistook my ribs
for yours, and rose to warm them.

My lungs, double bellows
stoked your cheek.

Fond hearth, dear face!

Can cold deserve the heat?

III.
Our parting: a steam-douse,
cold bucket of dawn.

But your eyes still pricked
an ember. Your kiss
scuttled the coals.

You left
a hole in the air.
I looked to the clay.

Yet I cherish this last action of the soul—

better bruised
than housed in snow.

Written for the 2014 Oxford Lieder Festival

Welcome and Parting

Stephanie Yorke

Anna Krause

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15
mp
night. Pull - ing the fog like a towel to her shoul - ders the
20
oak shook sweat from her hair.
furtively
mp
pp
23
f
The moon turned on her
mf
25
cloud - - cot, blinked through the musk. As
mp

27
gloom and her brood watched all, eyes in mir-rors of eyes. Night air and her
30
in - vert creat - ures tripped at my ear.
33
Night bred hum from whirr from throng. Yet my heart
37
watched the gate, calm on its hinge; pad - lock soul

41
kept you, my hope.
Then your
p
sub. p
44
mf
eyes clicked the latch. Smile stepped past the
mf
46
bars. My heart mis-took my ribs for yours, and
p
49
ff
rose to warm them. My
f
f

51
mf
lungs, dou - ble bel - lows stoked your cheek.
54
ff
mp
Fond hearth, dear face! Can cold de-serve the heat?
61
mf
Our part - ing: a steam - douse, cold buck - et of
65
f
dawn. But your eyes still

68
pricked an em - ber. Your kiss scut - tled the coals.
71
mp
You left a hole in the air.
mp
I looked to the clay.
mf
p
76
Yet I cher - ish this last ac - tion of the soul—
mf
mf
79
mp
bet - ter bruised than— housed as snow.
mp
p
pp

Anna Krause

Cantata Eliensis I

Text by Nicholas Pitts-Tucker

INSTRUMENTATION

Flute

Percussion (2 players)
Bongos (2), wind chime, wood block, tubular bells, marimba, vibraphone

Acoustic guitar (or harp)

Accordion (or organ)

Violin

DRAMATIS PERSONAE

Etheldreda, abbess and former Queen of Northumbria, *mezzo-soprano*
Eormenhild, her daughter, Queen of Mercia, *contralto*
Seaxburh, her older sister, former Queen of Kent, *soprano*
Werburgh, her daughter, future Queen of Mercia, *soprano*
Boatman, *bass*
Wilfrid, former Bishop of Northumbria, *baritone*
SATB Choir

Duration: c. 40 min.

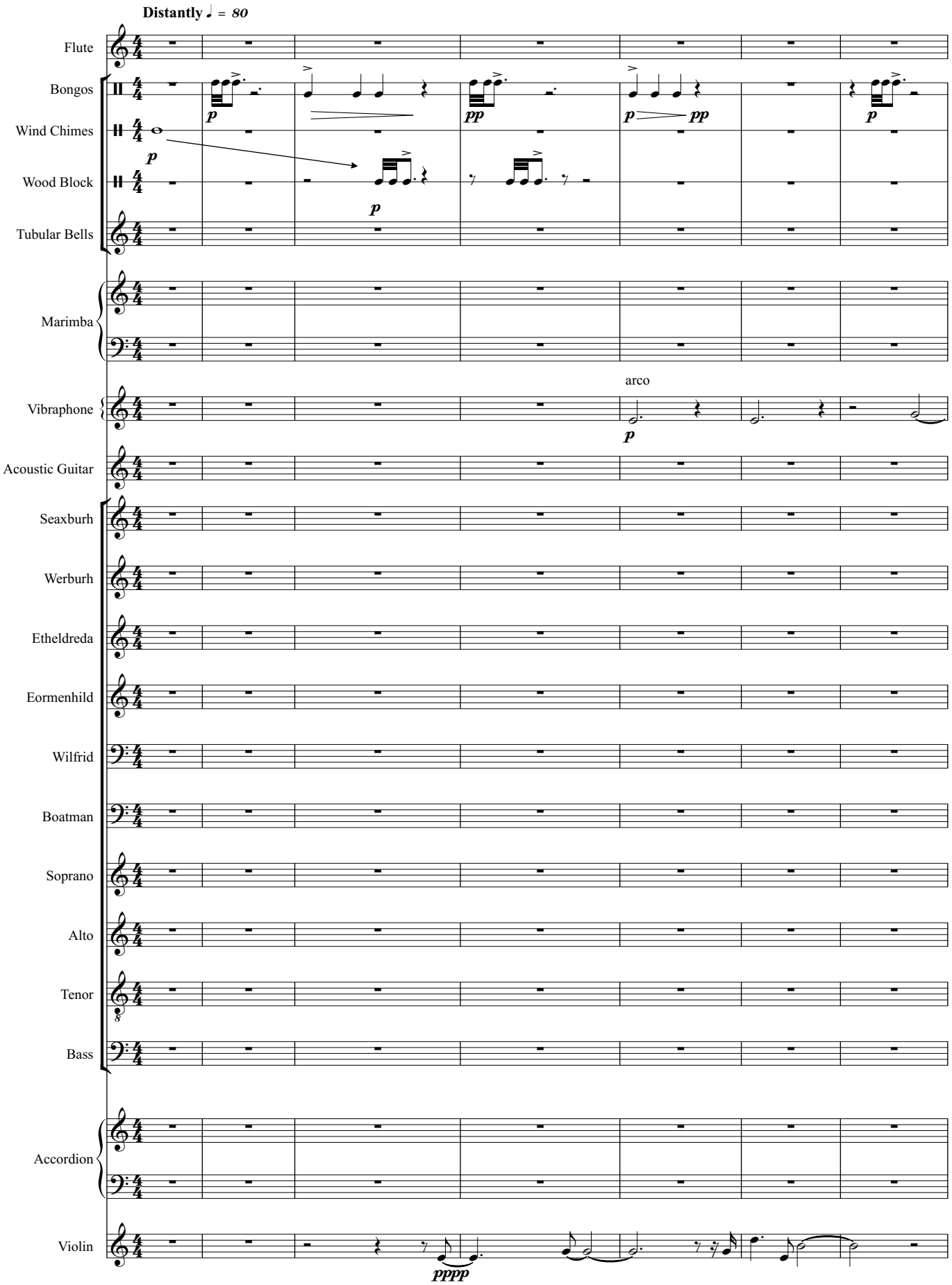
Unless a tempo change is indicated, ♪ = ♪ at time changes.

Commissioned by Cantata Dramatica. © 2016

Scene 1 Overture

Librettist: Nicholas Pitts-Tucker

Composer: Anna Krause



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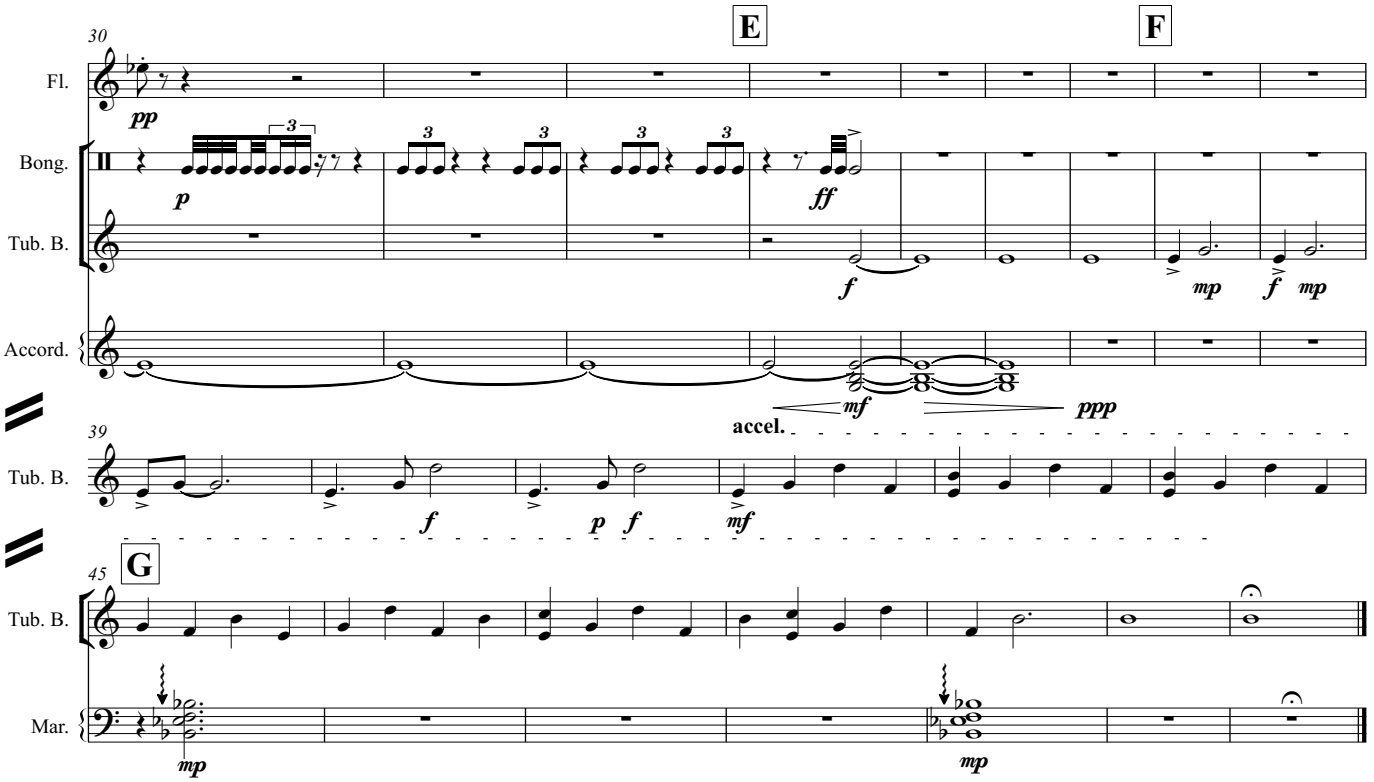
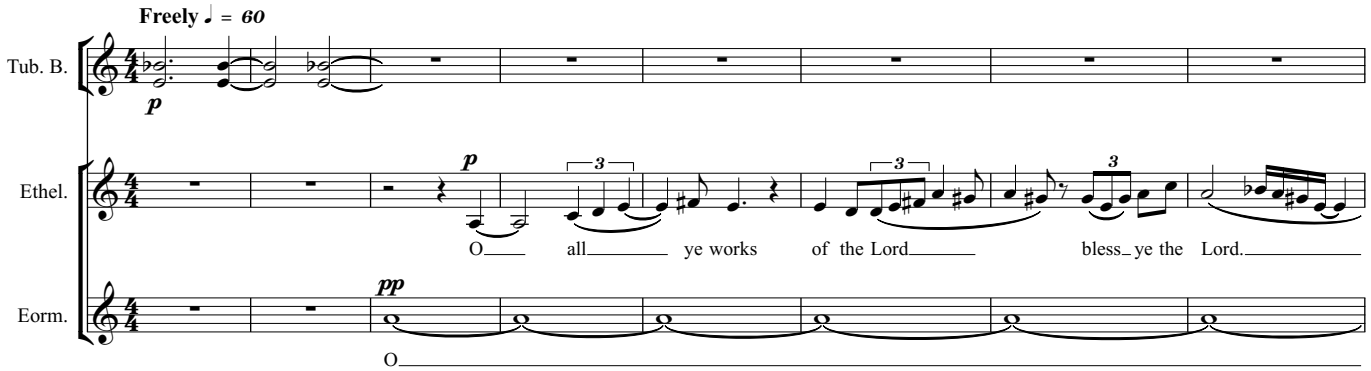
A
B
C
D
8
17
24
flutter
arco
sempre pppp
Fl.
Bong.
W.Ch.
W.B.
Vib.
Accord.
Vln.
Mar.


30
E
F
Fl.
pp
Bong.
p
ff
Tub. B.
f
mp
f
mp
Accord.
mf
ppp
accel.
39
Tub. B.
f
p
f
mf
45
G
Tub. B.
Mar.
mp
mp


Freely ♩ = 60
Tub. B.
Ethel.
Eorm.
O all ye works of the Lord bless ye the Lord.
O

60
A
Tub. B.
Seax.
Werb.
Ethel.
Eorm.
A.
T.
B.
Praise him and mag-ni-fy him for-e - ver.
O ye an - gels of the Lord, bless ye the Lord.

67
B
Tub. B.
Seax.
Werb.
Ethel.
Eorm.
A.
T.
B.
p
mf
mp
pp
O ye wa-ters that be a-bove the firm-a-ment, bless ye
Praise him and mag-ni-fy him for-e - ver.
73
C
the Lord.
f
O ye sun and moon, bless ye the Lord.

80
D
E
Chanting, out of time
Tub. B.
Seax.
Praise him and mag - ni - fy him for - e - ver.
Werb.
Praise him and mag - ni - fy him for - e - ver.
chanting
Ethel.
Then the angel of the Lord
Eorm.
Praise him and mag - ni - fy him for - e - ver.
A.
Praise him and mag - ni - fy him for - e - ver.
T.
Praise him and mag - ni - fy him for - e - ver.
B.
Praise him and mag - ni - fy him for - e - ver.
Accord.
85
Ethel.
came down into the oven together with Ananias and his fellows and smote the flame of the fire out of the oven,
Accord.
88
F
Ethel.
and made the midst of the furnace as it had been a moist whistl - ing wind, so that the fire touched them not at all, neither hurt nor trou - bled
Accord.

G
92
a tempo
accel.
♩. = 76
Ethel.
them...
Accord.
f
p
f

Boldly ♩. = 76
W.B.
B/man
Vln.
offstage
Me - rie sung - en the mun - e-ches bin - nen E - ly,
104
Accord.
closer, still offstage
Me - rie sung - en the mun - e-ches bin - nen E - ly, when the King row - der by, row en wights near - er the land and
107
A
hear we those mun - e-ches sing!
Exuberantly, as the boat and its passengers appear onstage.
110
114
closer, onstage
Me - rie sung - en the mun - e-ches bin - nen E - ly, when the King row - der by,

118
B
W.B.
B/man
bold, rollicking, with a full tone
T.
Me - rie sung - en the mun-e-ches bin - nen E - ly, when the King row - der by,
B.
Me - rie sung - en the mun-e-ches bin - nen E - ly, when the King row - der by,
Accord.
row en wights near - er the land and
121
hear we those mun - e-ches sing!
row en wights near - er the land and hear we those mun - e-ches sing!
row en wights near - er the land and hear we those mun-e - ches sing!
124
C
Vln.
128

131
D
T.
B.
Vln.
Me - rie sung - en the mun-e-ches bin-nen E - ly, when the King row - der by, row en wights near - er the land and
134
E
W.B.
Accord.
hear we those mun - e-ches sing! Me - rie sung - en the mun-e-ches bin - nen E - ly, when the King row - der by,
137
row en wights near - er the land and hear we those mun - e - ches sing!

Scene 3 Wilfrid and Etheldreda confer

161
C
Fl.
Tub. B.
Mar.
Ethel.
fur - y?
Wilf.
With you, yes! And now with me! He has driv-en me from my see. And I must go to the
168
D
f legato
Am I safe here? On my is- land?
pope to re-store my bish-op- ric. But you he will nev-er for - give.
175
E
Sur-round-ed by wat- er? Pro - tect-ed by prayers?
Pro - tect - ed by your kin! Have no

182
F
Fl.
Tub. B.
Mar.
Wilf.
mp
fear. North - um - bri - a is much en-com-passed by trou - bles. War with Mer - ci - a threat - ens,
189
G
p
mf
f
molto legato
Ethel.
Then I can take you to our gard - en
and with the north. Your King has e-nough trou-bles to con - tend with.
196
3
and show you what we are do-ing to help the sick. See here, all laid out in squares and rows. Here's

201
H
Tub. B.
Mar.
Ethel.
hys - sop for bind - ing wounds. Here sax-i-fage for break-ing the stone. Here pop - py for sooth-ing the pain of birth
207
and death. Here sage, speed- well, sal-low and self - heal, spurge and scab - i - ous, here
213
I
J
bal - sam for balm, and yar - row for mar - row, feath-en and fe-ver- few, eye- bright, mint and herb ben-e dict... and all the worts...
220
and our own quick - en tree!
225
K
attacca
Wilf.
But sister, what is that singing I hear?
What music is this?

Scene 4 Seaxburh's Kyrie

252
Tub. B.
Ethel.
Eorm.
mf
p
Wulf-here's wife,.. vis - it - ing us with her own daught-er Wer-burh, as she does eve-ry year for a month at this
ge - li - ce tur - be et mir - us splen - dor arch - a - nor - um que hom - i - ni-bus ig - not - a sunt, est,
259
D
E
Bong.
Tub. B.
Ethel.
Eorm.
Wilf.
Vln.
time.
ff
et___ que in om - ni - bus, et___ que in om - ni - bus vit - a est, vit - a est, vit - a est,
f
That I can-not beat! The sing - ing of two
ff
266
F
mf chanting
What cowman could sing of heav - en?
vit - a est.
queens!
But let me bring you the song of our cowman Caedmon.
This cowman did. Listen to me and learn!

Scene 5 Caedmon's Hymn

Primitively ♩ = ***220***

Drummer should improvise in this style until Wilfrid has finished his spoken text.

Bong.

p

spoken

Wilf.

So now you must all hear a wondrous thing, an English hymn, sung by a British cowman. But in our tongue, not his.
Not Latin of the Church, but the language of the cowherd and the cow pasture, sung from the heart...

Wait for Wilfrid to say "from the heart" before beginning here.

279

Bong.

Wilf.

p

Now shcool-an her - gan_

Violin *Wait for Wilfrid to say "from the heart" before beginning here.*

Vln.

p

288

Bong.

mp *mf*

* Singer should improvise ornamentation on all of her vocal lines, taking inspiration from the violin if needed.

Ethel.

mp *mf*

Heav - en's Heav - en's__ guard - i - an

Wilf.

Heav - en's__ guard - i - an____

Vln.

p *mf*

295

Bong.

ff

ornament freely *

Ethel.

mp

Heav - en's____ guard - ian

Accord.

pp

Vln.

pp *mf*

303
Bong.
Ethel.
Now shcool - an her - gan Heav - en's guard - ian.
Wilf.
Now shcool-an her - gan
Vln.
311
Bong.
Ethel.
Now Heav - en's guard - ian
Wilf.
Heav - en's guard - i - an
Meth - od his might And his mod - de
Accord.
Vln.
320
Bong.
Wilf.
bank
Work wond - er fath - er
Accord.
Vln.

327
Bong.
Ethel.
Wilf.
Accord.
mp
f
Work wond - er fath - er Shews his wond - rous gifts
Shews his wond - rous gifts
Eck - y drich -
334
ten
Or in - stal - led - er He fay-irst shcoop Yeld - er
343
Yeld - er bair - num Hei - lig - e shcoop - en.
bair - num Hei - lig - e shcoop - en
Then mid - den
Vln.
ff
mf

351
Bong.
Ethel.
Wilf.
Accord.
Vln.
Eck - y drich - ten
world Man - kind - es ward Eck - y drich - ten
359
Then mid den world Af - ter tier -
Then mid-den world Man - kind - es ward Af - ter tier - ed
367
ed Fir - um fold - um Frea Al - might - ig
Fir - - um fold - um Frea Al - might - ig

Scene 6a Interlude

402
Fl.
A. Gtr.
Accord.
Vln.
409
E
416
F

Scene 6b Wilfrid and Etheldreda Part

450
A. Gtr.
Ethel.
Wilf.
Accord.
Vln.
B
God-speed,
to seek a new-er world!
456
God-speed, bro-ther.
May your boat-men car - ry you far in safe - - ty
462
and re - pose, far from storms, and far to Rome,
suddenly grief-stricken
and far from us who are left be hind.
469
C
Fear not. I will re-

475
A. Gtr.
Ethel.
That will be my prayer, but
Wilf.
turn to Eng-land and North- um - bri - a and
Accord.
Vln.
D
481
A. Gtr.
Ethel.
not to see me, for you look on me for the last time. For the
Wilf.
startled
on our way home... Sis - ter?
Accord.
Vln.
491
A. Gtr.
Ethel.
last time, bro- ther. Not all my herbs can save me now. The Lord has giv-en
Accord.
Vln.
497
A. Gtr.
Ethel.
me my hen-bane and my heb - on, poi-son dripped in - to my veins. My sis-ter Seax-burh will
Accord.

507
E
A. Gtr.
Ethel.
keep the rule in my place, and she and Eor - men - hild will light
Accord.
Vln.
513
mf
can-dles here and not just here, can - dles in all their king - doms,
519
F
that will light-en the dark-ness of the peo-ple in this land.
Wilf.
Then,
al niente
526
Fare -
sis - ter, be at peace, and I will take my leave.
Fare -

536
G
A. Gtr.
mf
Ethel.
well, fare- well, fare - well.
Wilf.
well, fare - well, fare - well.
Accord.
mf
Vln.
f
544
A. Gtr.
f
Accord.
3
Vln.
551
H
I
A. Gtr.
ff
p
simile
p
Ethel.
p revererently, as if in a trance
De-us in ad-iu-tor-i-um
Vln.
distantly, mechanically, like a rocking boat
sub. pp
559
A. Gtr.
Ethel.
mf
me - um in - ten - de, fest - i - na...
Sis- ters, to-night I wish to change the or- der of
Vln.
567
J
A. Gtr.
mf
Seax.
Eth - el - dre - da, how should we change the ord-er set
Ethel.
serv - ice. I wish us to sing the nunc dim - it - tis.
Vln.

574
A. Gtr.
Seax.
out for us by Ben-e- dict? The ord - er says we should sing the mag - ni - fi - cat of the moth-er of God.
Vln.
581
A. Gtr.
Ethel.
p
Seax - burh, just this day bear with me. My heart is heav - y and I would sing in-stead a song of fare -
f
Vln.
588
A. Gtr.
Ethel.
mp
well. I will ex-plain all to you when our of - fice is end -
2
Vln.
594
A. Gtr.
mp
pp
Seax.
Let it be then, sis - ter, and we will hear you at end - ing.
p
Ethel.
ed.
Vln.
pp

Scene 7 Nunc dimittis

621
A. Gtr.
p
with renewed hope
Ethel.
f
cord - - ing to thy Word. For mine
S.
pp
Qui - a vid - e - runt
A.
pp
Qui - a vid - e- runt
T.
pp
Qui - a vid - e - runt
625
C
D
A. Gtr.
mf
Ethel.
3
3
eyes have seen thy sal - va-tion, which thou hast pre - par-éd
S.
mp
f boldly
oc - u - li me - i sal - u - tem tu - am quam pa -
A.
mp
f boldly
oc - u - li me - i sal - u - tem tu - am quam pa -
T.
mp
f boldly
oc - u - li me - i sal - u - tem tu - am pa -
B.
f boldly
pa-ras -
630
A. Gtr.
f
f
Ethel.
be - - fore the face of
S.
pp
ras - - - - ti in o - cu - - - - - - lis
A.
pp
- ras - - - ti in o - cu - - - - - - lis
T.
pp
- ras - - - ti in o - cu - - - - - - lis
B.
pp
ti in o - - cu - - - - - - lis

635
A. Gtr.
f
Ethel.
all peo-ple, to be a light to light-en the Gen-tiles,
ff
freely
and to be the glo - ry
S.
om - - ni - um po - pu - lor - um,
mp
A.
om - - ni - um po - pu - lor - um,
mp
T.
om - - ni - um po - pu - lor - um,
mp
B.
om - - ni - um po - pu - lor - um,
mp
E
643
a Tempo
A. Gtr.
f
mf
Ethel.
of thy peo - ple Is - - - - ra - - el.
S.
f brightly
Lu - men de - te - gen - dum gen - ti -
A.
f brightly
Lu - men de - te - gen - dum gen - ti -
T.
f brightly
Lu - men de - te - gen - dum gen - ti -
F
648
A. Gtr.
mp
Ethel.
S.
ff
bus, et glo - ri - am pop - u - li tu - i Is - ra - e - - - lis.
A.
ff
bus, et glo - ri - am pop - u - li tu - i Is - ra - e - - - lis.
T.
ff
bus, glo - ri - am Is - ra - e - - - lis.
B.
ff
Glo - ri - am Is - ra - e - - - lis.

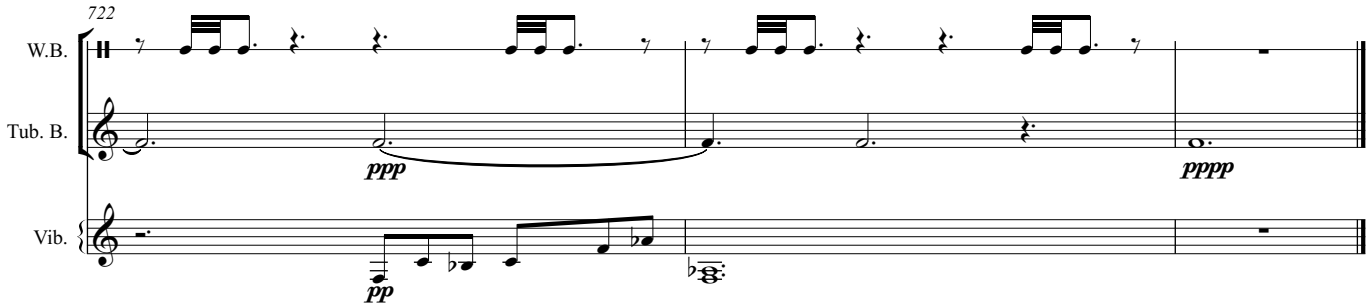
Espressivo ♩ = 72
Vib.
Ethel.
p
Come, let us sit up - on the ground and hear a sto - ry
A
659
A. Gtr.
mp
told of kings, by kings. My fa - ther, when king, told me this sto - ry of when he was a young man...
662
In - vit-ed to stay at the hall of the great King Ed-win of North-um - bri - a. My
665
pp
fath - er went to a great win-ter feast in that hall. A great hall, filled with men and wom-en, cups brim-ful of mead and
668
wine, ta - bles groan ing with meats and the hall blaz-ing with light from the fires and torch- es... Packed with earls and yeo- men,
671
mf
princ-es and plough- men, wives and wid- ows, but Ed-win him-self was trou bled. The

674
B
Vib.
A. Gtr.
Ethel.
mp
true God, the new God had come. There was no doubt in his mind. But
676
Vib.
A. Gtr.
Ethel.
what was in the mind of his peo - ple? They had still their faith in the old gods,
678
Vib.
A. Gtr.
Ethel.
f
p
mp
who had served them till then. How would they take to this change? "Trou - ble,"
681
Vib.
A. Gtr.
Ethel.
ff
thought Ed - win, "Trou - ble." And his brow fur - rowed and his
683
C
Vib.
A. Gtr.
Ethel.
mp
eyes were lost in thought. But his clos - est friend and old - est war - rior of

685
Vib.
A. Gtr.
Ethel.
all the earls saw this, rose to his feet and asked per - mis-sion to
687
Vib.
A. Gtr.
Ethel.
speak. So the King ham-mered on the ta - ble and called si - lence for the earl, who spoke thus:
689
D
Vib.
A. Gtr.
Ethel.
"Sire, it seems to me to be like this: our pres - ent life on earth, when
692
Vib.
A. Gtr.
Ethel.
we set it 'gainst that time, which comes af - ter, and is ev - er un - cer - tain, as when in win - ter - time, like
695
E
Vib.
Ethel.
now... You sit in the feast with all your Thanes and Eal - dor- men, and sud-den-ly a sin - gle spar - row comes in and

698
Vib.
A. Gtr.
Ethel.
mf
flies in a flash through the hall, in through one win - dow and
700
ev - er so quick out through the oth- er. and in all that time it is in- side, it is not touched by the win-ter storm.
703
F
pp
But that time of peace and calm is so small...
Flit - ting now
705
from win - ter back to win - ter...
The spar - row is gone from
707
f
your eyes. Like this, O King, seems to me the life of man. What comes af - ter,

710
G
Vib.
A. Gtr.
Ethel.
and what comes be- fore, we don't know that at all."
This is the life of man:
713
W.B.
Vib.
A. Gtr.
Ethel.
pp
p
What comes be-fore and af ter?
The spar-row is gone
from our eyes, the spar-row is gone.
716
H
W.B.
Vib.
A. Gtr.
Ethel.
mf
p
What comes af - ter,
719
W.B.
Tub. B.
Vib.
A. Gtr.
Ethel.
pp
p
and what comes be - fore, we don't know that at all."


722
W.B.
Tub. B.
Vib.
ppp
pppp
pp

Anna Krause

The Good Samaritan

Text by John Gohorry

INSTRUMENTATION

SOLOISTS
Evangelist (soprano)
Priest (alto)
Innkeeper (alto)*
Nuntius/Peregrinus (tenor)**
Samaritan (baritone)
Levite (bass)

SATB Chorus

ORCHESTRA
2 Flutes
2 Oboes (oboe 2 doubling cor anglais)
2 Clarinets in Bb
2 Bassoons
2 Horns in F
2 Trumpets in Bb
Timpani
Violin I, Violin II, Viola, Violoncello, Double Bass

Duration: c. 55 minutes

* The Priest and Innkeeper may be sung by male or female altos, and when altos are scarce it is possible for one singer to cover both roles.

** The roles of Nuntius (the narrator) and Peregrinus (the traveler) should be sung by the same tenor. He will begin as the narrator, but will step into the role of Peregrinus as the story progresses, so that he is simultaneously living the story and telling his own story to the audience.

CONTENTS

1. "There is a path all people walk..." 17
2. "The day is fine..." 33
3. "And by chance there came..." 50
4. "We pay no heed..." 61
5. "Companions when the wind blows fair are kind..." 82

1. "There is a path all people walk..."

Anna Krause

Aggressively ♩. = 100

♩ = c. 50

Flute 1
Flute 2
Oboe 1
Oboe 2
Cor Anglais
Clarinet in B♭ 1
Clarinet in B♭ 2
Bassoon 1
Bassoon 2
Horn in F 1
Horn in F 2
Trumpet in B♭ 1
Trumpet in B♭ 2
Timpani
Evangelist
Priest
Innkeeper
Nuntius
Peregrinus
Samaritan
Levite
Soprano
Alto
Tenor
Bass
Violin I
Violin II
Viola
Violoncello
Contrabass

ff ppp

There is a path all peo-ple

pizz. arco

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9

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1 *pp*

Ob. 2 *pp*

Cl. 1 *pp*

Cl. 2 *pp*

Bsn. 1 *pp*

Bsn. 2 *pp*

Hn. 1 *pp*

Hn. 2 *pp*

Tpt.1 *pp*

Tpt. 2 *pp*

Nun. *p* *mf*

walk a road all peo-ple know; it stretch - es from Je - ru - sa - lem as

Vln. I *p* *pp* *f* *p* *pp* *f*

Vln. II *p* *pp* *f* *p* *pp* *f*

Vla. *pp* *f* *p* *pp* *f* *p*

Vc. *pp* *f* *p* *pp* *mf* *p*

Cb.

16

Nun. *f* *p*

far as Je - ri - cho.

Vln. I *p* *pp* *f* *p* *pp* *f* *p*

Vln. II *p* *pp* *f* *p* *pp* *f* *p*

Vla. *pp* *f* *p* *pp* *f* *p*

Vc. *pp* *f* *p* *pp* *f* *p*

Cb.

22

A **Andante** ♩. = **100**

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt.1
Tpt. 2
Nun.
Vln. I

mf *f* *mp* *p* *pp*

We tramp,___ trudge,_ stum - ble, stride, or stroll,_ keep up a var - ied pace, and shod or bare - foot leave the

arco
solo

mark of our flawed hu - man race. Some men with hearts as free as air treat oth-ers with com-pas sion,___ spread hu - man kind - ness ev - ery-where

gli altri
tutti

Vln. II
Vla.
Vc.
Cb.

31

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt.1
Tpt. 2
Timp.
Nun.
Vln. I
Vln. II
Vla.
Vc.
Cb.

with-out con-straint or ra tion.

Some to ad-van-tage, full of zeal, di - rect their self - ish

pizz.

38

♪ = ♪

B ♪ = ♪

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Hn. 1

Hn. 2

Tpt.1

Tpt. 2

Nun.

ends, and bent on prof-it seize the chance each pres-ent mo-ment sends.

♪ = ♪

B ♪ = ♪

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

48

C

Fl. 1

Fl. 2

Ob. 1

Ob. 2

C. A.

Cl. 1

Cl. 2

Bsn. 1

Hn. 1

Hn. 2

Tpt.1

Tpt. 2

Nun.

Some hide their wick-ed-ness be-hind a mask of pi-ous lies and thrive as up-right cit - i - zens se -

C

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz.

arco

55

Ob. 1
C. A.
Cl. 1
Cl. 2
Nun.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mf

cure in their dis- guise. So how should we who walk the road dis - tin-guish truth from fraud, read peo-ple's hearts cor-rect-ly when de-

arco
pizz.
arco
pizz.
arco
arco

60

A poco piu mosso ♩. = 104

Fl. 1
Fl. 2
Ob. 1
C. A.
Cl. 1
Cl. 2
Bsn. 1
Nun.

mf f p

dep-tion is a broad?

mp

We make quick judge- ments, want-ing will to

A poco piu mosso ♩. = 104

Vln. I
Vln. II
Vla.
Vc.
Cb.

f mp f pp

arco

65

D

cantabile

Cl. 1

Nun.

scru-ti nise each act for what it is, not what it seems, and so per-vert the fact.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz.

arco

70

cantabile

But we who seek to live by truth

78

must of the truth take heed, pull off the mask we give the man

86

Fl. 2

Nun. *f* *p* *mf*

and on - ly judge the deed. Lay down your prej-u-dic-es then, as

E ♪ = ♪

Vln. I pizz. *mf*

Vln. II pizz. *mf*

Vla. pizz. arco *mf*

Vc. pizz. arco *mf*

Cb. pizz.

94

Nun. *mp* ♪ = ♪

all truth seek - ers can, and see what was_ ac - com-plished by the

Vln. I ♪ = ♪ *f*

Vln. II *f*

Vla. pizz. arco pizz. arco pizz. arco pizz. arco pizz. *f*

Vc. *f*

Cb.

F

100

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Nun.

good Sa - mar - i - tan.

F

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

rit.

107

♩ = 60

G **Con moto** ♩. = 104

Fl. 1 — *p*

Fl. 2 — *p*

Ob. 1 — *p*

Cl. 1 — *p*

Cl. 2 — *p*

Bsn. 1 — *p*

Bsn. 2 — *p*

Per. — *mf* *f* *mf* *f*

Noth - ing a - bout me mat - ters but that I am a man of a cer - tain age tak - ing a long walk down the

♩ = 60

G **Con moto** ♩. = 104

Vln. I — pizz. *p*

Vln. II — pizz. *p*

Vla. — pizz. arco *p*

Vc. — pizz. arco *p*

Cb. — *p*

117

♪ = ♪ ♪ = ♪

Fl. 1 — *mp*

Fl. 2 — *mp*

Ob. 1 — *mf*

C. A. — *mf*

Cl. 1 — *mp*

Cl. 2 — *mp*

Per. — *mf*

high - road mak - ing an hon - est liv - ing and do - ing no harm to a soul. If I must have a

Vln. I — *f* *sempre mf*

Vln. II — *f* *sempre mf*

Vla. — pizz. arco *f* *sempre mf*

Vc. — pizz. arco *f* *sempre mf*

Cb.

124

Fl. 1
Fl. 2
Ob. 1
C. A.
Cl. 1
Cl. 2
Per.

name, it could be Ev - ery - man, Or bet - ter, Tar - get, Suf - fer - er, Vic - tim, fi - nal - ly

Vln. I
Vln. II
Vla.
Vc.
Cb.

131

Fl. 1
Fl. 2
Ob. 1
C. A.
Cl. 1
Cl. 2
Per.

Re - deemed Man, for it's what I suf - fer to - day that shows us what love is, where kind - ness is

Vln. I
Vln. II
Vla.
Vc.
Cb.

139

H Lazily ♩ = 60

Fl. 1
Ob. 1
C. A.
Cl. 1
Cl. 2
Per.

found, and which of all those on the road is the Good Neigh - bour.

H Lazily ♩ = 60

Vln. I
Vln. II
Vla.
Vc.
Cb.

pizz.

147

Joyfully ♩. = 120

Fl. 1
Fl. 2
Ob. 1
Ob. 2
C. A.
Cl. 1
Cl. 2

Joyfully ♩. = 120

Vln. I
Vln. II
Vla.
Vc.
Cb.

pizz.

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155

I

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

ff

p

f

arco

I

poco accel.

163

Maniacally ♩. = 144

mp

f

ff

169

Fl. 1

Fl. 2

Ob. 1

C. A.

f

Cl. 1

Cl. 2

f

Bsn. 1

f

Bsn. 2

f

Hn. 1

ff

Hn. 2

ff

Tpt.1

ff

Vln. I

Vln. II

Vla.

arco

ff

Vc.

arco

ff

Cb.

arco

ff

J

172

Fl. 1

Fl. 2

Ob. 1

C. A.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt.1

Tpt. 2

ff

Timp.

5

J

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz.

♩ = 54

A

Flute 1

Flute 2

Oboe 1

Oboe 2

Cor Anglais

Clarinet in B♭ 1

Clarinet in B♭ 2

Bassoon 1

Bassoon 2

Horn in F 1

Horn in F 2

Trumpet in B♭ 1

Trumpet in B♭ 2

Evangelist

Nuntius

The day is

Soprano

Alto

Tenor

Bass

♩ = 54

A

Violin I

Violin II

Viola

Violoncello

Contrabass

190

Fl. 1

Fl. 2

Tpt.1

Nun.

fine, the sun shines fair, the sky's with-out a cloud;_ he trav-els down a bu- sy__ road,_ there's safe-ty in a crowd._

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

199

B

Fl. 1

Fl. 2

C. A.

Cl. 1

Cl. 2

Bsn. 1

Hn. 1

Hn. 2

Tpt.1

Nun.

But here it thins and there grows sparse and soon his bird has flown; a

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

204

Fl. 1

Fl. 2

Ob. 1

Ob. 2

C. A.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 2

Nun.

sud - den si - lence fills the air and now he's quite a - lone, a - lone.

Vln. I

Vln. II

Vla.

Vc.

Cb.

C

210

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 2

Hn. 1

Hn. 2

Tpt.1

Tpt. 2

Nun.

Mis-for-tune oft-en strikes from skies that long pre saged a squall,_ but who knows from a clear blue sky what mis-chief may be - fall?

C

Vln. I

Vln. II

Vla.

Vc.

Cb.

sub. p

220

D

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt.1

Tpt. 2

Nun.

And now, as though from no - where, come to fleece him, right and left, four ruf - fian high - way - men, their names Fraud;

D

Vln. I

Vln. II

Vla.

Vc.

Cb.

225

Fl. 1

Fl. 2

Ob. 1

C. A.

Cl. 1

Cl. 2

Bsn. 1

Hn. 1

Hn. 2

Tpt.1

Tpt. 2

Nun.

Mal - ice; Mur - der; Theft. They fall up-on him, rain - ing blows, his strug-gles all con- found; crack -

Vln. I

Vln. II

Vla.

Vc.

Cb.

232

E

Fl. 1

C. A.

Cl. 1

Cl. 2

mp

Nun.

mf mf f mf

boned and pour-ing blood he lies un - con - scious on the ground. They kick his head, they break his teeth, ab - use him with vile oaths, they

S.

pp

Ah

A.

pp

Ah

T.

pp

Ah

B.

pp

Ah

E

Vln. I

p mf

Vln. II

p mf

Vla.

p mf

Vc.

p mf

Cb.

p mf

239

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Nun.

take his wal - let, suit - case, shoes, his hat, his coat, his clothes. While they heap up ill - got-ten gains their vic-tim fights for

S.

A.

T.

B.

ah

Vln. I

Vln. II

Vla.

Vc.

Cb.

243

F **Plaintively** ♩ = 60

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt.1

Tpt. 2

Nun.

breath, de - prived of strength, means, will to live, close to the point of death.

S.

A.

T.

B.

F **Plaintively** ♩ = 60

sul pont.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz. arco

pizz. arco

250

Fl. 1

Fl. 2

Eva.

Our trav-el- ler_ has been laid low by vio-lence and greed

Vln. I

Vln. II

Vla.

Vc.

Cb.

sul tasto

sul pont.

pizz.

arco

259

G

and who shall come to of-fer help in this man's hour of need?

An

S.

A.

T.

B.

Ro - ra - te caé - li dé - su - per, et nú - bes plú - ant jús - tum.

268

Eva. in-jured man, a - lone, re-mote from kin - dred, home, and friends;__ must hope for some kind strang-er on whose kind - ness life de - pends.

S. Pec

A. Pec

T. Pec

B. Pec

Vln. I

Vln. II

Vla.

Vc.

Cb.

276 H

Eva. But sure-ly some where, some - one comes to take the vic tim's__ part, and mo tive - less, as-

S. cá - vi - mus, et fác - ti sú - mus tam - quam im - mún - dus nos.__

A. cá - vi - mus, et fác - ti sú - mus tam - quam im - mún - dus nos.__

T. cá - vi - mus, et fác - ti sú - mus tam - quam im - mún - dus nos.__

B. cá - vi - mus, et fác - ti sú - mus tam - quam im - mún - dus nos.__

H

Vln. I

Vln. II

Vla.

Vc.

Cb.

284

I

C. A.

Cl. 1

Eva.

sist him from the good - ness of his heart.

Come quick-ly where a poor man lies,

S.

A.

T.

B.

Ví - de Dó - mi - ne af - flic - ti - ó - nem ei et mít - te quem mis - sú - rus est.

I arco con sord.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz.

291

J

Fl. 1

Fl. 2

Ob. 1

C. A.

Cl. 1

Cl. 2

Eva.

stretch out a help - ing hand, give com - fort, bathe him, tend his wounds that once_more he may stand.

S.

A.

T.

B.

Con-so - la-mi-ni, con-so - la - mi - ni,_

Vln. I

Vln. II

Vla.

Vc.

Cb.

ord.

arco

299

Fl. 1

Fl. 2

Ob. 1

C. A.

Cl. 1

Cl. 2

Eva.

And here al - read - y clouds of dust from foot - steps on the bend give hope of res - cue, sure re - lief, the

S.

po - pu - le me - us ci - to ven - i - et sa - lus tu - a.

A.

po - pu - le me - us ci - to ven - i - et sa - lus tu - a.

T.

po - pu - le me - us ci - to -ven - i - et sa - lus tu - a.

B.

po - pu - le me - us ci - to -ven - i - et sa - lus tu - a.

Vln. I

Vln. II

Vla.

Vc.

Cb.

306

Fl. 1

Fl. 2

Ob. 1

C. A.

Cl. 1

Cl. 2

Eva.

pros-pect of a friend.

S.

A.

T.

B.

Ro - ra - te caé - li dé - su - per, et nú - bes plú - ant jús - tum.

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

313

sub. pp

317
Fl. 1
Fl. 2
Ob. 1
C. A.
Cl. 1
Cl. 2
Vln. I
Vln. II
Vla.
Vc.
Cb.
sub. pp
sub. pp

Largo ♩ = 50

Flute 1

Flute 2

Oboe 1

Oboe 2

Cor Anglais

Clarinet in B♭ 1

Clarinet in B♭ 2

Horn in F 1

Horn in F 2

Trumpet in B♭ 1

Trumpet in B♭ 2

Evangelist

And by chance there came down a cer - tain priest that way...

Priest

Nuntius

Levite

Largo ♩ = 50

Violin I

Violin II

Viola

Violoncello

pizz.

Contrabass

pizz.

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329

A

Fl. 1

Fl. 2

Pri.

mp 5 mf p mp

What's on my mind are the ob-li - ga-tions of prayer, the re - cit-ing of She mon Es - ri, the nine-teen bless- ings; I buy a new coat and bless him who clothes the na- ked,

A

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp pp mf mf

337

Pri.

mf p f

I wash my hands and bless him who com-mands me to do so. I wit-ness the birth of a child and bless him who o - ri - gi - nates life; I knock o-ver a jar and bless

Vln. I

Vln. II

Vla.

Vc.

Cb.

solo arco mp

poco accel. Urgently ♩ = 60

344

B

Cl. 1

Pri.

p f ff

Him who oc-ca sions mis-for- tune. There is blood on his face, one arm thrown up to pro-tect him.

poco accel. Urgently ♩ = 60

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco arco arco p f ff

351

Cl. 1

Pri. *ff*

The rites of the syn-a-gogue are my im-per a-tive; my du-ty con-sists of ap-point-ments to keep and a con gre-ga-tion to nur-ture. I must not be de-flect- ed. I

Vln. I *ff*

Vln. II *ff*

Vla. pizz. arco *ff*

Vc. *mf*

Cb. pizz.

357

Pri.

hur-ry a-long, pass by on the oth-er side, giv-ing bless - ing that I my-self have so far es-caped in - ju-ry.

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *ff* *p*

Cb. arco *ff*

accel. Con moto ♩ = 120

364

C

Fl. 1

Cl. 1

Cl. 2

Hn. 1

Hn. 2

Tpt.1

Tpt. 2

Eva.

And like-wise a Le- vite, when he was at the place, came and looked on him...

Lev.

Af - ter teach-ing the Law, my du-ties are clean-ing the pre- cincts,

accel. Con moto ♩ = 120

C

Vln. I

Vln. II

Vla.

Vc.

Cb.

370

Fl. 1
Cl. 1
Cl. 2
Hn. 1
Hn. 2
Tpt.1
Tpt. 2
Lev.

mf *mp* *f* *mp* *mf*

hew - ing wood, draw-ing wa- ter, col-lect-ing the tax - es. Morn - ing and eve- ning, I lead the sing-ing of prais - - es; I am tasked with the in-spec-tion of un-clean

Vln. I
Vln. II
Vla.
Vc.
Cb.

375

Fl. 1
Cl. 1
Cl. 2
Hn. 1
Hn. 2
Tpt.1
Lev.

f *p*

per-sons and I must de-ter-mine how each is to be os - tra - cised. And here is a man curled up in the road like a

Vln. I
Vln. II
Vla.
Vc.
Cb.

f arco

381

rit. Tempo primo ♩ = 50 accel. Aggressively ♩ = 66

D

Fl. 1
Cl. 1
Cl. 2
Hn. 1
Hn. 2
Tpt.1
Lev.

new - born child;

there is blood on his face, one arm thrown up to pro-tect him.

rit. Tempo primo ♩ = 50 accel. Aggressively ♩ = 66

D

Vln. I
Vln. II
Vla.
Vc.
Cb.

388

E

Fl. 1
Cl. 1
Tpt.1
Lev.

He does not seem to be breath-ing. Were he dead and were I to touch him, I would ren-der my-self un-clean for sev en days and so be for-bid-den from the pre-cincts.

E

Vln. I
Vln. II
Vla.
Vc.
Cb.

pizz.

arco

pizz.

394

Lev. *ff*

Fur - ther - more, busi-ness is press - ing. This man is best dealt with by doc - tor or

Vln. I

Vln. II

Vla.

Vc. *ff* arco

Cb. *ff*

398

C. A. *p*

Eva. *p*

...and passed by on the oth - er side.

Lev.

un - der-tak - er; and so I pay my re- spects, as is prop - er with-in the Law.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Grave ♩ = 40

405 **F**

C. A. *p*

Nun. *p* *mp*

Time pass-es and our in-jured man de - clines with ev - ery breath; Two men who might have saved his life a-ban - don him to death.

Grave ♩ = 40

F

Vln. I *pp* *p*

Vln. II *pp* *p*

Vla. *pp* *p*

Vc. solo *mp* gli altri *pp* solo *mp* gli altri *p*

Cb. *pp*

412

C. A.

Nun.

No act of kind - ness reach - es out to suc - cor or to save; no friend - ly ges - ture in - ter - venes to keep him from the grave.

Vln. I

Vln. II

Vla.

Vc.

Cb.

416

C. A.

Nun.

No mu - sic comes to soothe his soul; no words of com - fort reach his ears, no harps, no trum - pets play.

Vln. I

Vln. II

Vla.

Vc.

Cb.

420

Ob. 1

C. A.

Nun.

And which is worse, think you, the ones whose vio - lent as - sault breeds loss and in - ju - ry,

Vln. I

Vln. II

Vla.

Vc.

Cb.

424

Ob. 2

C. A.

Nun.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf *p* *mf*

or those who make ne - glect their fault?

tutti

428

Fl. 1

Fl. 2

C. A.

Cl. 1

Nun.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

The Priest, the Le - - vite look a - way, no bet - ter than the thief.

432

accel.

Fl. 1 — pp mp

Fl. 2 — pp mp

C. A. — mp mf

Cl. 1

Nun. — p mp mf

Hope fades, yet still aus - pi - cious clouds once burst, may form a - gain, and kind - ness falls like

accel.

Vln. I — p mp mf

Vln. II — p mp mf

Vla. — p mp mf

Vc. — solo p mf

Cb. — p mp mf

gli altri

With hope ♩ = 60

436

G

C. A. — f pp mf

Nun. — f mp

rain. I raise my eyes and scru - ti - nise this faith - ful con - gre - ga - tion;

With hope ♩ = 60

G

Vln. I — f pp mf

Vln. II — f pp mf

Vla. — f pp mf

Vc. — f p pp mf

Cb. — f pp mf

440

Fl. 1

Fl. 2

C. A.

Cl. 1

Eva.

Nun.

Vln. I

Vln. II

Vla.

Vc.

Cb.

tutti

But a

which of us turns a - side to be an in - jured man's sal - va - tion?

Adagio ♩ = 40

443

cer - tain Sa - mar - i - tan, as he jour - neyed, came where he was.

Plaintively ♩ = 54

A

Flute 1

Flute 2

Oboe 1

Oboe 2

Cor Anglais

Clarinet in B♭ 1

Clarinet in B♭ 2

Bassoon 1

Bassoon 2

Horn in F 1

Horn in F 2

Trumpet in B♭ 1

Trumpet in B♭ 2

Evangelist

Innkeeper

Nuntius

Samaritan

Soprano

Alto

Tenor

Bass

Plaintively ♩ = 54

A

Violin I

Violin II

Viola

Violoncello

Contrabass

sul pont.

sul tasto

pizz.

arco

456

Fl. 1
Fl. 2
Ob. 1
C. A.
Cl. 1
Cl. 2
Vln. I
Vln. II
Vla.
Vc.
Cb.

mp < f
mp
f
mf
sf
sub. pp
p

B Allegro ♩. = 90

463

Fl. 1
Fl. 2
Ob. 1
C. A.
Cl. 1
Cl. 2
A.
T.
B.

solo
f
but worse than us, stone heart - ed, full of lies, the worst of men is the Sa mar - i - tan.
We pay no heed to doc-trine or law; we wreak dis-cord and hav-oc where we can;
With mis-chief, treach-er - y,

468

S. *f* solo his heart is o - ver- run; we spit up on him, curse his seed; *ff* the worst of men is the Sa-mar-i- tan.

A. *f* his heart is o - ver- run; we spit up on him, curse his seed; *ff* the worst of men is the Sa-mar-i- tan.

T. in - diff'-rence, greed, his heart is o - ver- run; *ff* the worst of men is the Sa-mar-i- tan.

B. *f* With mis - chief, treach -er- y, in- diff'- rence, greed, his heart is o - ver run; *ff* the worst of men is the Sa-mar-i- tan.

C ♩ = 54

Vln. I sul pont. *ppp*

Vln. II sul pont. *ppp*

Vla. *sf*

Vc. pizz. arco *p* *sf*

Cb. pizz. arco *p* *sf*

474

Fl. 1 *pp* *mp*

Fl. 2 *pp* *mp*

Ob. 1 *pp*

C. A. *pp* *mf*

Cl. 1 *pp* *mf*

Cl. 2 *pp*

Bsn. 1 *pp*

Hn. 1 *pp* *f*

Hn. 2 *pp* *f*

Tpt.1 *f*

Tpt. 2 *f*

Eva. ...and when he saw him, he had com - pas-sion on him, he had com - pas - sion, and went to him, and

Vln. I sul tasto sul pont. *p* *fp* *mp* *f*

Vln. II sul tasto sul pont. *p* *fp* *mp* *f*

Vla. *f*

Vc. pizz. *p* *f*

Cb. pizz. *p*

484

D

Fl. 1

Fl. 2

C. A.

Cl. 1

Cl. 2

Tpt.1

Tpt. 2

Eva.

bound up his wounds, pour - ing oil and wine...

Sam.

A man lies in the road and I don't ask wheth-er I should or should not

D

Vln. I

Vln. II

Vla.

Vc.

arco

Cb.

490

Fl. 1
Fl. 2
Ob. 1
Cl. 1
Cl. 2
Hn. 1
Hn. 2
Tpt.1
Tpt. 2
Sam.
help him; I car-ry a goat-skin of cool, clear wat-er fetched from the well of Sych-ar, and giv-en me by the lov- ing com-pan-ion
Vln. I
Vln. II
Vla.
Vc.
Cb.

E

495

Fl. 1
Fl. 2
Cl. 1
Cl. 2
Sam.
whom I call wife. I pour a draught in a cup for the in - jured man, raise his
T.
tutti
I pour a draught in a cup.
B.
tutti
I pour a draught in a cup.

E

Vln. I
Vln. II
Vla.
Vc.
Cb.

500

Fl. 1

Fl. 2

C. A.

Cl. 1

Cl. 2

Hn. 1

Hn. 2

Tpt.1

Tpt. 2

Sam.

head from the ground, put the cup to his lips, help him drink. I take off my

S.

Raise his head from the ground, put the cup to his lips, help him drink.

A.

Raise his head from the ground, put the cup to his lips, help him drink.

Vln. I

Vln. II

Vla.

Vc.

Cb.

505

Fl. 1
Fl. 2
Ob. 1
C. A.
Cl. 1
Cl. 2
Bsn. 1
Hn. 1
Hn. 2
Tpt.1
Tpt. 2
Sam.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Sam.: cloak, tear strips of cloth for_ his wounds, which I wash, bathe in oil and wine, and then band- age. I don't ask ques- tions, ex -

S.: I wash his wounds, bathe them in oil and wine.

A.: I wash his wounds, bathe them in oil and wine.

T.: I wash his wounds, bathe them in wine.

B.: I wash his wounds, bathe them in wine.

arco

510

F

Fl. 1
Fl. 2
Ob. 1
C. A.
Cl. 1
Cl. 2
Bsn. 1
Hn. 1
Hn. 2
Tpt.1
Tpt. 2
Sam.
S.
A.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mf mp mf mp mf mp

515

Fl. 1

Fl. 2

Ob. 1

C. A.

Cl. 1

Cl. 2

Bsn. 1

Hn. 1

Hn. 2

Tpt.1

Tpt. 2

Sam. — should-ers, help him to his feet by the side of my mule, stead-y him, hold him from fal-ling. I wipe sweat from his brow, check his

S. — should - ers.

A. — should - ers.

T. — Help him to his feet.

B. — Help him to his feet.

Vln. I

Vln. II

Vla.

Vc.

Cb.

520

G

Fl. 1

Fl. 2

C. A.

Cl. 1

Cl. 2

Tpt.1

Tpt. 2

Sam.

tears, I as-sure him that his rob-bers will be ap-pre - hend - ed, his things be found and re-stored to him, that he is safe. I

S.

That he is

A.

That he is

T.

That he is

B.

That he is

G

Vln. I

Vln. II

Vla.

Vc.

Cb.

526

Fl. 1
Fl. 2
Ob. 1
C. A.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt.1
Tpt. 2
Sam.
do this be-cause I am his neigh-bour, be-cause I would de-spise my-self if I did not.
S.
safe, that he is safe. He is my neigh-bour,
A.
safe, that he is safe. He is my neigh-bour, he is my neigh-
T.
safe, that he is safe. He is my neigh-bour, he is
B.
safe, that he is safe. My neigh-bour, he is my
Vln. I
Vln. II
Vla.
Vc.
Cb.

531

Fl. 1
Fl. 2
Ob. 1
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt.1
Tpt. 2
Eva.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

...and he set him on his own beast, and
my neigh - - bour. That he is safe, that
- - bour. That he is safe, that
my neigh - - bour. That he is safe, that he
neigh - - bour. That he is safe, that he

H

536

Fl. 1

Fl. 2

Ob. 1

C. A.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt.1

Tpt. 2

Eva.

brought him to an inn, and took care of him.

S.

he is safe. He is my neigh - bour, he is my neigh - - - - bour.

A.

he is safe. He is my neigh - bour, my neigh - -

T.

is safe. He is my neigh - bour, he is my neigh - -

B.

is safe. My neigh - bour, he is my neigh - - bour.

H

Vln. I

Vln. II

Vla.

Vc.

Cb.

541

I

Fl. 1
Fl. 2
Ob. 1
C. A.
Cl. 1
Cl. 2
Bsn. 1
Hn. 1
Hn. 2
Tpt.1
Tpt. 2
Eva.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

pp p f

bour.

546

Fl. 1

Fl. 2

Ob. 1

C. A.

Cl. 1

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt.1

Vln. I

Vln. II

Vla.

Vc.

Cb.

554

Fl. 1

Fl. 2

Ob. 1

C. A.

Cl. 1

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt.1

Vln. I

Vln. II

Vla.

Vc.

Cb.

562

Fl. 1
Fl. 2
C. A.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Nun.
Vln. I
Vln. II
Vla.
Vc.
Cb.

sub. p

sub. p

He kneels be-side the in-jured man and wipes the vic-tim's face. He binds up griefs and in - jur - ies; he sees and

569

poco accel.

J

un - der - stands. He sets him gent-ly on his mule, es-corts him safe-ly and brings him to an inn.

poco accel.

J

581

Peacefully ♩ = 54

G.P.

K

Inn.

Wel- come, wel- come,_ wel-come to this

Vln. I

Vln. II

Vla.

Vc.

Cb.

solo

593

an-cient house. Who is it I wel-come as guests?_ Wel- come, wel come,___ wel- come.__

soli

603

Wel - come.___ I shall___ at - tend you_ both;__ When he has re - cov-ered, he shall sit by the fire - side. I___shall

614

care_for this man, pro - vide_him with food, know-ing you shall re-turn

624

♩ = 72

L

Fl. 1

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Hn. 1

Hn. 2

Tpt.1

Tpt. 2

Inn.

as you have prom - ised.

Nun.

The day grows wea ry now, and Time lets droop his drow-sy head; the good Sam-ar - i - tan keeps watch

♩ = 72

L

Vln.

Vln.

Vla.

Vc.

Cb.

630

Fl. 1
Ob. 1
Ob. 2
C. A.
Cl. 1
Cl. 2
Hn. 1
Hn. 2
Tpt.1
Tpt. 2
Nun.
Vln. I
Vln. II
Vla.
Vc.
Cb.

be-side his broth-er's bed. A-bove the inn, the moon and stars their si-lent vig-il keep and all with-in its pre-cints share the heal-ing gift of sleep.

636

Eva.

...And on the mor-row, when he de - part - ed, he took out two pence, and gave them to the host, and said un - to

641
Cl. 1
mp
Eva.
him...
Sam.
mp
p
...Take care of him; and what-so - ev - er thou spend - est more, when I come a - gain I will re - pay thee.
Vln. I
pp
Vln. II
pp
Vla.
Vc.
Cb.

Andante con moto ♩ = 76

A

Flute 1

Flute 2

Oboe 1

mp

Cor Anglais

mp

Clarinet in B♭ 1

Clarinet in B♭ 2

Bassoon 1

Bassoon 2

Horn in F 1

Horn in F 2

Trumpet in B♭ 1

Trumpet in B♭ 2

Evangelist

Nuntius

Soprano

mp

Com - pan-ions when the wind blows fair are kind, but friend is he

Alto

mp

Com - pan-ions when the wind blows fair are kind, but friend is he

Tenor

mp

who with-out grudg-ing gives his help in our ad-ver-si-

Bass

mp

who with-out grudg-ing gives his help in our ad-ver-si-

Andante con moto ♩ = 76

A

Violin I

mp

mf

Violin II

mp

mf

Viola

mp

Violoncello

mp

Contrabass

661

B Maestoso ♩ = 50

Fl. 1
Fl. 2
C. A.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt.1
Tpt. 2
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mp mf

Now sun-rise floods the sta-ble yard and with his bed-dingfurled

ty. the good Sa-mar-i - tan re-joins thecrook-ed, care-lessworld.

ty. the_ good Sa-mar-i - tan re-joins thecrook-ed, care-lessworld.

B Maestoso ♩ = 50

676

accel. - - - - - - - - - - Con moto ♩ = 66

Ob. 1

C. A.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt.1

Tpt. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf *p* *mp* *sub. p*

C

688

Fl. 1

Fl. 2

Ob. 1

C. A.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt.1

Tpt. 2

Nun.

Christ - mas ap - proach - es, and in hope once more we cong - re - gate. As our con - di - tions

C

Vln. I

Vln. II

Vla.

Vc.

Cb.

698

Maestoso ♩ = 60

D

Fl. 1

C. A.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt.1

Tpt. 2

Nun.

call us to re - flect and cel - - - - - e - brate. Let

Maestoso ♩ = 60

D

Vln. I

Vln. II

Vla.

Vc.

Cb.

713

Fl. 1

Ob. 1

C. A.

Cl. 1

Cl. 2

Hn. 1

Hn. 2

Tpt.1

Nun.

us con - sid - er what was done a - bout the wound - ed man up - on the road

724

Fl. 1

Fl. 2

Ob. 1

C. A.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt.1

Tpt. 2

Nun.

by Le - vite, Priest, and good Sa - mar - i- tan.

accel. - - - - - - - - - Con moto ♩ = 70

E

739

Fl. 1

Fl. 2

Ob. 1

C. A.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt.1

Tpt. 2

accel. - - - - - - - - - Con moto ♩ = 70

E

Vln. I

Vln. II

Vla.

Vc.

Cb.

752

Fl. 1

Fl. 2

Ob. 1

C. A.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt.1

Tpt. 2

Eva.

Which now of these three, think - est thou, was neigh - bour un - to him who fell a - mong the thieves?

Vln. I

Vln. II

Vla.

Vc.

Cb.

761

F

Fl. 1 — *mf*

Fl. 2 — *mf*

Ob. 1 — *mf*

C. A. — *mf*

Cl. 1 — *mf*

Cl. 2 — *mf*

Bsn. 1 — *mf*

Bsn. 2 — *mf*

Hn. 1 — *mp*

Hn. 2 — *mp*

Tpt.1 — *mp*

Tpt. 2 — *mp*

S. — *f* — How hap - py those who ev - ery day with kind - ness are

A. — *f* — How hap - py those who ev - ery day with kind - ness are

T. — *f* — Hap - py those who with kind - ness are sur - round -

B. — *f* — How hap - py those who ev - ery day with kind - ess are sur - round -

F

Vln. I — *sub. p* — *f*

Vln. II — *sub. p* — *f*

Vla. — *sub. p* — *f*

Vc. — *sub. p* — *f*

Cb. — *sub. p*

771

Fl. 1
Fl. 2
C. A.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt.1
Tpt. 2
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mp mf p

sur - round - ed; their tra - vails soft - ly melt a - way, their sor - rows are con - found - ed.

sur - round - ed; their tra - vails soft - ly melt a - way, sor - rows are con - found - ed.

ed; their tra - vails soft - - ly melt a - way, a - way.

- ed; their tra - vails soft - ly melt a - way, their sor - - rows are con - found - ed.

781

G

Fl. 1
Fl. 2
Ob. 1
C. A.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt.1
Tpt. 2
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

sub. p ff

And kind - ness flows to him who gives,

And kind - ness flows to him who gives,

And kind - ness flow to him who gives,

And kind-ness flows, and kind - ness flows to him who gives, to him who gives,

791

H

Ob. 1

C. A.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt.1

Tpt. 2

S.

may I sur-ren - der, may I sur-ren - der,

A.

kind-ness for kind - ness fal-ters, kind - nes lives, en-larg - ing and re - turn - ing, may I sur-ren - der, may I sur-ren - der, may I sur-ren - der, may I sur-ren - der,

T.

kind-ness for kind - ness fal-ters, kind - nes lives, en-larg - ing and re - turn - ing, may I sur-ren - der, may I sur-ren - der, may I sur-ren - der, may I sur-ren - der,

B.

May I sur - ren - der, may I sur - ren - der,

H

Vln. I

Vln. II

Vla.

Vc.

Cb.

800

Fl. 1

Fl. 2

Ob. 1

C. A.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt.1

Tpt. 2

S.

may I sur - ren - der self - ish ease and towards kind - ness la - bour, may I love, may I love my

A.

may I sur-ren-der self-ish ease and towards kind-ness la-bour, work to make hap-pi-ness in crease may I sur ren - der and grow to love,

T.

may I sur-ren - der, may I sur - ren - der, may I sur - ren - der, may I sur-ren-der, and grow to love my neigh - bour. may I sur ren - der and grow to love,

B.

may I sur-ren-der self-ish ease and towards kind-ness la-bour, work to make hap-pi-ness in crease may I love my neigh - bour,

Vln. I

Vln. II

Vla.

Vc.

Cb.

808

Serenely ♩. = 40

I

Fl. 1

Fl. 2

Ob. 1

C. A.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt.1

Tpt. 2

Eva.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

p

mp

And_ he__ said,_ "He that showed mer-cy on him." Then

my_____ neigh - - - bour._____

neigh - bour, may I love my neigh - - bour.

may I sur-ren - der and grow to love my neigh-bour, love my neigh - bour.

may I sur-ren - der and grow to love my neigh-bour, love my neigh - bour.

love my_____ neigh - - bour.

821

J Maestoso ♩ = 50

G.P.

Fl. 1

Fl. 2

Ob. 1

C. A.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt.1

Tpt. 2

Eva.

Je - sus said un - to him, "Go, and do thou like- wise."

J Maestoso ♩ = 50

G.P.

Vln. I

Vln. II

Vla.

Vc.

Cb.

834

K Sweetly ♩ = 50

S.

Look where a rose is bloom - ing deep in the hu - man heart; its strong root is not nour - ished by na - ture, but by

A.

bloom - ing deep in the hu - man heart; its strong root is not nour-ished by na - ture, but by

T.

deep in the hu - man heart; its strong root is not nour-ished by na - ture, but by

deep in the hu - man heart;

B.

deep in the hu - man heart; its strong root is not nour-ished by na - ture, but by

846

Più mosso ♩ = 60

L

S. art. It bears a sin - gle spray and blos-soms in mid - win - ter be - yond the short - est day. This rose flowers

A. art. It bears a sin - gle spray and blos-soms in mid - win - ter be-yond the short - est day. This rose flowers

T. art. It bears a sin - gle spray and blos-soms in mid - win - ter be - yond the short - est day. This rose flowers

B. art. It bears a sin - gle spray and blos-soms in mid - win - ter be - yond the short - est day. This rose flowers

Vln. I

Vln. II

Vla.

Vc.

Cb.

856

Hn. 1

Hn. 2

S. in mid - win - ter, per - fumes the dead of night; its fra-grance is tran-scen-dent for all

A. in mid - win - ter, per - fumes the dead of night; its fra-grance is tran-scen-dent for all

T. in mid - win - ter, per - fumes the dead of night; its fra-grance is tran - scen - dent for all that

per - fumes the dead of night;

B. in mid - win - ter, per - fumes the dead of night; its fra-grance is tran- scen - dent for all

Vln. I

Vln. II

Vla.

Vc.

Cb.

168

M

866

Fl. 1

Fl. 2

Cl. 1

Hn. 1

Hn. 2

S.

that breathe it right. It fills the air with scent that dis - si - pates all ha - tred,

A.

that breathe it right. It fills the air with scent that dis - si - pates all ha - tred,

T.

breathe it right. It fills the air with scent that dis - si - pates all ha - tred,

B.

that breathe it right. It fills the air with scent that dis - si - pates all ha - tred,

M

Vln. I

Vln. II

Vla.

Vc.

Cb.

875

Fl. 1
Fl. 2
Ob. 1
C. A.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt.1
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

f *ff* *mp* *fff*

all spite - - - - ful dis - - - - con - tent.

879

A poco meno mosso ♩ = 56

N

Fl. 1

Fl. 2

Ob. 1

C. A.

Cl. 1

Cl. 2

S.

The rose I mean is kind - ness, that pre cious, frag - ile flower whose beau-ty lasts a life - time or pass-es in an hour.

A.

The rose I mean is kind - ness, that pre cious, frag - ile flower whose beau-ty lasts a life-time or pass-es in an hour.

T.

The rose I mean is kind - ness, that pre cious, frag - ile flower whose beau-ty lasts a life-time or pass-es in an hour.

B.

that pre - cious, frag - ile flower

that pre - cious, frag - ile flower whose beau - ty lasts a life time or pass-es in an hour.

A poco meno mosso ♩ = 56

N

Vln. I

Vln. II

Vla.

Vc.

Cb.

892

S. mp mf f — so may we nour - ish kind - ness — In tend - ed ground it grows, so may we nour-ish kind - ness and breed a fra - grant rose.

A. mp mf f — In tend - ed ground it grows, so may we nour-ish kind - ness and breed a fra - grant rose. — and breed a fra - grant rose.

T. mp mf f — In tend - ed ground it grows, so may we nour-ish kind - ness and breed a fra - grant rose.

B. mp mf f — In tend - ed ground it grows, so may we nour-ish kind - ness and breed a fra grant rose. — and breed a fra - grant rose.

Vln. I — mf — f

Vln. II — mf — f

Vla. — mf — f

Vc. — mf — f

Cb. — mf — f

901

Vln. I — f — sub. mp — mf — f — rit.

Vln. II — f — sub. mp — mf — f

Vla. — f — sub. mp — mf — f

Vc. — f — sub. mp — mf — f

Cb. — f — sub. mp

Chapter 1

Introduction

In my work as a composer I have felt especially compelled to write narrative and dramatic music, as well as sacred music. The common ground between the two categories is the sacred oratorio and the less liturgical sacred opera. The major undertakings of my DPhil degree have been the composition of two substantial dramatic works, both addressing sacred subject matter. The first of these is a one-act opera-oratorio, *Cantata Eliensis*, which is about the events leading up to the construction of Ely Cathedral, with a libretto by Nicholas Pitts-Tucker. The second is an oratorio entitled *The Good Samaritan*, setting a libretto by John Gohorry that was inspired by Bach's sacred oratorios and based on the eponymous parable found in the Gospel of Luke. Bach is an obvious model for such undertakings, and therefore I have chosen his *St Matthew Passion* to study, always with an eye towards its implications for my own work.

If the *St Matthew Passion* is worthy of the esteem it receives, given its place in the Western repertoire and the regularity with which it is programmed, and particularly its regular performance during the sacred period of Lent, then surely the intentions of its creator are due the same attention, although they may be less easily discovered. As

musicologist Gerhard Herz wrote, “Bach’s relation to his professional service as an organist and cantor was indeed a relation of the heart…there is no split between Bach, the man, and Bach, the church musician.”[1] The serious intent behind the piece should not be disregarded, because this surely coloured his resulting oratorio.

The *St Matthew Passion* is, as conductors I interviewed have repeatedly expressed, “bigger than it can be performed.”[2] It is worth considering the possibilities and merits of many approaches, not just those that are thought to resemble most closely eighteenth century German Lutheran practice. This thesis will examine the *St Matthew Passion*’s approaches to structure, voice, and drama, and will trace those themes in works by later composers writing as musical heirs of Bach, as well as in works submitted as part of my portfolio of compositions. The final chapter will apply those categories to *Cantata Eliensis* and *The Good Samaritan*.

The ultimate goal of this thesis is to learn from the example of Bach and his *St Matthew Passion* and to apply the lessons learned to my own composition, especially with regard to *Cantata Eliensis* and *The Good Samaritan*. These two oratorios were inspired by the form and spirit of Bach’s Passions, and were composed with an eye turned closely towards

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[1] Gerhard Herz, “Toward a New Image of Bach,” *Bach: The Quarterly Journal of the Riemenschneider Bach Institute,* 1.4 (1970), 26-27.
[2] Roger Allen, personal interview (Oxford, United Kingdom, 10 March 2015).

Bach. Both works are submitted in their entireties in conjunction with this paper.

Chapter 2

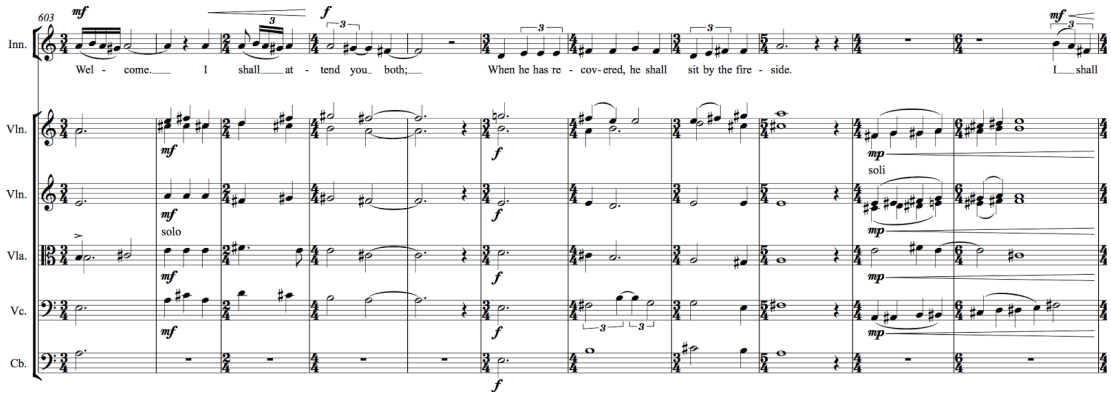
Treatment of Narrative in Oratorio

Oratorio, particularly sacred oratorio such as the examples addressed in this thesis, is not simply unstaged opera, but rather a separate and independent approach to presenting drama through the medium of music. It is at once drama and concert, with the listener both in the story and out of it. The performers are characters in one sense, but in another they are quite removed from the story. Some of the interesting features of oratorio have to do with its relationship to character, storytelling, and the listener.

Character

The soloists in an oratorio negotiate a fine line between performing the piece from both inside and outside the story. Some singers fluctuate between being nonspecific members of the group—which is to say, they are part of the collective narrator that is the ensemble—and playing brief roles as named characters who emerge from the group for a short dialogue, then sink back into the collective instrument of the choir. Bach's Peter, Pilate, and Judas are just a few of the several examples of characters with these ephemeral lifespans in the *St Matthew Passion*. The Innkeeper in *The Good Samaritan* is also just such

a transitory character. He only exists for a few minutes, but the singer who represents him participates in the storytelling for the duration of the piece, for the most part as an alto in the choir.



Other roles require the performer to be more consistently in character, such as that of "Jesus" in the *St Matthew Passion.* The baritone who sings this part can be more immersed in his character throughout his performance, but the likely absences of costume, staging, and blocking still impose limits on that immersion. The titular character in *The Good Samaritan* is a comparable role. The character is straightforward and consistent, and the only circumstance that might muddy the waters, so to speak, would be if vocal forces were limited in such a way as to necessitate the participation of all of the soloists in ensemble singing, as Parrott,[3] Rifkin,[4] and others contend was and ought to be the case in

[3] Andrew Parrott, *The Essential Bach Choir* (Woodbridge: The Boydell Press, 2001).
[4] Joshua Rifkin, "Bach's Chorus," in *The Essential Bach Choir,* ed. Andrew Parrott (Woodbridge: The Boydell Press, 2001), 189-208.
Parrott's book is made all the more useful by the inclusion of the first publication of Joshua Rifkin's 1981 essay entitled "Bach's Chorus," part of which Rifkin presented to the American Musicological Society in Boston in the early 1980s, to enthusiastic opposition.

Bach's Passions. This is the arrangement I imagine for a performance of *The Good Samaritan* as well. There is no reason to reject a fully-fledged choir and a separate designated group of soloists, if that luxury is feasible, but the piece has been written so that a leaner group of voices can carry the music successfully if necessary. The alternation between solo and ensemble roles for characters such as the Samaritan and Jesus is among the least disruptive of the examples I mention, but it is still worth acknowledging, and the performer should be aware of this so that he or she can make the transitions between roles as subtly and gracefully as possible so as not to distract the audience.

The unnamed characters (such as those who sing the arias in the *St Matthew Passion*) and the collective character of the choir are far more general and abstract, and more precisely indicative of the distinctive nature of the oratorio. In opera, the chorus is often simply a group of people who exist in the world of the story. An opera chorus can be a very different organism from a choir. Being fundamentally a single instrument rather than a collection of instruments, a choir pursues the goal of sonic blend—that is, making the voices work together and sound more unified in timbre. This does not mean that a choir cannot communicate collectively in human terms (rather than as inanimate instruments played by humans). It is the privilege of the singer to be able to "act" through facial expression, vocal technique, and body language in every performance opportunity, and this remains true in

the case of the choral singer. A singer is able to communicate meaning and emotion sonically and visually with a degree of nuance that is arguably less achievable for a musician such as, for example, a trombonist. A choir might play some kind of a character collectively in a piece of music. It might convey emotion, conflict, or any number of abstract or concrete ideas. However, throughout all this, the choir itself remains an instrument—the medium for that communication—that acts as a single unit made of similar parts, like a piano or the string section of an orchestra.

By contrast, many opera choruses are truly a collection of instruments—of individuals. Often the individuals express a collective message, as in Verdi's "Va, pensiero" in *Nabucco,* the chorus in Britten's *Peter Grimes,* and "O welche Lust" in Beethoven's *Fidelio*. Therefore, while the singers are cooperating as an ensemble, they are not a single instrument in the way that a choir is. Because of the difference in singing technique between operatic performance and choral singing, individual voices are normally heard more distinctly in an opera chorus, which fits with the idea of each singer playing a character, as they do in so many cases (though of course not all).

Where, therefore, does an oratorio choir fit on this spectrum? As with many other features of the genre, it must be flexible in this respect. When the choir in the St Matthew Passion sings "Laß ihn kreuzigen!"

they are undeniably playing a character role: that of the crowd goading Pontius Pilate as he decides the fate of his prisoners. When they sing "O Haupt voll Blut und Wunden", they join with the congregation, in spirit if not literally in song, to sympathise with the suffering Jesus is enduring. When they open the oratorio with "Kommt, ihr Töchter, helft mir klagen", they act out a dialogue between indistinct groups of people, who are presumably hoping to make sense of the events they are about to witness through the oratorio.

There is also common ground between opera and oratorio, and there are pieces that blur the boundary between them. Works like Stravinsky's *Oedipus Rex* and John Adams's *The Death of Klinghoffer* feature characteristics both of opera and of oratorio. In both works, the chorus comments on the drama rather than partaking in it. Other ways in which these pieces can be classified both as oratorio and as opera are discussed below.

The chorus in *Cantata Eliensis* is most like an opera chorus. The few choral passages are sung by characters, however indistinct, who exist within the world of the narrative. They are boatmen, monks, and nuns. The chorus here is a kind of *couleur locale*, or a choral personification of operatic scenery.

The role of the chorus in *The Good Samaritan* is most similar to the *St Matthew Passion* choir's role in the opening choral fantasia, "Kommt, ihr Töchter, helft mir klagen". They never represent characters within the story, but rather they comment on the action from a distance and speak directly to the audience.

Storytelling

We can unearth the systems at work in the composition of a piece of music and we can trace the work's musical heritage, but its ability to engage and move the listener is something less concrete, and is by no means the only necessary consideration. The qualities of the art and the responsibilities of the artist can be difficult to define and to judge purely. Composition is a form of research as well as a form of art. Aesthetics should be considered: matters of taste and judgement, though subjective, are necessary when handling delicate ideas. Music that fails is non-communicative for a reason. Music composition is as much an intellectual exercise and technical craft as it is an artistic expression, and it does not do to neglect technique in favour of indulging more amorphous ideas about artistry to excess. However, the music I am most driven to write is storytelling music, and a good story compels its listener to make a personal connection with it.

> Aficionados of the interpretative and performing arts know that what happens in front of their eyes and before their ears matters

> profoundly – because of what it means. That process of mattering is the reception into the mind by a member of the audience of the sense intended or perceived, not invariably the same thing. When we in the audience are engaged and pleased, we feel that our experience is mattering. The performance rings true for us, and that truth has implications which resonate. This is the crux of modern controversies about theatrical and operatic interpretation and the obligation to composer or playwright.[5]

My responsibility as the composer is to use music to foster the storytelling process, and to bring the story to the listener. My purpose is not one of manipulation, but of communication. Therefore my aesthetic approach should be one by which I can reasonably expect a listener like myself to be able to understand—that is, to engage with. I have no wish to write music that alienates my listeners, because then the story the music tells would have no ability to communicate. I would not write an opera about a subject that had captured my imagination using musical language that did not express the ideas and emotions of the narrative in a way that was likely to be understood by the listener I imagine, any more than I would give a friend a book I wanted him or her to read in a language I knew he or she did not speak. Hanns Eisler advised young composers to "[c]hoose texts and subjects of interest to as many people as possible[…]Discover people, the real people, discover everyday life for your art, then perhaps *you'll* be

[5] Tom Sutcliffe, *Believing in Opera* (London: Faber and Faber Ltd), 1996, 3.

rediscovered."[6] His communist convictions certainly colour his words, but they are not without merit. All this is not to say that music must be overwhelmingly triadic or harmonically simplistic. Works such as Arnold Schönberg's *Moses und Aron,* Alban Berg's *Wozzeck,* Bernd Alois Zimmerman's *Die Soldaten,* Luigi Nono's *Prometeo,* and Hans Werner Henze's *Elegy for Young Lovers,* among many others, demonstrate the power of music that is atonal, expressionist, and otherwise non-triadic, angular, and dissonant according to the standards of Common Practice Harmony to communicate stories powerfully, effectively, and enduringly with a wide audience. The musical language I use is guided by my interpretation of the story I am telling. I use a language that I feel tells the story to its best effect, and in doing so, I hope that others will engage with the story on similar terms.

The stories told in oratorio show a strong historical inclination to be sacred, but this is by no means a universal requirement. "While the majority of twentieth-century oratorios continue to be religious, or at least ethical," wrote musicologist Howard Smither, "more have secular themes than in the nineteenth century."[7] Even oratorios that are indisputably sacred owe part of their heritage to secular opera and theatre:

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[6] Hanns Eisler, "On the situation in modern music," *Hanns Eisler: A Miscellany,* compiled and edited by David Blake (United Kingdom: Harwood Academic Publishers, 1995), 65-68.
[7] Howard E. Smither, *A History of the Oratorio: The Oratorio in the Nineteenth and Twentieth Centuries*, vol. 4 (London: The University of North Carolina Press, 2000), 631.

> The realistic dramatic elements in Bach's Passion music are drawn mainly from secular theatrical sources; but while the musical techniques employed are largely those of the Italian Opera and Oratorio, the basic dramatic conception is much older in origin and stems from the ancient Passion-play tradition which had established a firm hold upon popular religious thought in Germany. The genius of Bach is however manifest in the perfect fusion of sacred and secular elements; in the great Passions, the composer gives full emphasis to the mystical church element without in any way sacrificing the humanity and artistic richness of the popular secular tradition. Viewed from an eighteenth-century perspective, medieval and renaissance Passion music appears to be music drama of premature birth.[8]

There is typically a narrative in oratorio, but it need not be a sequential, plot-driven tale in which an audience member can lose himself or herself, so to speak, forsaking the real world for the imagined world of the drama. In Handel's *Messiah,* for example, which is more a meditation on its subject than a narrative, the librettist Charles Jennens set a collection of Old and New Testament excerpts, threading them together into a narrative that heralded the life, death, and resurrection of Jesus. The excerpts were taken from various books throughout the Bible, and not all of the texts may actually directly refer to Jesus, although Jennens' and Handel's use of them strongly implies the latter. Mendelssohn's *Elijah* and Bach's Passions have less

[8] Basil Smallman, *The Background of Passion Music: J. S. Bach and his predecessors* (London: SCM Press Ltd., 1957), 60-61.

complicated narratives, but even in these cases there is a flavour of preaching and a certain self-consciousness of the storyteller caused by the constantly shifting character of the singers, the customary absence of staging, costuming, and blocking, and the rise and fall of the fourth wall. This relationship to the audience is discussed further in the following segment.

John Adams's *Nixon in China* is an example of an opera that takes simplicity in the story further than most of the works in the operatic canon. It is minimalistic in more than just its music. At the end of the nearly three hour long opera, the list of events that have transpired is short. This is a piece whose main source of interest does not rely on a heightened sense of plot. It is almost like a documentary set to music, and is matter-of-fact about its presentation of diplomacy and historical political events.

Adams's *The Death of Klinghoffer* also has a creative way of dealing with narrative, though it can be said to be more operatic than *Nixon in China*. Much of the text is quoted from interviews with people who were present for the events the opera describes, and the performers sing the quoted text in past tense. They are, in fact, telling the story of something that happened in the past, rather than living it onstage. The value of this approach is that the primary source narration creates an atmosphere of realism that is moving because of the seriousness of the

story. It is a story about murder and terrorism, overshadowed with bitter religious conflicts. However, to be constantly removed from the action and made to look back on it as a past event rather than a living, present drama is jarring and can have a dulling effect on the tension of the story. On the other hand, if the piece is approached as an oratorio, this past tense method of telling the story is no longer problematic and resembles the way in which the story is often told in the past tense by the evangelist or narrator of an oratorio.

Philip Glass's *Einstein on the Beach* takes this trajectory in opera to an extreme:[9] there is no plot. The opera is about (in the loosest sense) the titular figure, his mind, and his work, but there is no narrative. Like Stravinsky's treatment of Jean Cocteau's narration and the accompanying Latin text of *Oedipus Rex*, it is as if librettist Christopher Knowles's text is on one plane while the music is on another. In the "Numbers Aria," for example, the music and the text act as coexisting parts of the artwork, like two different paint colours in an oil painting. This is a piece that offers art visually, theatrically, and sonically, depicts a character, and toys with musical ideas, but does so without working within the framework of a narrative. It is a bold challenge to conventional ideas about what opera is.

[9] John Cage's *Europeras* and Mauricio Kagel's *Staatstheater* are other examples of extremity in musical drama and theatre.

Wagner is widely seen as the champion of the immersive dramatic opera, irrevocably wedding music with poetry, gesture, and theatre. If Adams, Stravinsky, and Glass are at one end of the operatic spectrum, surely Wagner is at the other. He changed Western harmony radically, but instead of challenging the relationship between opera music and its narrative, he wedded them together as closely as he could and formed the idea of the *Gesamtkunstwerk,* the consummate music drama. Composing effective opera, wrote Egon Wellesz, who was a proponent of Wagner's *Gesamtkunstwerk* approach to composition,

> ...is a question of combining libretto, scenery, production and music to form a work of art in which the individual elements and their combination must be capable of creating a deep impression. It is well known that the best music cannot save an opera if the libretto is nonsensical and leaves the public dissatisfied. In the same way a production which works against text or music can ruin an opera.[10]

In a manifesto-like presentation of his compositional philosophy, Wagner himself advised that "A composer who believes in true drama [...] shall [...] marry music and drama in a way that appeals not to abstract reflection, but to feeling."[11] Cohesion between music and text in opera is not the only approach, but it is a sturdy and historical one. "The purpose of performing opera," according to Tom Sutcliffe, "is to

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[10] Egon Wellesz, *Essays on Opera*, translated by Patricia Kean (London: Dennis Dobson Ltd.), 1950, 90.
[11] John Deathridge, "Wagner and beyond," *The Cambridge Companion to Twentieth-Century Opera*, edited by Mervyn Cooke (Cambridge: Cambridge University Press, 2005), 19.

bring the work to life, to make its meaning tell, to help the audience believe in the truth and vitality of its message."[12]

Oratorio lies somewhere not quite on the line of this spectrum, because its special relationship to the listener gives it an extra dimension. The presence of an Evangelist in Bach's Passions, as well as in my *Good Samaritan* oratorio (which also features a separate narrator), causes a key separation between these pieces and an opera. "In construction the Oratorio Passion…[is] linked together by the impersonal 'past tense' narration of the Evangelist to form a logical sequence of events."[13] Whenever the Evangelist (or narrator) speaks, the story is no longer the present reality, and is relocated to the past. It is no longer happening, but being told. There are instances of narrators in opera; for example, in Benjamin Britten's last opera *Death in Venice*, much of the opera happens within the character Aschenbach's mind, making him a kind of narrator to his own story. He is a writer who "has forgotten how to communicate with others...he is isolated in his own consciousness."[14] In most operas, however, the music itself arguably fulfils the role of narrator.

[12] Sutcliffe, *Believing in Opera*, 3.
[13] Smallman, *The Background of Passion Music*, 35.
[14] Sandra Corse, *Opera and the Uses of Language: Mozart, Verdi, and Britten* (London: Associated University Presses, 1987), 131.

There is flexibility in musical drama when it comes to how the story is addressed. Stravinsky's *Oedipus Rex* provides a curious example of an opera-oratorio hybrid:

> As an opera *Oedipus rex* [sic] is unusual for such limited stage activity and thus approaches oratorio, traditionally a concert work. As an oratorio, however, it is unconventional for its stage set, costumes, and action.[15]

As musicologist and composer Eric Walter White explained, "the hybrid subtitle is meant to indicate, not that *Oedipus* is an opera *or* an oratorio at the convenience of its interpreters, but that it is an opera on which certain aspects of the concert oratorio have exerted an influence."[16] For some composers the story is just text, poetry, one of several abstract ingredients that together form the artwork. For others, all elements of the art that is musical drama should function together symbiotically.

> Words and music feed upon each other, the patterns such as tension, release, relaxation, and surprise of the music sometimes reinforcing the understanding we have of the text, sometimes supplementing or substituting for it, and sometimes contradicting it. Both language and music are systems that convey and create meaning without closing off interpretation... Opera...offers a unique

[15] Smither, *A History of the Oratorio*, 631.
[16] Eric Walter White, *Stravinsky: The Composer and His Works* (Berkeley and Los Angeles: University of California Press, 1979), 330.

> combination of strategies by which to explore humane motivations and values.[17]

For those composers who are more driven to tell a tale through the medium of music, there is still an array of possibilities, and the choices that the composer makes should be guided by his or her ideas about the purpose of the work, the nature of the story, and the relationship between the music, the narrative, and the listener.

Listener

The opening chorus of the St Matthew Passion demonstrates well the relationship between an oratorio's performers and their listeners. In opera there is usually a "fourth wall" separating the drama from the audience. The story happens in its own world, and for those within the story nothing outside the story exists. Performers in an oratorio can sometimes drift between the world of the narrative and the world of the audience. This means that an oratorio can "preach," so to speak, to its audience. An oratorio can take it upon itself to teach a lesson or self-consciously convey a message that it wants its audience to receive. Not every oratorio preaches in this way (Berlioz's *La damnation de Faust* tells a moral tale but does not quite preach a sermon), but many do. Perhaps this is the reason for the rich collection in the Western music canon of sacred oratorios. Haydn's *Creation,* Handel's *Messiah,*

[17] Sandra Corse, *Opera and the Uses of Language: Mozart, Verdi, and Britten* (London: Associated University Presses, 1987), 151.

Mendelssohn's *Elijah* and *St Paul,* Berlioz's *L'enfance du Christ,* and of course Bach's Passions are among the best known oratorios in the world of Western art music, and every one of these has a sacred theme.

The Evangelist in the St Matthew Passion is one performer who consistently bridges the gap between the world of the drama and the audience's world. His very name suggests that he is there to bring scripture to the people. He is not himself St Matthew, but this telling of the story belongs to St Matthew, and all of the biblical words are his. He does not appear as a character in the story, but as the one offering the story. Therefore in a sense the Evangelist is the story itself. His acting is not that of an individual character, but still he acts. He acts to convey the drama, turmoil, and emotions of this traumatic story. Ian Bostridge's shriek of "Sie schrieen aber noch mehr," with which the Evangelist introduces the "Laß ihn kreuzigen!" fugue in Philippe Herreweghe's 1999 recording of the St Matthew Passion,[18] is shocking and, performed effectively, is itself a kind of musical scream. The Evangelist embodies the story he narrates. He is the text he sings. When he sings about a scream, he is the scream.

The Good Samaritan offers two characters who fulfil a similar role to that of Bach's Evangelist. The Evangelist in this case is a soprano, and her

[18] This is the terrifying scene in which the assembled crowd calls (or rather "screams," as the Evangelist tells us) for Jesus to be crucified, making Pontius Pilate's final devastating decision for him.

responsibility is to communicate the narrative text from Luke: Jesus's telling of the parable. There is also a narrator, Nuntius, who relates the story in the words of librettist. Both characters are similar in nature to Bach's Evangelist, and are separated primarily by the fact that scriptural text is reserved for the Evangelist, while Nuntius sings Gohorry's own narrative words. This phenomenon also happens in the *St Matthew Passion*, but Picander's original text is sung not by an individual but by the choir.

Nuntius's role is made more interesting by the fact that there are places in the oratorio where his role begins to merge with that of the traveler-turned-victim, Peregrinus. In fact, since both singers are tenors and Peregrinus actually sings very little, it is possible for one singer to cover both roles. Although the characters have separate names, it will be most effective for one singer to cover both parts, as the score instructs. This blurring of the border between the two roles happens mostly when Peregrinus is attacked. Nuntius narrates the attack, but the two singers (if two separate singers there be) increasingly share the narrative text. It becomes more and more as if Peregrinus is telling his own story, which causes him to be both inside the story as its direct object, and outside the story as its narrator. Additionally, it seals that connection between the story and its audience, because Peregrinus is speaking directly to the audience, telling and reliving his own story, strengthening the drama. A staged version of this oratorio should be

presented in such a way that a single tenor performing both Nuntius and Peregrinus begins by addressing the audience, and is then gradually drawn into the action (both literally and figuratively), until he is fully submerged in the story in every way except for the fact that he continues to narrate vocally. This arrangement avoids the awkward predicament of having a character on stage who is the focus of all the action, yet who does not have anything to say or sing while the action is taking place. It also draws the focus onto the one character—Peregrinus—who really should be the focus in that scene. The audience should be watching the attack as it happens, but if the only singer is a narrator standing off to the side, that is likely to be an insuperable distraction.

The behaviour of the choir in *The Good Samaritan* likewise demonstrates the oratorio's capacity for a unique relationship with its audience. In key dramatic moments, such as the attack of Peregrinus and the Samaritan's decision to intervene, the choir enters, somewhat subtly at first, to reinforce the solo singer, and gradually it increases in power until it envelops the singer in its rich texture. There is the risk that the soloist may be overshadowed in some moments, but this is no detriment to the story because this is not opera, but oratorio. In certain operas there might be a Greek chorus to comment on the drama, but in general the characters will act out their own story as if it were really happening, and the drama will remain straightforward. In

oratorio, the performers onstage are working together to bring the story to the listener in a very self-conscious way. They are speaking to the audience, sharing with the audience, preaching to the audience. This relationship between the musicians and the listeners is uniquely suited to the telling and acting out of a parable, which is intended, in the end, not merely to happen, but to be heard.

Chapter 3

Bach's Heritage: Structure, Voice, and Drama

Among the massive body of work that can trace its heritage at least in part to Bach's passions are a group of twentieth and twenty-first century passions and oratorios that exemplify noteworthy allegiances to or departures from Bach's model. These pieces were interesting and useful to me as inspiration for my own compositional efforts. Viewed within the context of an ongoing tradition, these oratorios and operas provide valuable reinterpretations of the themes of musical structure, voice, and drama, which are threads along which Bach's influence on my work can be traced.

Musical Structure

The first thing to do when adopting Bach's *St Matthew Passion* as the inspiration for composing an oratorio is to look to the work as a model for musical structure. The *St Matthew Passion* demonstrates both coherence and diversity as it moves between solo and ensemble, scripture and poetry, and drama and reflection. The duplicate orchestras and triplicate choirs frequently come together in polyphony for dramatic and climactic scenes, and this anticipates the large, powerful ensembles that later composers would use to realise their passion settings. The use of chorales as a participatory event is a device

that has enticed subsequent composers to emulation, and the ensemble, enormous for its time, anticipates the powerful forces that give life to later oratorios such as Tan Dun's *Water Passion*, Arthur Honegger's *Jeanne d'Arc au bûcher*, Arnold Schönberg's *Moses und Aron*, and so many other oratorios and opera-oratorios written for powerful, large-scale ensembles.

Michael Tippett's *A Child of Our Time* adheres faithfully to Bach's structural model. Tippett's three-part oratorio (reminiscent of how Handel's *Messiah* is divided) tells its story through the use of choruses, solo arias, and various rearrangements of vocal and instrumental ensembles. Notably, the work features chorales in the form of Tippett's own arrangements of five American spirituals. This is a creative approach to the form that remains loyal to the spirit of Bach's chorales. Questions about the extent of the congregation's participation in the chorales of the St Matthew Passion have been hotly debated. Although the Baroque music critic Christian Gerber documented instances of congregations singing chorales in passions, Robin A. Leaver, as well as several of his colleagues, argue that this was almost certainly not the practice with Bach's passions:

> To begin with, many are pitched far too high for the general congregation to sing. Further, the melodies are not always given in exactly the same form when they are used more than once within the same work. [...] Such melodic variation would have confused the congregation if they attempted

> to sing these chorale verses. The words they had in their hands, in the specifically printed booklets containing the complete text of the passion setting. The basic melodies were firmly fixed in their heads so that even if they did not sing them with their lips, they surely sang them in their hearts.[19]

Leaver nevertheless stresses that the chorales served the same function as congregational hymn singing. "The whole point of the chorales was to draw the congregation, even if they did not actually join in the singing, into the happenings of the crucifixion by helping them to meditate on their significance."[20] The listener's participation in the chorale singing occurs on a spiritual level, and it is made possible by the fact of the listener's familiarity with the chorale music. Tippett's five spirituals serve as the chorales that punctuate his oratorio. Like the chorales in Bach's passions, these are opportunities for the listener to participate in the drama. The familiarity that the listener is likely to have with these pieces stems from their origins in folk music, as genuine and firsthand expressions of culture.

> "For some time I was at a loss. Then one never-to-be-forgotten Sunday, I heard a black singer on the radio sing the Negro spiritual 'Steal Away'. At the phrase, 'The trumpet sounds within-a my soul', I was blessed with an immediate intuition: that I was being moved by the phrase in some way beyond what the musical phrase in itself warranted. I realised that in England and America everyone would be moved in this way, forcing me to see that the unique verbal and musical metaphor for this particular function in this particular oratorio

[19]Robin A. Leaver, *Music as Preaching: Bach, Passions & Music in Worship* (Oxford: Latimer House, 1982), 15-16.
[20] *Ibid*, 16.

> had been found. But it was not until after the world war which soon supervened that I could test in performance the fact that the Negro spiritual presented no expressional barriers in Europe. Nor maybe anywhere in the world."[21]

These spirituals describe a people under persecution, and Tippett uses the familiar texts to describe the pain, not of slaves in America, but of the persecuted Jewish people, through an allegorical story about the "death of an individual...set against the universal background of human suffering."[22]

In 1996, Helmuth Rilling's Internationale Bachakademie Stuttgart commissioned four new passions, one for each Gospel, to celebrate the 250th anniversary of Bach's death. Of these new works (collectively titled Passion 2000), the final two adaptations of the Gospels of Luke and John, by Wolfgang Rihm and Sofia Gubaidulina respectively, are structurally and stylistically the most direct descendents of Bach's passions. Both composers tell their stories with solo singers, choirs, and orchestras, like Bach's example, albeit with the twentieth century versions of those ensembles. Both of these pieces are distinctive in their assiduously grave and sombre tone, which contrasts with the far more varied character of Bach's passions.

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[21] Meirion Bowen, ed., *Tippett on Music* (Oxford: Clarendon Press, 1995), 112.
[22] David Matthews, "Preface," in *A Child of Our Time*, by Michael Tippett (London: Ernst Eulenberg Ltd., 2007).

Gubaidulina's passion is also noteworthy for its prevalent use of a minor second interval, which may be a reference to Bach's prominent use of that interval in "Wir setzen uns mit Tränen nieder," the final choral movement of the *St Matthew Passion*. This interval is the basis for all of the movements in Gubaidulina's passion. Penderecki's *Passio et Mors Domini Nostri Iesu Christian Secundum Lucam* also contains embedded references to Bach in the form of the popular BACH (Bb A C B in English notation) motive.

Plentiful evidence exists suggesting that Bach was forever stretching and straining the limits of his resources in Leipzig. It is worthwhile to investigate what Bach did in early performances of the *St Matthew Passion*, and what kinds of forces he used, but it would be a mistake to assume that what he could and did do is what he would have done, given greater resources and more options than he actually had. In fact, his frequent complaining about having too few musicians with too little talent,[23] and his constant stretching and supplementing of his resources [24] are arguments in favour of a larger orchestra and choir than the extremely lean ensembles upon which some Baroque purists insist. Bach was forever clashing with the officials of his church and school, the people in control of his resources. "With them he fought endless

[23] Johann Sebastian Bach, "Appendix 3: The Entwurff (1730): text and translation," *in The Essential Bach Choir*, edited by Andrew Parrott, 163-170 (Woodbridge: The Boydell Press, 2001).
[24] *Ibid*.

battles; at them he was…'angry' *in nomine Domini*."[25] It is audacious and absurd, of course, to attempt to argue that Bach would have preferred some state of affairs that he did not specifically ask for and that did not exist, such as the vast display of voices offered by Mendelssohn's revival of the oratorio, but neither should we equate what our evidence suggests that Bach did with the ideal arrangement of things he would have chosen if he could have. That convoluted endeavour would be much better replaced with the humbler (and simpler) goal of using the available resources, shaped by research, to communicate the work as effectively as possible, with an eye both to the piece's heritage and to the needs and expectations of the audience.

What does seem clear is that this is a work that can weather almost any performance. Fashions in performance and musicology have drifted through in the centuries since Bach first presented the piece, and still the *St Matthew Passion* remains a staple of the Lenten musical season. Roger Allen, former director of the Choir of St Peter's College, Oxford had this to say of the enormous possibilities for performance:

> I think this is a piece which is about people. It's about participation. It is about communication…I think I can say, weighing up all the evidence, that is the way Bach conceived it: for the community…I go back to my fundamental belief that this is a piece which is far greater than it can be performed. There is never going to be the last word on the *St Matthew Passion*…It's far greater than it can be

[25] Herz, "Toward a New Image of Bach," 29.

> performed, and everybody has something else to tell us. Whenever you listen to a new recording, whenever you attend a different type of performance…then all that is happening is that another layer is being peeled off, and you're somehow getting a little bit closer to the heart of it.[26]

Through its rich performance history the *St Matthew Passion* has demonstrated the potential to communicate with audiences and congregations through a variety of circumstances and ensemble choices.

> Since [performances of the *St Matthew Passion*] have proved that they can survive treatments as different as the old massed-choir Victorian rituals (with their strong whiff of sanctimoniousness) and, at the other extreme, the minimalist nostrums of historically informed practice (HIP)—and still move people—we can be certain that there is no one definitive way of interpreting them, whether in church, in concert halls or within the secular embrace of the theatre.[27]

This conclusion that the *St Matthew Passion* is "bigger than it can be performed" liberates us to move beyond technical questions of how Bach may have handled his ensembles, enlightening though they may be, and to explore more of the content of his work.

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[26] Allen, interview.
[27] John Eliot Gardiner, *Music in the Castle of Heaven: A Portrait of Johann Sebastian Bach* (London: Penguin Books Ltd., 213), 431-432.

Arvo Pärt's *Passio Domini Nostri Jesu Christi Secundum Joannem* is distinctive in this discussion as a piece composed in the minimalist tradition. Pärt's contemplative, chant-like style exudes reverence and austerity, and communicates a profound respect for its divine subject. The vocal textures are reminiscent of sacred chant, with all singing occurring as homophony and monophony, and an even, ongoing emphasis of syllables rather than shaped phrases. The extreme simplicity can be seen in the score, which is spacious and clearly shows the persistent monophony and homophony across the entire ensemble. In this music the silences are significant—both the vertical silences that drive all focus onto the single line of music and the horizontal silences that create space and further compel the listener to focus on the hypnotically repetitive chant phrases and delicate supporting instrumental accompaniments. Alongside the minimalism of *Passio*, discussed above, and John Tavener's *Ikon of Light*, Penderecki's tone rows and Golijov's Latin dances and concluding kaddish in his passion on the Gospel of Mark are other significant stylistic departures from Bach's model.

Voice

Vocality

Because Bach's *St Matthew Passion* is a work that serves a textual narrative, the choir is the primary vehicle for the drama. Of course the

orchestra is a necessary part of the storytelling process, but it is the voices that convey the text, and for a work like this, the text is the foundation of the piece and must be appropriately served by the music. Bach was not creating an entertainment piece, but rather a reverent, sacred piece designed to function as part of the Lutheran congregation's observances of Lent. As Bach's own margin notes in his Bible demonstrate, he "was a profoundly devout person who not only knew and read his Bible but related his professional life, work, and position to it."[28]

In his work at the Thomasschule in Leipzig, Bach's musical work revolved around the boys of his four choirs. His vocal writing is persistently and athletically melismatic and acrobatic. The descendents of his approach to polyphony and virtuosic choral writing make themselves known in such works as Hugo Distler's *Die Weihnachtsgeschichte*, Wolfgang Rihm's *Deus Passus*, Krysztof Penderecki's *St Luke Passion*, and Harrison Birtwistle's *The Last Supper*.

The *Water Passion* by Tan Dun, the first of the four commissions for the Internationale Bachakademie Stuttgart's Passion 2000 project, is conspicuous by its use of extended techniques in the singers' parts. The score contains a page of performance notes explaining Tan Dun's

[28] Herz, "Toward a New Image of Bach," 26.
The question of Bach's faith and sense of calling will be discussed at greater length in Chapter 5.

handwritten notation, some of which is invented to communicate the techniques he asks for. Singers are asked to whisper in various ways and to perform lip tremolos with specific notation defined in the beginning of the score. Later, in the music itself, Tan Dun gives almost constant instructions for nonstandard techniques in the vocal parts. The very first page displays a musical stave forming a circle with the instruction, "There is no beginning, no ending, only continuing: fade in one by one on any note and for any phrasing."[29] There are numerous instances of overtones indicated in the score. By asking for the singers to create these nonverbal sounds, Tan Dun transforms the singers into members of the orchestral ensemble. This has implications for the dramatic expression of the piece, which is a subject that is discussed in the section of this chapter addressing drama. The *Water Passion* truly is an innovative work. It participates in Bach's tradition by its subject material and its form, in the loosest sense, and by its dynamic and moving treatment of the text.

A discussion of Golijov's use of Argentinian and Afro-Cuban musical idioms in his *La Pasión según San Marcos* will be addressed partially in terms of its implications for drama below, but it is worth mentioning here because of the stark contrast it presents in singing styles. Golijov's soprano sings firmly in the European classical style, with no perceptible deviation from the tradition. The two other primary vocalists,

[29] Tan Dun, *Water Passion After St Matthew* (New York: G. Schirmer, Inc., 2013).

however, sing in an overtly different style, with the female vocalist using the chest voice and the male Afro-Cuban singer (and dancer) singing almost entirely without vibrato and with a bold, slightly raspy tone wholly alien to the European classical style. These voices have the effect of placing the listener firmly in a vivid environment different to the one in which he or she usually finds himself or herself when listening to a musical account of the passion story. The juxtaposition between these hugely diverse voices makes for a colorful ensemble indeed. Interest and variety is found not only in the collection of orchestral and percussion instruments, but also in the ensemble of vocal instruments.

Authorial voice: Who is the narrator?

The nature and position of the narrator can be many things. The narrator's identity will have an important influence in the overall flavour of the piece, and the method by which it communicates to its listener. The composer must determine who the narrator is (if indeed there is one), and to what extent that narrator offers an individual perspective. How prominent is the voice of the narrator? Am I, the author, the direct storyteller, or is there another layer of narration? Is the music telling the same story as the text, or a different one? In her novels, Jane Austen's authorial voice is prominent and imposes layers of affection, ridicule, and judgement on the interactions it describes. In another literary example, Charles Dickens puts his ideas about

nineteenth century London society on full display in his narrative voice. His scathing descriptions of bumbling government bureaucrats are particularly memorable. One way in which his judgements about his characters are revealed is in the naming of his characters. How could Little Dorrit and Esther Summerson be anything other than sweet, innocent young women eager to be grateful, or Sir Leicester Dedlock anything but a crusty nobleman certain of his stern views? They wear their names as descriptive badges, revealing who and what Dickens believes them to be. Wagner's legendary Leitmotivs express the authorial or narrative voice in a number of ways. Sometimes they function as a sort of scenery, setting the stage with rainbows, heavenly castles, and magic gold, reinforcing and echoing what is visually already before the audience's eye. In other instances, the orchestra uses Leitmotivs to convey information that the audience might not know otherwise, such as a character's identity or private thoughts.

> "All people, in no matter what culture, must be able to place their music firmly in the context of the totality of their beliefs, experiences and activities, for without such ties, music cannot exist. This means that there must be a body of theory connected with any music system—not necessarily a theory of the structure of music sound, although that may be present as well, but rather a theory of what music is, what it does, and how it is coordinated with the total environment, both natural and cultural, in which man moves."[30]

[30] Alan P. Merriam, *Ethnomusicology of the Flathead Indians* (New York: Current Anthropology for the Wenner-Gren Foundation for Anthropological Research, 1967), 3.

Bach acted out of a strong personal sense of spiritual vocation and religious conviction. His music is the product of sincere devotion to its sacred subject. The evidence for this is presented and discussed in detail in Chapter 5 of this thesis. His was a vocation that left an enduring legacy, and later composers have responded to sacred texts in similarly personal ways.

A Latin American musical aesthetic is evident in much of Argentinian composer Osvaldo Golijov's music in his La Pasión Según San Marcos, and this sound is often simplistically associated with celebration when heard in a European context. What sounds to a Western/European ear like jovial "party" music *might not necessarily* communicate that same thing to a listener native to the musical tradition. Reviews by European critics[31] repeatedly refer to Golijov's music as "jovial," "joyful," and "celebratory." Given that the piece is a passion, this seems problematic. An ear accustomed to hearing European art music might be mistaken in its first impressions of a piece born out of an Argentinian art music tradition. What makes this music sound so gleeful to the European ear?

[31] Reviews of the work by Mark Swed (*Los Angeles Times*), Alex Ross (*The New Yorker*), Charles Michener (*The New York Observer*), and others can be found on the composer's website.
"La Pasión según San Marcos (2000): Reviews," OSVALDOGOLIJOV.COM, Articomm, accessed 29 August 2017, http://www.osvaldogolijov.com/wd1r.htm.

These are the instruments of this tradition. When a musician from the European tradition uses them for exotic colour, that is not a representation of the instrument's native voice. Golijov, born Romanian but raised in Argentina, uses these instruments with the fluency of one native to their tradition. A European can communicate the whole range of emotions and ideas with the vocabulary of his or her familiar instruments (as he or she can do so within his or her native language). Likewise, it stands to reason that a musician fluent in a Latin American or Afro-Cuban musical tradition can surely express all the ideas and realities of his or her experience and imagination with the musical language and tools of his or her own tradition. It simply cannot be true that all sounds made by uniquely Latin American or Afro-Cuban instruments are "joyful," as can be inferred from European reviews of the piece. Surely these reviewers would never say something so obviously simplistic, but nevertheless the consistency with which they apply these cheery adjectives to the *Pasión* is strongly suggestive of just such a latent belief. In addition to being a native use of the instruments in the tradition to which the *Pasión* belongs, the prominently percussive beats and lively tempi are expressions, not of unrelenting fun, but of the musical tradition to which the work belongs.

Pärt's *Passio* also contains an unexpected and bold change in mood at the very end of the piece. Until this point, the vocal lines tend to hop

up and down from an anchoring pitch (which is very often note E) at varying diatonic intervals, with the anchoring pitch returning again and again, almost like a sonic icon upon which the listener can direct his or her focus. The entire piece functions within the key of A minor until the very last page of the score, when the text "Qui passus es pro nobis, miserere nobis. Amen" appears in D major after a sustained choral unison on note A on the preceding page. This sudden change of key feels light and fresh after the listener's ear has inhabited A minor uninterrupted for so long. The fact that this redemptive lightness occurs after Jesus has died is surprising, and infuses the music with relief at the end of Jesus's suffering and hope at the prospect of the resurrection. After nearly a hundred pages nearly devoid of dynamic markings, this final D major page is one long crescendo from pianissimo to a fortississimo "amen." It is a profound, dramatic reflection on Jesus's death, but it is also an ardently hopeful preview of his resurrection. The *Passio's* power lies in these convergences of pain with joy, ancient with modern, and angular dissonance with gentle triadic harmony.

A fascinating feature of Pärt's *Passio* is its potential identity as a musical icon:

> "To understand the meaning and function of sacred icons, it is necessary to distinguish between the idea of merely creating an image, which dramatically or aesthetically affords us a

> glimpse of the subject, and the formulation of a picture which participates directly in the subject, rendering it present by venerating the prototype."[32]

Pärt, as a devotee of the Russian Orthodox Church, participates in the tradition of using icons as a tool to facilitate worship by composing a musical icon in the form of his *Passio*. "An icon asserts the interpenetration of God and the world."[33] Icons are a point of contention between Christian denominations, but for those who value them, they are like windows into the reality of God: stylized depictions of Christ that can be used as a tool to connect to the person of Christ. Paul Hillier makes a compelling argument that Pärt's music can be approached as an icon in his 1997 book *Arvo Pärt*.[34] John Tavener's *Ikon of Light* can also toys with the idea of music as an ikon, using silence to focus the listener. The same subject material can be transformed almost unrecognisably when filtered through the mind of the composer. Perhaps the most fascinating example of this in my research was the difference between Wolfgang Rihm and Sofia Gubaidulina's passions: the former refocused the material to tell the story of a bitter, suffering world,[35] and the latter recounted the passion tale reverently, dwelling instead on the suffering of Christ at the centre of the story.

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[32] Paul Hillier, *Arvo Pärt* (Oxford: Oxford University Press, 1997), 3.
[33] Hiller, *Arvo Pärt*, 3.
[34] Ibid., 3-5.
[35] Andrew Clements, review of *Deus Passus,* by Wolfgang Rihm, *The Guardian,* 22 June 2001, https://www.theguardian.com/lifeandstyle/2001/jun/22/shopping.artsfeatures3.

Drama

The response of the first audiences and critics to the *St Matthew Passion* was intimately linked to their concept of the identity and role of the passion as a liturgical form, as discussed above. Given the more austere precedents to Bach's passions, it is hardly surprising that some listeners were uneasy with Bach's references to operatic forms in his *St Matthew Passion*. Melamed offers an illuminating description of an eighteenth-century listener's Lenten experience of music, stressing the austerity of any musical offerings sanctioned in the weeks leading up to Easter.[36] Melamed's explanation of the use of operatic techniques in the composition of the *St Matthew Passion* demonstrates quite vividly the innovative and potentially shocking nature of the piece.[37]

The parts of the *St Matthew Passion* that could have been problematic for an eighteenth century listener are the poetry settings for solo voices. These movements comment on the quoted scriptural passages, and the librettist Picander's poetry for the work was inspired by sermons of theologian Heinrich Müller from a 1681 volume called *Evangelisches Praeservativ wider den Schaden Josephs, in allen dreyen Ständen*.[38] The use of alternating recitative and aria forms, setting texts

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[36] Melamed, *Hearing Bach's Passions*, 9.
[37] *Ibid*, 13-14.
[38]Robin A. Leaver, "The mature vocal works and their theological and liturgical context," *The Cambridge Companion to Bach*, ed. John Butt (Cambridge: Cambridge University Press, 2006), 105.

that commented on the drama, as these poems do, formed a direct connection with eighteenth century Italian opera.[39] Although he never wrote operas himself, Bach may have been exposed to opera and may have made connections in that world during his education at the St Michael School in Lüneburg.[40] Bach even wrote musical references to operatic forms, thereby suggesting even more strongly that the figures in the narrative were theatrical characters.[41] "Recitative/aria pairs using poetry of this type meant exactly one thing to a listener in Bach's time: opera."[42] John Eliot Gardiner praises Bach's dramatic skill in the piece:

> Without any concession to theatrical gimmickry Bach provides his audience with a magnificent display of dramatic re-enaction. […] Bach approaches his task with the flair of the born dramatist […] so [his] listeners, who knew every inch of the road to Calvary, could still be intensely moved by it.[43]

However, according to John Eliot Gardiner, Bach was specifically prohibited from composing operatic music in his capacity as Cantor of the Thomasschule in Leipzig.[44] Indeed, Gardiner believes that to present the *St Matthew Passion* as a staged drama, as it has sometimes been done in recent decades, is to violate directly Bach's intentions for the piece, and its method of communicating with the audience.[45] Such

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[39] Melamed, *Hearing Bach's Passions,* 13.
[40] Stiller, *Liturgical Life*, 178.
[41] Melamed, *Hearing Bach's Passions,* 13-14.
[42] *Ibid.*
[43] Gardiner, *Music in the Castle of Heaven*, 404.
[44] *Ibid.*, 406.
[45] *Ibid.*, 432.

theatricality was so at odds with the penitential atmosphere of Lent,[46] which churchgoers of the time were accustomed to hearing reflected in church music of that season, that is not difficult to imagine the first listeners' uneasiness at hearing an apparently ostentatious, theatrical depiction of events that were supposed to be treated with reverence. Although Bach's *St John Passion* is the passion so often labeled "operatic," the *St Matthew Passion* owes much of its dramatic heritage to opera.

Tan Dun's *Water Passion* is infused with more overt drama than many other works in the genre. Water, an obvious symbol of baptism, is present in several bowls forming a large cross on the stage.[47] It is visually and aurally present: the sounds of water are imitated by instruments as well as actually included in the ensemble. The score calls for, among other things, a percussion section comprising almost exclusively water-related sounds and devices: plastic bottles of water, transparent water basins, water gongs, water drums ("wooden bowls floating upside down in water"[48]), water tube drums, water tubes, water shakers, water phones, a sieve, and stones found in the sea or a river.[49] Several of these instruments are explained in instructional videos that are meant to accompany the score. In this way, Tan Dun causes the

[46] Melamed, *Hearing Bach's Passions,* 13.
[47] "Water Passion after St Matthew: Composition," Ara Guzelimian, *Tan Dun,* accessed 31 August 2017, http://tandun.com/composition/water-passion/.
[48] Tan Dun, *Water Passion*.
[49] *Ibid.*

idea of water to permeate every aspect of his piece: it is heard, seen, and constantly brought to mind in the audience member's imagination.

The emphasis on baptism in a passion is a creative and unusual association. Reviewers have delighted in speculations as to Tan Dun's intentions, but he does not provide an explanation in his score. However, if one recalls the orthodox imagery of baptism as a death to the old life and a rebirth into the new life, the parallels become obvious. This is the story of Jesus's torturous death, and what follows that account in the Gospel of Matthew is Jesus's resurrection. A listener might, if he or she chose, see the relentless references to baptism and strong associations between baptism and Jesus's death on the cross (the water bowls onstage form the shape of a cross) as a call to follow Jesus's example and die spiritually to his or her old life and be resurrected spiritually into a life with Christ. Tan Dun does not assert this interpretation, but it seems to me a plausible one.

The *Water Passion,* which makes no claims to the classification of opera, does provide an illustration of the opposite of immersion when it frequently features singers acting as orchestral instruments without text. This requires the singers to transition between roles as characters and human communicators to roles as instruments, which necessarily precludes immersion in the story and the audience member's

suspension of disbelief. Other examples of flexibility in terms of the oratorio's relationship to drama and communication are discussed above.

The final installment in the series of four passions commissioned by the Internationale Bachakademie Stuttgart, Gubaidulina's *Johannes-Passion*, is marked by an almost unrelentingly dark and sombre. Even the movement entitled "Hoffnung" ("Hope") sounds angry. The reason for this is obvious in the content of the story, but it nevertheless makes for heavy going for the listener. The one instance of relief from the overwhelming bleakness is the first few minutes of the movement called "Liturgie im Himmel" nearly halfway through the piece. The merits of offering the listener a varied experience are demonstrated by this masterful but exhausting work, and some reviewers found the listening experience to be a taxing one.[50] The ambiance created by the piece is entirely appropriate to the subject matter in a dramatic sense. It is an extremely serious work of devotion and reverence.

Other pieces such as Igor Stravinsky's *Oedipus Rex*, Hector Berlioz's *La damnation de Faust,* Dudley Buck's *The Light of Asia,* John Adams' *The Death of Klinghoffer,* Sergey Taneyev's *John of Damascus,* John Pickard's *Agamemnon's Tomb,* Tavener's *Mary of Egypt*, and of course the many

[50] Guy Rickards, review of *St John Passion* and *St John Easter,* by Sofia Gubaidulina, *Grammohphone,* 2008.

passion settings populate the Western canon with oratorio and opera-oratorio settings of rich stories and dynamic and dramatic subjects, some of which are narratives and some of which are not. The time spent as a student of these and other works shaped my own ideas about structure, voice, and drama, and the fruits of those ideas, which are discussed below, are the pieces submitted in my portfolio of compositions.

Chapter 4

Structure, Voice, and Drama in the Portfolio of Compositions

Musical Structure

Each piece in my portfolio of compositions was born out of source material that is distinctive to that piece. Sometimes that source material is a scale or mode, sometimes a melody partially or fully harmonised, and sometimes it is a collection of chords or rhythms. Often the source material takes the form of an overall shape for the piece. Relationships and proportions between sections create a dramatic shape, with something of significance often occurring around the golden section.[51] As the pieces takes shape the initial ideas shift and evolved into material that works better within the piece as a whole. Rarely is the source material allowed to rule absolutely and immutably. I create the system of source material in order to provide a structure that will guide the composition of the piece, as well as to be a mine from which related and relevant musical ideas can be extracted. The goal is to strike a balance between providing myself with a skeleton upon which the piece can be composed and by which it can be guided, while still leaving myself the freedom to let the ideas evolve when it

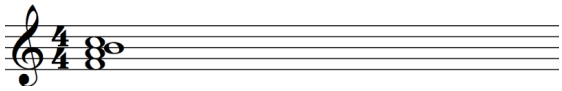
[51] Usually this handling of proportion is general rather than exact, although in *The Good Samaritan* I did place the climactic text at the exact golden section, which I calculated according to time elapsed.

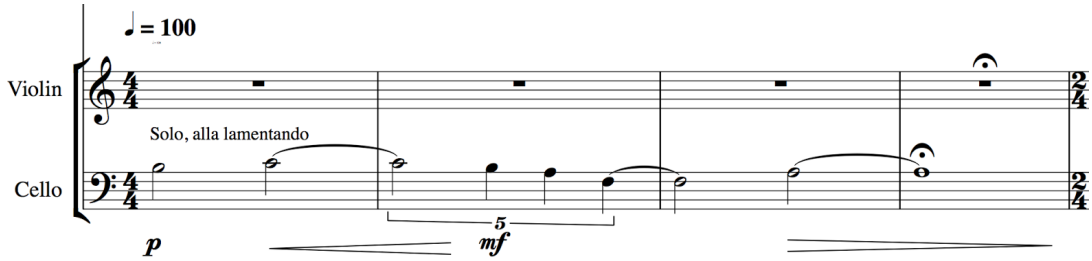
becomes clear during the composition process that change to the original ideas and expansion beyond the original source material will better serve the piece as a whole. The source material is a starting point that allows for compositional decisions to be made later in the process.

And parting, confessed (2013)

The piece is an exploration of the idea of an instrumental ensemble as a storyteller, communicating emotion and story progression in a language of its own that suggests a human language. This idea is a necessary part of the narrative devices in *Cantata Eliensis* and *The Good Samaritan*, in which the instrumental ensembles are active narrators, whose task it is to augment and embellish the storytelling of the singers and the text they communicate. In this way, this piece from early in my Oxford career acts as an exercise that prepares the way for the two oratorios in which the pursuit of this degree culminates. It is an example of a work that emerged from a small collection of source material. The sketch consists of six chords and two extremely simple melodic ideas, which I will refer to as chords 1 through 6, "the lament motive," and "the taunt motive."

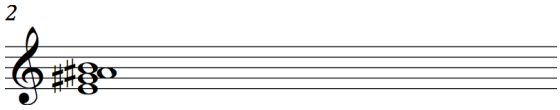
Chord 1

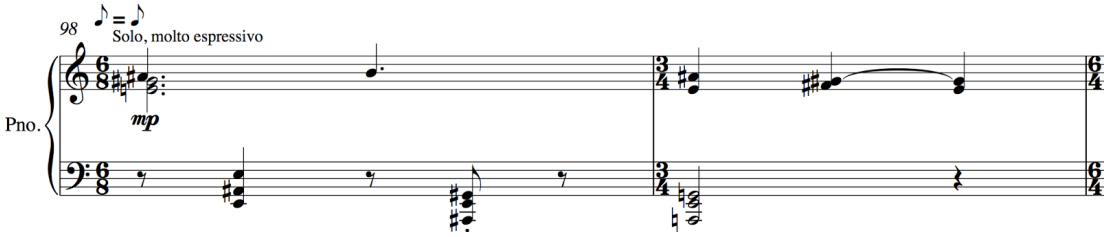




Bars 1-4

Chord 2



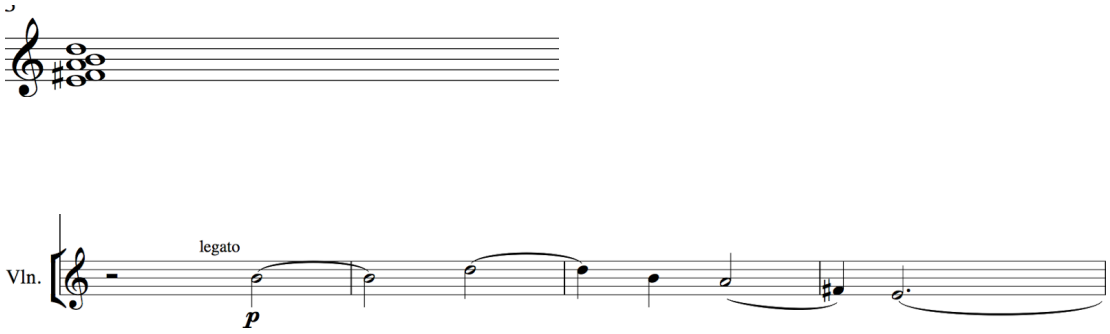


Bars 98-99

Chords 1 and 2 are the sources of much of the melodic material in the piece. Chord 1 is laid out horizontally in the opening bars to form one of the primary melodic ideas that recurs and develops throughout the work.

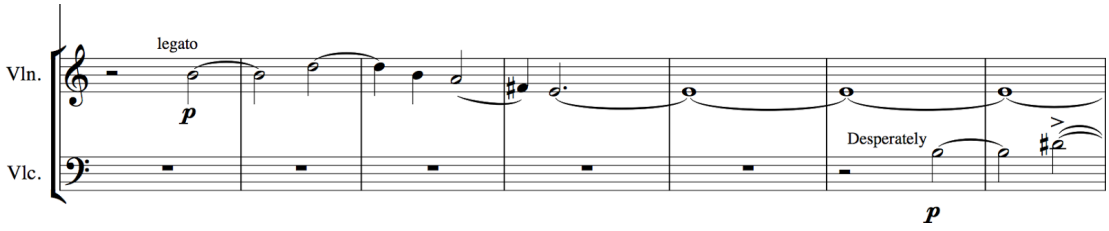
The two chords are nearly transpositions of each other, but the reason for there being two chords here rather than one is that another primary melodic and motivic idea that governs the piece lies in the minor second fall from chord 1 to chord 2. This motivic idea, in a variety of transpositions and with or without the original harmonisation, forms the inverse of the "lament motive" discussed below.

Chord 3



Bars 26-29

When laid out horizontally, chord 3 forms a melody that functions as the answer, the consequent phrase, to the antecedent phrase that the cello presents in the opening bars. Throughout this piece whenever the cello represents the music's central character, the violin's role is often that of helper and supporter to that character. In bar 26 when the violin plays through chord 3 horizontally, it is offering a new, more positive perspective on the character's original thought.



Bars 26-32

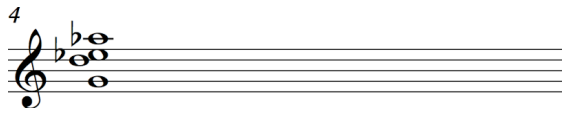
It seems at first as if the character (represented by the cello) is willing to entertain this new perspective in bar 31 when it mimics the intervals of the melody derived from chord 3, but in bar 35 it lands on chord 4 with all the bleak melancholy of its first notes.

Bars 31-36

Chord 3 is more decorative than fundamental in this piece. It is a development of chords 1 and 2, and after its appearance as an answer to the opening melodic gesture it all but disappears from the piece. The only clear reference to it later is in bar 77, where the piano refers to its pairs of second intervals. This appearance is not a true statement of chord 3, but a reference to its structure.

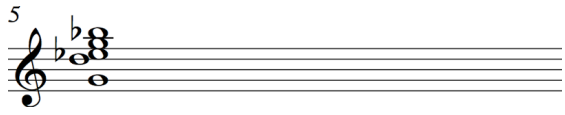
Bar 77

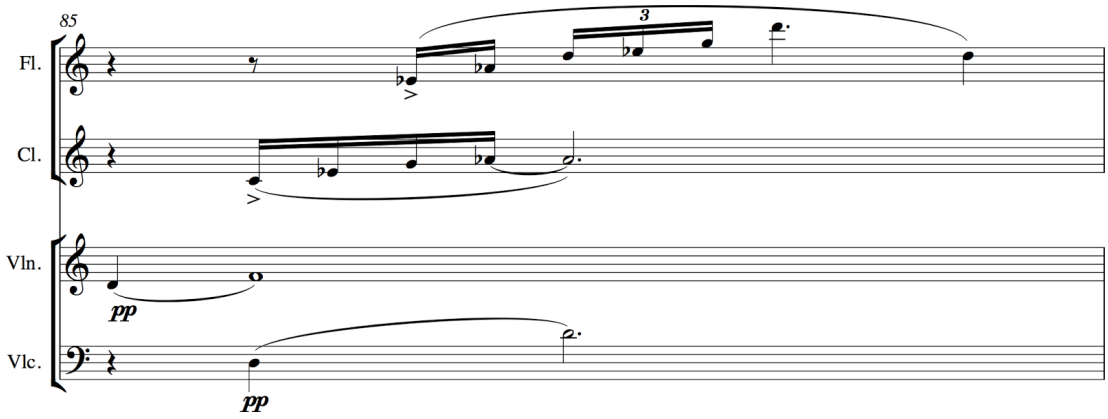
Chord 4a



Bars 8-9

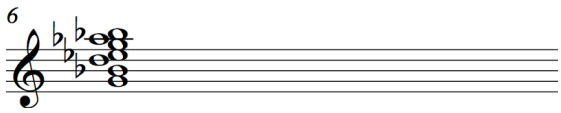
Chord 4b

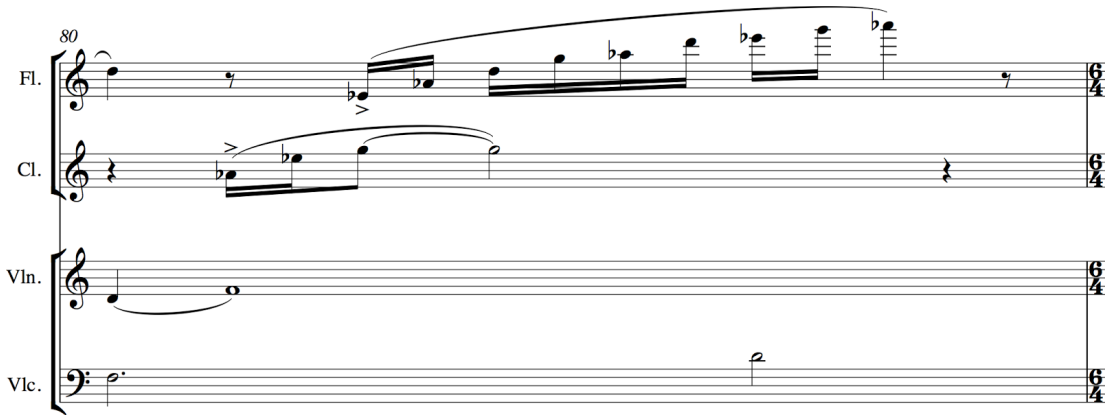




Bar 85

Chord 4c





Bar 80

Chords 4a, 4b, and 4c are clearly very closely related, with each successive chord repeating many of the notes of the previous chord and incorporating additional pitches. Unlike chords 1 and 2, chords 4a,

4b, and 4c do not necessarily appear near one another in groups in the music, but rather are variations on a similar chordal idea. The core of these three chords is a G - D perfect fifth with decoration. Chord 4a is significant in that it lacks a chordal third, and can in fact be respelled as two perfect fifths (G - D and Ab - Eb) layered over each other. Chords 4b and 4c develop chord 4 by adding a chordal third to create a Gm triad with embellishing pitches. There is a secondary triad present in both chords as well, with Eb appearing in both chords 4b and 4c. Chord 4c adds an Ab pitch to this collection to create a rich tone cluster.

The Lament Motive

Bar 1-4

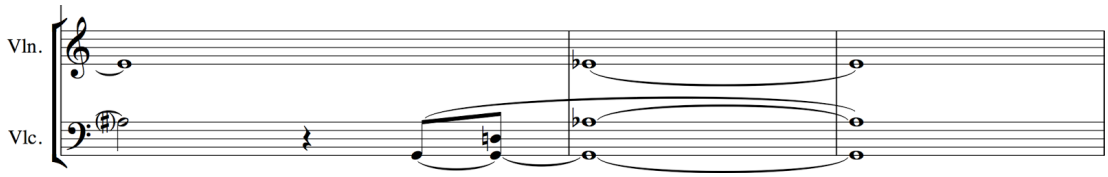
The Lament Motive is really just a minor second interval. It appears in a number of transpositions and instrumental voices. It can be found

embedded in all of the source material chords, and is the opening gesture of the main melodic idea in the piece.

The Rebellion Motive

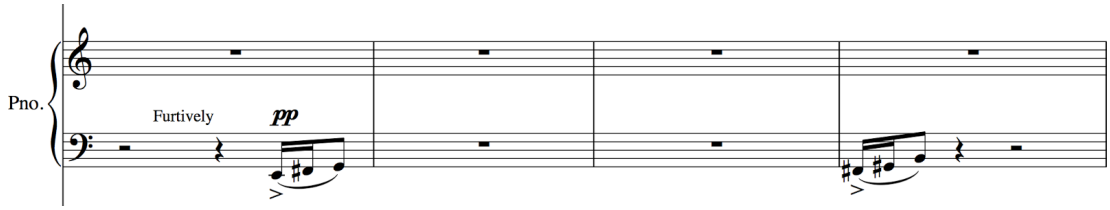
Bar 45-48

This motive is distinct more by its rhythms (two semiquavers followed by a quaver, or another manifestation of short-short-long) than by its pitches and intervals. It is an idea that first appears as an arpeggiated chord that becomes a cello double stop:



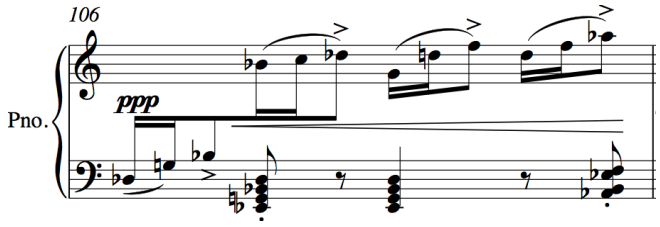
Bar 34-36

However, the gesture becomes a distinct motive when it appears in the piano in bar 45 and through its persistent reappearances leads the piece into the piano solo that forms the heart of the piece:



Bar 45-48

Bars 75-77



Bar 106

The relationship of the piece to its source material evolves as the music unfolds. In the early parts of the piece, nearly all of the notes on the page are either drawn from the chords above or are transitioning the

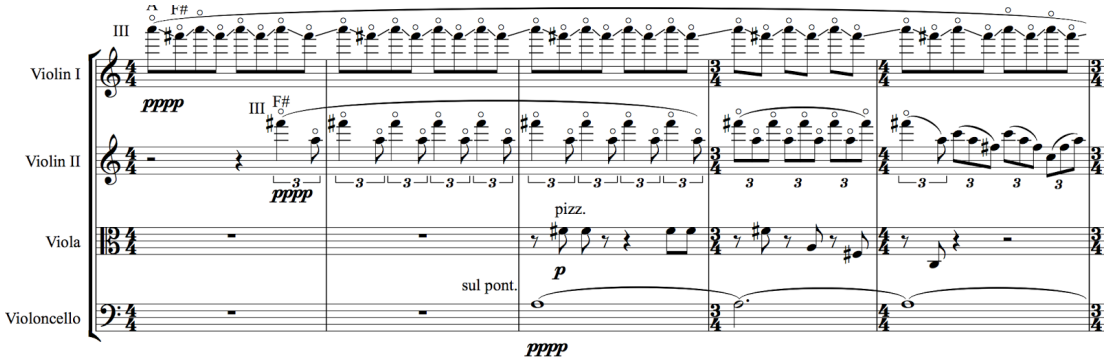
music between those chords. Both harmonic and melodic material are drawn from the six chords. The overall structure of the piece is dictated by the arc of its character's story, rather than by a more theoretical or even mathematical structure. The source material acts the language—the vocabulary—of the piece, and it is with this language that the character's story is told.

Crickets' Chorale (2013)

The first thing I did when I began work on this piece was to write out a harmonised scale using the notes of the Phrygian mode beginning on pitch B:

Bm	C	D	Em	F#°	G	Am
i	II	III	iv	v°	VI	vii

Until there is a mood shift towards the end of the piece (discussed below), the harmony does not ever stray from this scale. Colour is found through timbre and texture as a scene is painted. The piece, particularly in its early sections, is timbre-driven rather than melody-driven.



Bars 1-5

Interest in the piece is also derived from the use of nonstandard chord progressions and emphasis of chords that might be expected to play a less prominent role in the context of common practice harmony. The dominant chord is left in its unaltered diminished form, for instance, which has an unsettling effect. The subdominant (iv) and submediant (VI) triads occur with the most frequency throughout the piece—more so even than the tonic chord. Beyond this, the supertonic (II), mediant (III), and leading tone (vii) triads all appear in places where a resolution to tonic i might be expected. In fact, tonic (i) and dominant (v°) are rare, and do not signal points of resolution or cadence in the piece as a whole.

There is little a sense of tonic during much of this time, as common practice chordal relationships are almost nonexistent and the music moves freely between all chords available. I only assign roman numeral chord names to the chords of the scale in order to discuss

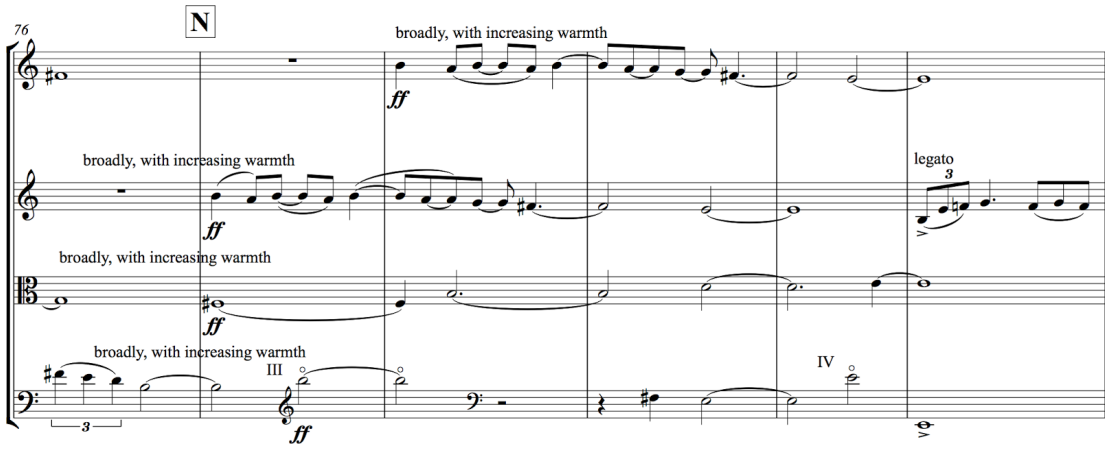
them with more ease, and because ultimately most of this piece does in fact have note B as its tonic note, as evidenced by the opening of the piece where a v° chord moves to v°7 and then to i,

Bars 1-11

and also by the passage right before the key change near the end, when something like a plagal cadence occurs and is repeated in bars 72-79, although the chord progression is VI-i rather than iv-i.

Bars 72-79

A word must be said about the key change at the end of *Crickets' Chorale*. As discussed above, this piece leads the listener on a journey of translation, or more accurately, of language learning. The listener gradually and increasingly hears the crickets' song from the perspective of a native speaker, and by the end there is nothing alien about their singing at all. As the players are instructed to play "broadly, with increasing warmth" in bars 78-80,



Bars 76-81

what had been a semi-plagal cadence from VI to i shifts to a new tonic of note E. The B minor chord (i in B Phrygian) serves as a dominant v chord to the new tonic. The new key toys with mode, sometimes using F natural and sometimes using F#.

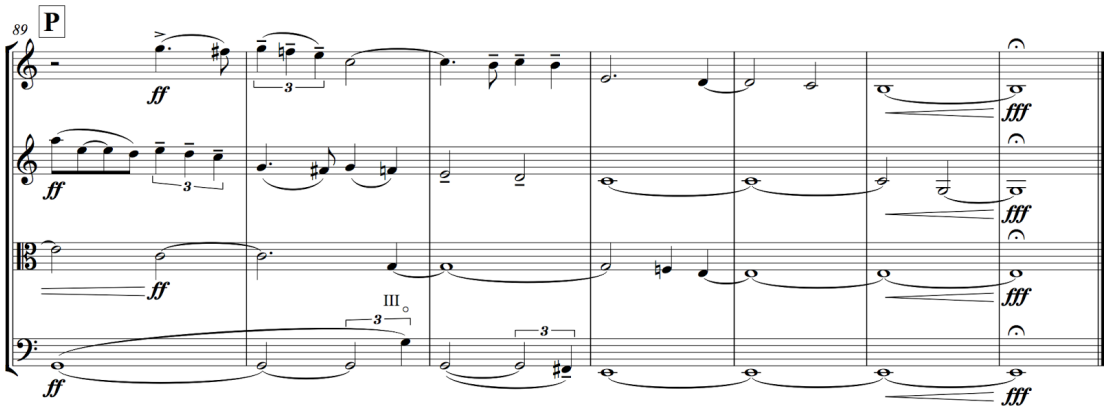
Bars 89-90

This causes the mode to swing back and forth between E Phrygian and E natural minor, and this alternation between modes persists until the end of the piece.

The wandering harmonic egalitarianism of the section in B Phrygian softens slightly for this final section. The chordal relationships of common practice harmony are still absent, but more daring chords like III and v° are no longer in action. The E Phrygian/E natural minor section uses the following chord progression:

v-i-v-i-iv7-VI-i

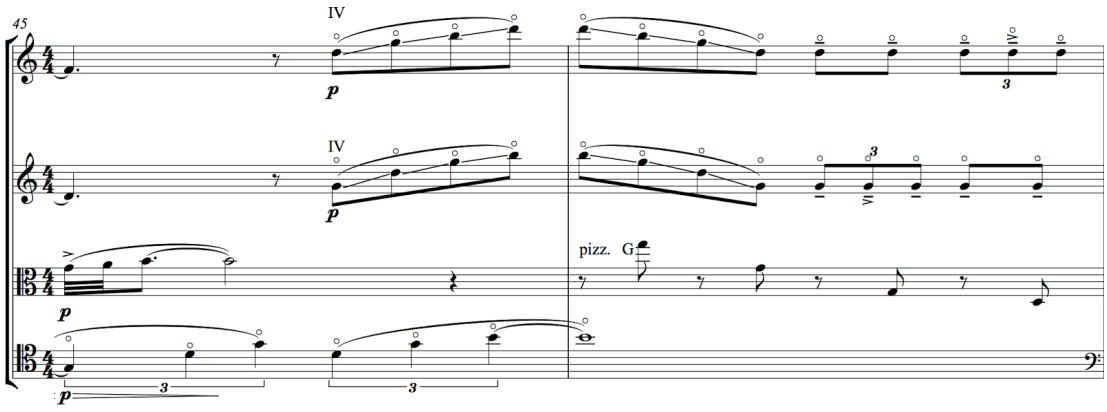
Again the final resolution comes in the form of a semi-plagal cadence, and again that plagal cadence uses a submediant instead of a subdominant chord to precede the tonic chord. Chords appear in atypical inversions as evidenced by the final cadence that stretches across the last seven bars of the piece.



Bars 89-95

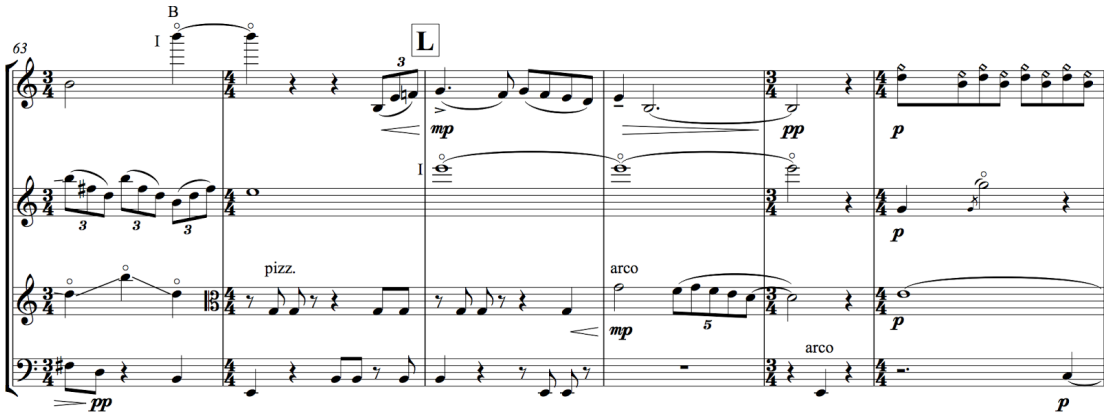
The C major VI chord first appears in second inversion, then in bars 91-92 the cello steps down to first inversion and rests on tonic E as each instrument gradually descends by step and finds its way to an E minor chord low in each instrument's register. The close of the piece is intended to convey a sense of strong resolution, almost a homecoming. What begins as an exotic adventure into the language and culture of another species becomes a rich native experience.

Part of what makes the cricket sound both recognisable for what it represents and alien to the listener's ear is the extended use of natural harmonics.



Bars 45-46

The technique gives the ethereal quality of a song not quite understood, and the raspy scraping of the bow across a lightly touched string mimics the mechanism by which crickets make their music by scraping their legs together. There is one instance of artificial harmonics in bar 68,

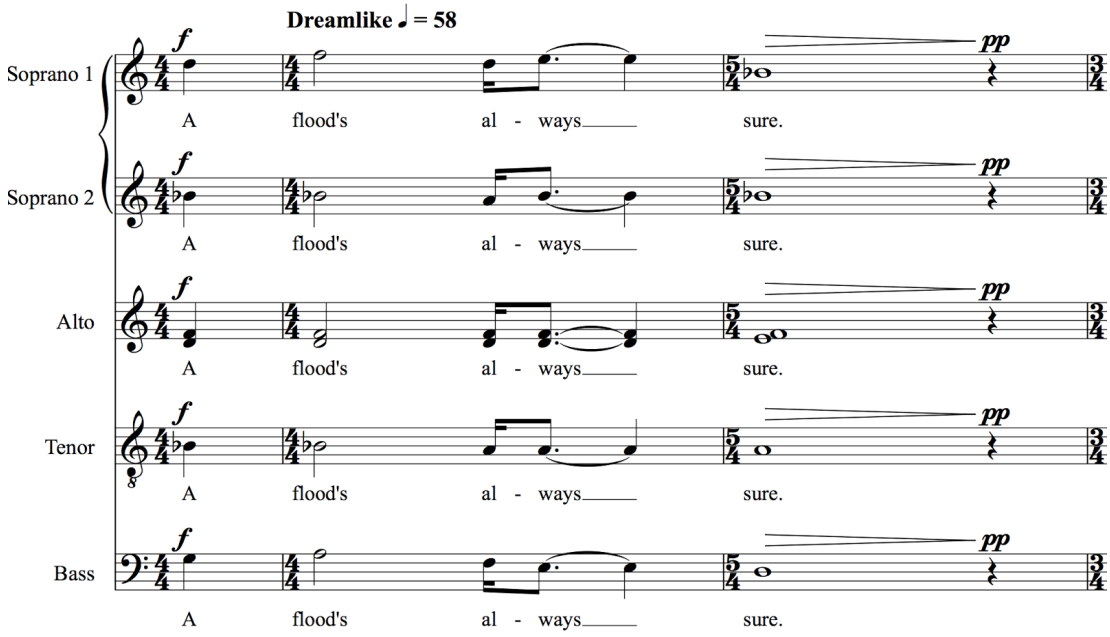


Bars 63-68

but in general natural harmonics were chosen for their clarity and the fluidity with which the player can stroke the string in a light glissando between one natural harmonic and the next.

The Old Woman Dredges the River (2014)

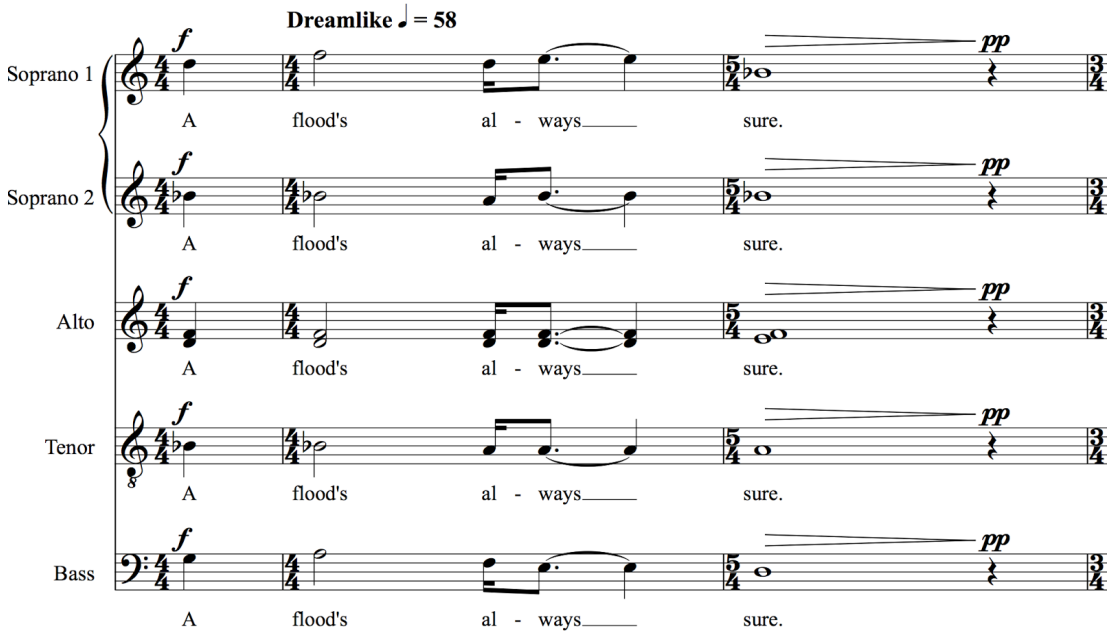
My sketch for *The Old Woman Dredges the River* is built around a series of destination chords. One carefully constructed chord has to lead to the next, and what fills the space in between them is the transformation of the first chord to the second. The constant starting and stopping of the music that this creates is an expression of lapping waves, as discussed above in the section entitled "Drama." Most of these chords are triads with added notes, the result of which is a textually appropriate "muddy" character in the music.



Bars 1-2

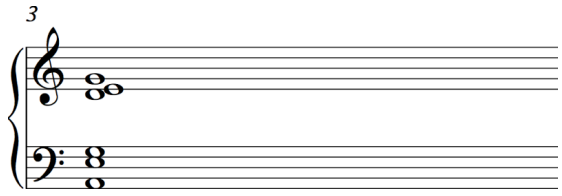
The phrases that emerge from this pattern are generally guided by the text. Some phrases, such as the poem's opening line "A flood's always sure" is articulated in more detail in the sketch:

Sketch



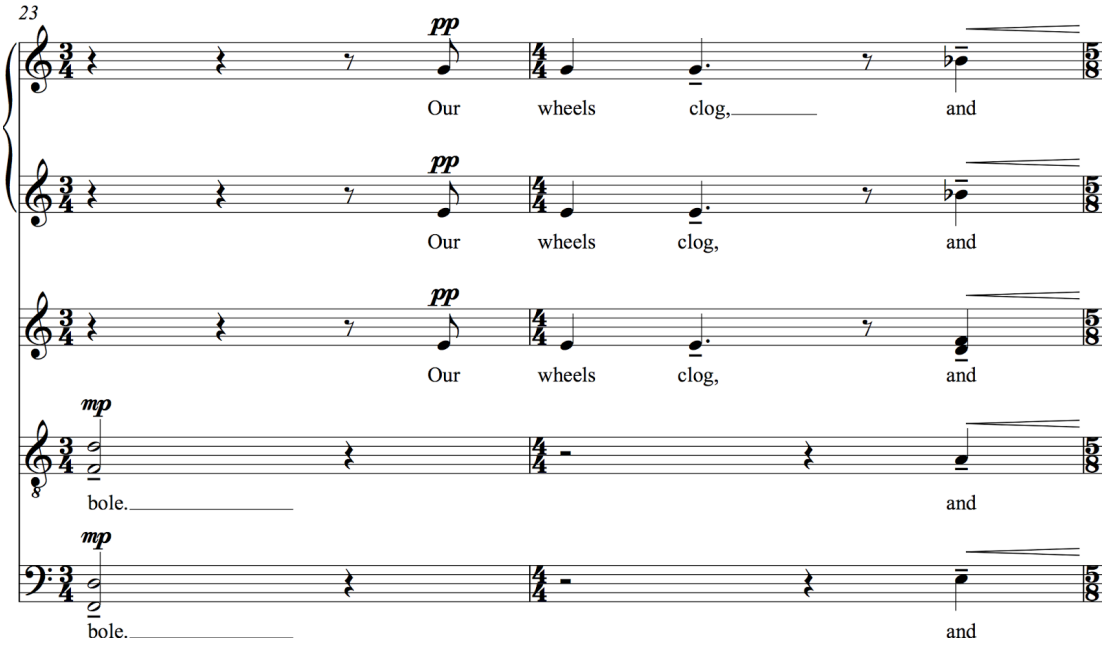
Bars 1-2

The journey from the starting chord to the ending chord is spelled out clearly in the sketch for this phrase, with each syllable having its own articulated chord. Other sections of the sketch give only a starting chord and a destination. The sketch for the line "Our wheels clog, and our fuses surge but once" begins with the chord[52]



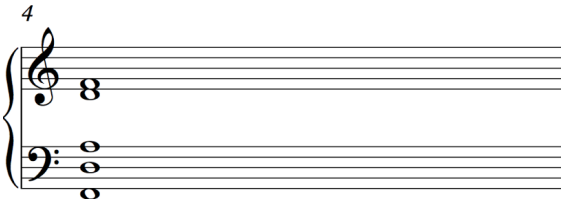
Sketch

[52] In the piece itself, the only notes to appear out of this chord is an E-G minor third.



Bars 23-24

and ultimately lands on a D minor triad in first inversion:[53]



Sketch

[53] This chord was also re-voiced in the final incarnation. The chord remains the same, but the chordal third F is doubled in three octaves, while the root and chordal fifth appear only once each.

Bars 28-29

What fills the gap in between is a sort of drifting miniature fantasia on the chords involved, which severely limits the total amount of harmonic content to a small pool of material. Interest comes in part from word painting, such as the staccato “suck” in bar 13 followed by “and toss of earth” flipping frivolously through the voice parts in bar 15.

Bars 13-16

Largely because of Stephanie Yorke's extreme attention to linguistic sonority and its expressiveness in the singer's voice, the text is the undisputed ruler in this piece. It must come through the music clearly and vividly, and be enhanced wherever possible by the choir's expression and technique. The choir as an instrument plays a key role in *Cantata Eliensis* and *The Good Samaritan,* and this piece paves the way for that instrument to function in those oratorios as more than a conveyer of text or an expression of character, but as an instrument that makes a presentation to the listener of both text through the language of music and music through the language of text.

There are moments in the piece designed to seize the attention of the listener, and these moments usually come in the form of a sudden change in aural texture. Near the golden section of the piece is a moment of revelation for the poem's eponymous Old Woman,

Bars 36-41

and this is the first time the music has emerged from all the restless lapping and fidgeting of its former texture to soar more expansively through a freer passage of resolution and epiphany. The close of the piece is another such moment, designed to seize the listener's attention, but the intent is more or less the opposite of the passage in bars 38-39. Here the old woman wakes to the reality of the flood, which has haunted her sleep. The predicament of the flood and the

Old Woman's resulting anxiety are represented musically both by the fortepiano and percussive sustaining of the "ng" sound, and by the somewhat unsatisfying destination chord: the line began with a fortissimo cadence to a Bb major chord (with added G), but ends on a problematic A minor triad. The Old Woman's awakening offers no emancipation from her troubles.

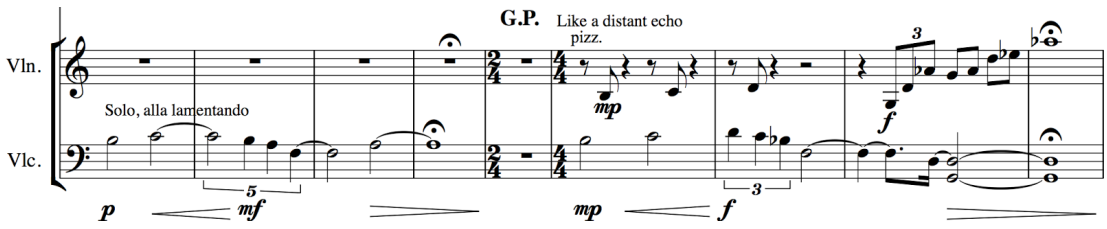
Bars 46-49

Voice

Vocality

And parting, confessed (2013)

Vocality is not an obvious feature of this piece, but to the extent that the piece has a character, it can claim a voice. The opening phrase in the cello, marked "alla lamentando," is a human cry, a vocal plea that endures the taunting woodwinds and interacts with the more sympathetic violin before yielding the spotlight to a more expressively nuanced (in this piece) piano.



Bars 1-9

When the instruments are anthropomorphised in this way, they become human voices. The cello is popularly thought of as resembling the human voice, and indeed it is the first manifestation of the character's voice in this piece. As the cello transitions from legato arco playing to accompanimental double stops, it begins to lose its distinct individuality, and instead shares a more abstract expression of the character with the violin.

Bars 31-36

Starting in bar 74 the cello (and soon the violin as well) assumes an accompanimental role with pizzicato passages and short arco punctuations.

Bars 74-75

The transitional section heralded by the strings' pizzicato moves the voice of the formerly distinct character into the background, with multiple instruments sharing the task of its expression. The music grows frenzied as the violin and cello engage in terse dialogue and the woodwinds whistle into higher registers. When the piano enters in bar 87, its possession of the character voice is not immediately obvious in its tentative early notes.

Bars 87-89

Only when the piano emerges alone from the crowd in bar 98, after two long and hushed chords, is its new starring role made clear.

Bars 98-101

Now it is the piano that is the starring voice of the narrative. It speaks with a wide vocabulary. It is talkative and moody. Jazz chords and syncopated rhythms express a playfulness that rebels against the angst

of the voice earlier in the piece, but the character has not quite triumphed and periodically lapses into gloom. The voice almost finds what it is looking for in bars 140 and following when the ensemble joins the piano in a celebratory spirit,

Bars 140-148

but trouble returns quietly in bar 149

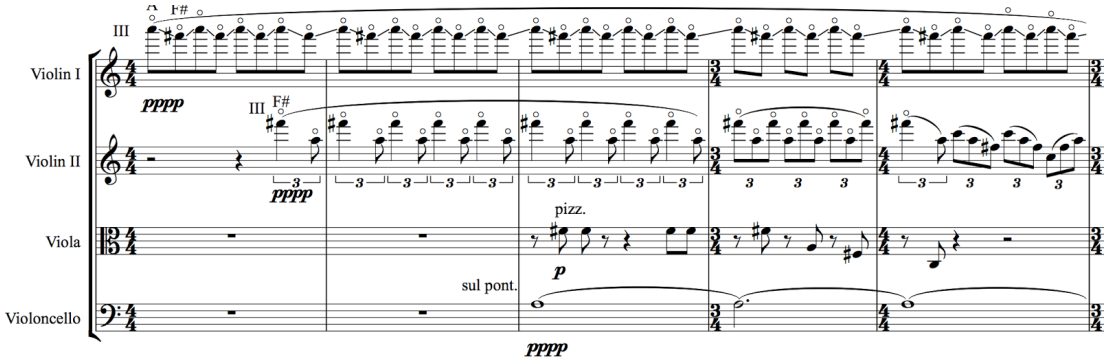
Bars 149-152

and the piece ends as unhappily, if not as desperately, as it began. The cello's reclamation of the character voice is a return to the despair from the opening of the piece, and the piano concedes defeat with muddy chords at the close of the cello's closing lament. The piece's programme may not tell a distinct story, but there is a voice, and the instruments sing very human emotions and a recognisable journey of emotions. The players are guided by the liberal appearance of "mood words" that suggest the emotion that should come through their playing.

Bars 163-173

Crickets' Chorale (2013)

As implied by the title of the piece, Crickets' Chorale is a chorus of voices. The voices belong not to humans, however, but to crickets. Their song began to emerge in my mind as I listened to a recording of crickets singing at night. The recording had been slowed dramatically, and the result was eerie and strikingly vocal. The voices did not sound human, but nevertheless they were undeniably human. I recorded crickets myself in my hometown of Saint Louis, Missouri, and manipulated the recording on my own computer, looking for inspiration for a string quartet. I began work on Crickets' Chorale with the slowed-down voices of those crickets in mind. The back-and-forth melodic pattern anchors the piece to its animal origin. At its opening, the tessitura is relatively high, and the players make liberal use of the natural harmonics of their instruments. The crickets are replicated most literally here.



Bars 1-5

As the actual cricket recording was altered and slowed, the layers of pitches and rich harmonics separated and became more apparent. The high metallic chirps were transposed down and became more vocal. It was as if they were being translated from an inscrutable animal noise into a song more native to a human ear. That translation is reproduced in the string quartet. As the piece progresses, the tessitura lowers substantially, repetitive motives expand into expressive melodic lines, and short note durations lengthen. The crickets are being translated—or, perhaps, the listener is learning the crickets' language and beginning to partake in their music as a fluent participant. It is important that this change happens gradually, as if a door into the crickets' choir is opening very slowly. The more "human" melodies appear at first only in fragments, and it is only later in the piece that they "sing" long enough to reach their destination.

The Old Woman Dredges the River (2014)

The choir acts very much as a unified instrument in this piece. There is a single character expressed in the text, so there is no need for dialogue; all voices in the choir sing the experience of the old woman. For this reason much of the writing is homophonic. The polyphony that does appear exists for the purpose of expressing the text, and does not suggest a plurality. The text itself explores the capabilities of the voice as an instrument. Poet Stephanie Yorke spoke with singers about sounds in the English language and how they function in the voice. In her text she returns over and over to long, open vowel sounds, most frequently [o] and [oʊ],[54] in an attempt to exploit a capability of the voice she found particularly appealing. Those open-mouthed, resonant vowels allow for the free flow of air through the singer's body like uncontrolled flood waters through people's previously tidy lives. This imagery persists throughout the piece, and culminates in the final sung word "rung," during which the choir is asked to surge through the vowel and then lift the tongue to touch the soft palate and let the word resonate onomatopoeically. After the water has surged unchecked through this old woman's life, despite her efforts to control its damage, this final attempt to put up a barrier reveals the ability of the water—literally, the singers' breath—to flow on utterly undeterred.

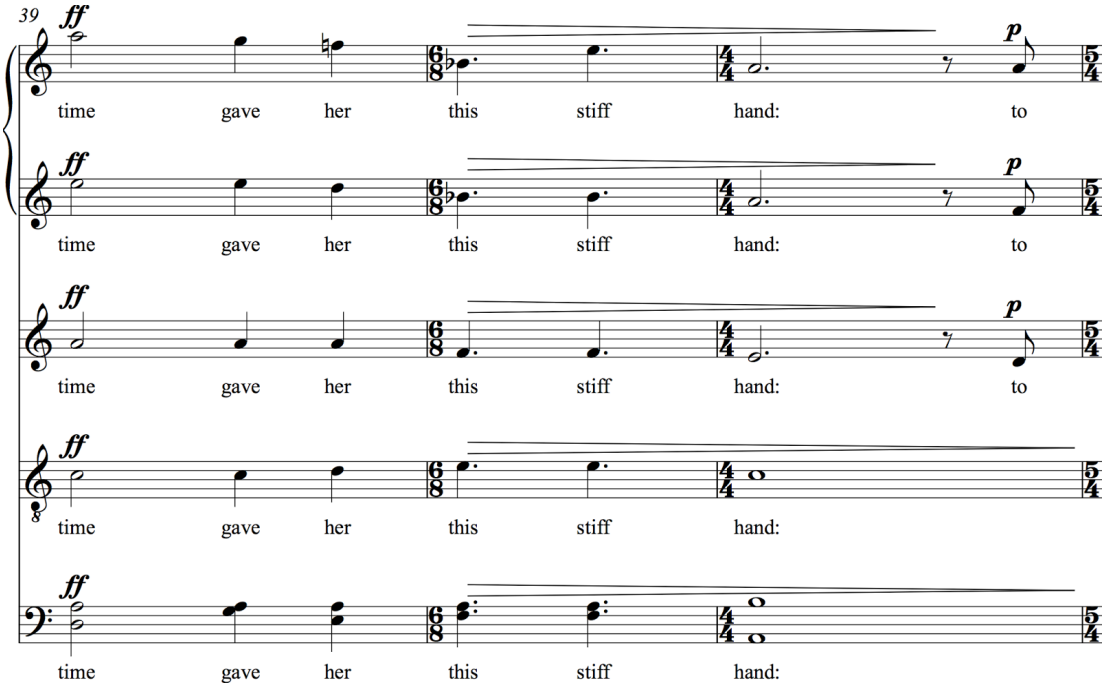
[54] For clarity, I notate phonetic sounds using the International Phonetic Alphabet (IPA). IPA symbols appear in brackets.

Bars 46-49

Stephanie's fascination with sounds in the voice is expressed as intricately in her use of consonants. Juxtaposed against her ponderous, sonorous open vowels are clusters of tongue-twisting consonants. These clusters combine repetitions of the same or similar vowel sounds, like "fuses surge",

Bars 26-29

with conjoined sounds that require the lips and tongue to fold themselves into contrasting shapes in quick succession, as in passages like “this stiff hand”.



Bars 39-41

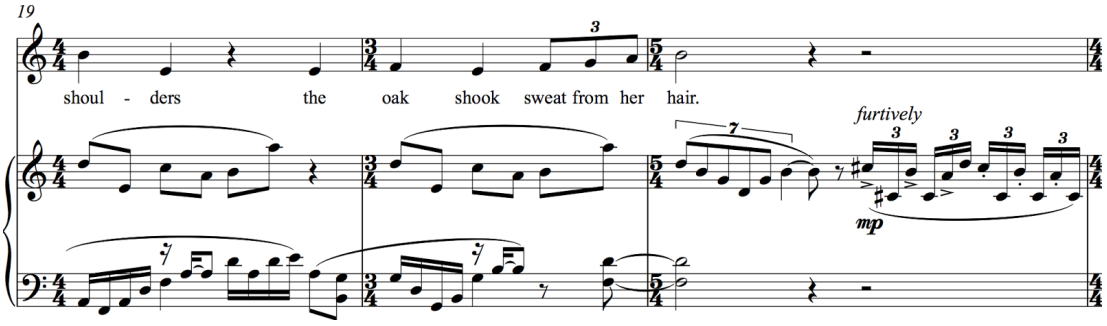
A fundamental ambition of the music in this piece is to highlight and augment Stephanie's peculiar and colourful use of language, and it does this by stretching out and encasing in resonating, muddy chords those phrases that are full of round, spacious sounds, and marking the more percussive and linguistically gymnastic phrases with sudden rhythmic changes and rhythmic structures that press the athletic sounds closely together to highlight the uncomfortable awkwardness of the text.

12
f
p
mf
Hear the suck and toss, and toss of earth,
Hear the suck and toss and toss of earth,
Hear the suck and toss of earth,
Hear the suck and toss, and toss, and toss
Hear the suck and toss, and toss of earth,
16
pp
fp
cold por - ridge bogs.
cold por-ridge, cold por - ridge bogs.
of earth, cold por-ridge, cold por - ridge bogs.

Bars 12-19

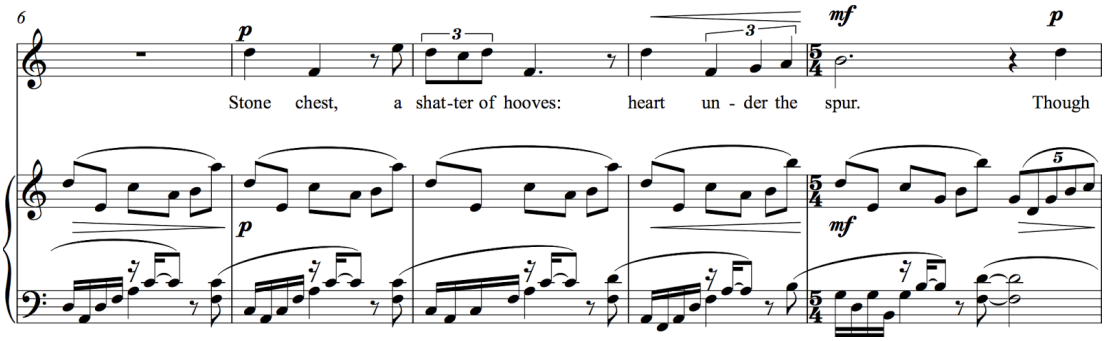
Welcome and Parting (2014)

As a soprano myself, I have some knowledge of what is idiomatic to that instrument. I know roughly where the passagios lie, and I am familiar with the colours of the different regions of the soprano range. The singer's part in "Welcome and Parting" lies largely in the middle and upper-middle part of the range, where the voice is likely to be clear but not overly stressed. The music ventures towards the bottom of the treble staff, low in the range, to colour more subdued passages like "The oak shook sweat from her hair."



Bars 19-21

The most conspicuous musical motive of the piece is the descending major sixth with which the singer introduces the piece after the piano's prologue.



Bars 6-10

It is a substantial interval for the voice, but it is not so large as to be awkward to sing. The motive is a unifying feature of the piece and returns again and again to create a melody that hopefully will linger in the listener's ear. Writing a "hummable" melody is by no means a priority of mine in every piece, but for this project it was a way for me to pay tribute to the Romantic German Lieder heritage of the piece. Periodically the soprano line emerges from its pattern of mid-voice descending major sixths to dwell on some particularly picturesque passage of text, and these are the moments in which the soprano voice is put on full display.

Bars 46-50

The music reaches its zenith in bars 54 and 55 with another upper register pause, after the singer has reached an almost frenzied level of ardour thinking of the beloved object, and for a moment all momentum in the music is compelled to stop.

Bars 54-55

When the singer continues, the mood is more subdued as she reflects upon the parting phase of the narrative, the subject of Stephanie's third strophe.

Authorial Voice

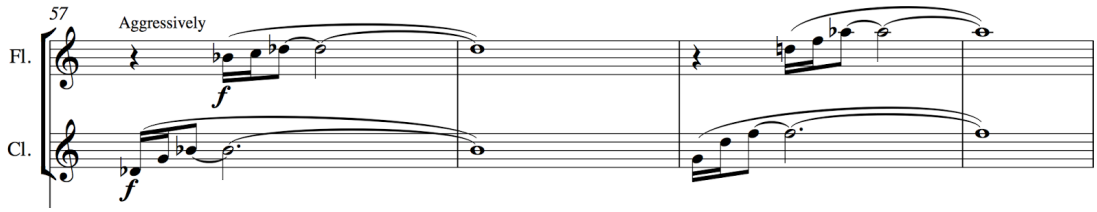
In *And parting, confessed,* there is no evidence of what might be called authorial commentary. The experience of the central character is offered in the first person, not reported by an all-seeing narrator. What can be found is evidence of the same story being retold by different characters, and clues to this retelling activity can be found in the "mood words" in the score instructing the musicians. As discussed above, the character usually expresses itself with laments and desperation, but in bar 26 a sympathetic figure suggests a more optimistic view of the situation in the violin.

Bars 26-32

The personalities often represented by the woodwinds tend to be far more lighthearted as they approach the character's theme with attitudes ranging from casual unconcern,

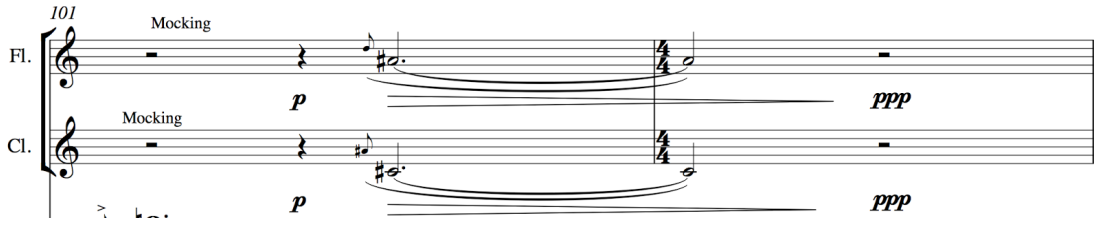
Bars 23-30

to overt antagonism



Bars 57-60

and mockery.

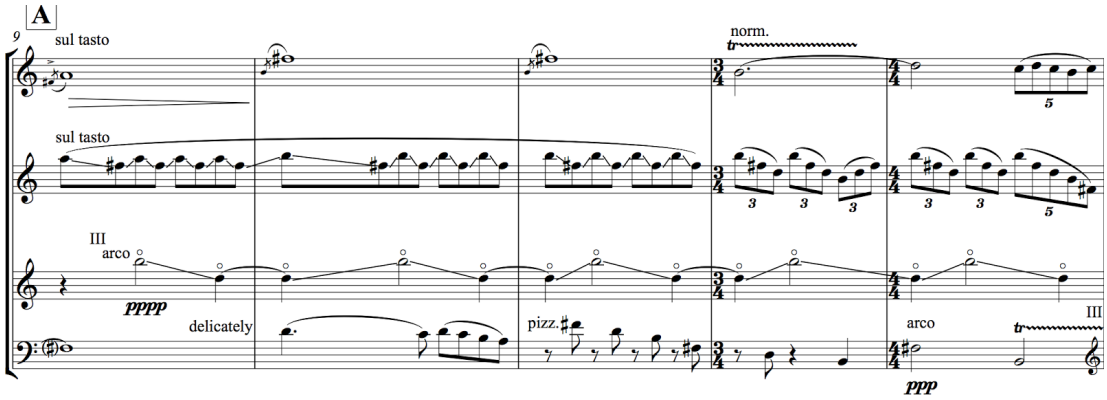


Bars 101-102

Throughout the piece a single subject is being pondered and discussed from different perspectives, but there is no all-knowing authorial voice to explain everything as it really is. The dominant voice is that of the central character, who may be correct or who may be fallible; the author does not reveal any information on that subject.

By contrast, *Crickets' Chorale* is rich with a sense of nostalgia, superimposed onto the music by the author. As the composer I offer my interpretation of the crickets' song as I peel away the language barrier, so to speak, and portray their vocalisation as something beautiful and ultimately familiar and very vocal. Here there is emotion, which certainly is not native to the singing of insects, but rather superimposed onto the scene by the author. While composing the piece my mind was filled with imagery of my midwestern home of Missouri; of hot, muggy summer evenings when cricket songs fizzle through the air; sitting on a front porch in shorts feeling skin stick to the plastic chair, hearing the sounds of summer coming out of seemingly every tree and bush as the last streaks of sunlight sink below the trees; cricket noises rising up from the grass as dew begins to settle on it, dew that is pleasantly chilly but warms to the touch before it can evaporate and cool the skin. Perhaps a storm lingers on the horizon, making the air heavy with humidity. If it comes close enough the crickets will go quiet, but for now they sing on unconcerned. This sensory-rich nighttime scene is part of my experience of the world,

part of what is home. That is the lens through which I hear the crickets' song, and that is the layer of authorial commentary that blankets this piece and provides the key to its translation into the altered music at the work's conclusion.



Bars 9-13

The Old Woman Dredges the River has a definite authorial perspective in that I sought to depict the words of the text musically, which necessarily meant I was offering an interpretation of my own. This piece is not sung *by* the old woman but rather *about* the old woman, so the perspective being given is not hers but the narrator's. The music offers the listener with an authorial window, so to speak, through which the character and her drama can be viewed. In contrast to this, *Welcome and Parting* is sung by the character to the character's lover. It is extremely personal and transparent, and unfiltered by the presence of a narrator's lens. There is emotion in the music, but that emotion belongs to the singer rather than to an independent narrator. The

most that can be said of the authorial voice is that it is sympathetic to the singer's feelings, as they are expressed through the text.

Drama

And parting, confessed (2013)

There is no programme for this piece as such, but there is certainly drama. Throughout the piece there is dialogue, tension, struggle, sympathy, complaint, desperation, success, and failure. If there is a character at the heart of the piece, that character makes itself known most prominently when it emerges through the extended piano solo that begins in bar 98.

Bars 98-101

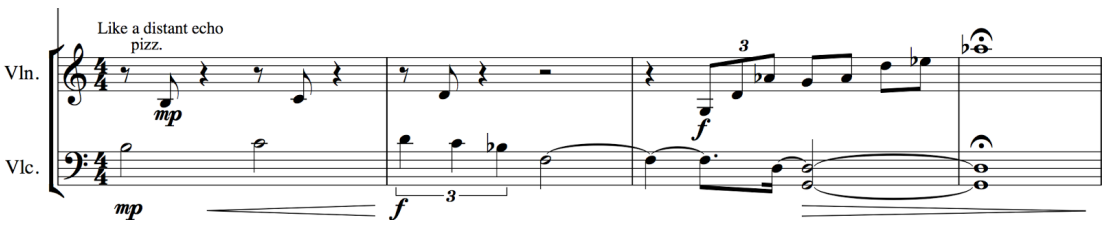
That character is present from the start of the piece, but it is the piano solo that reveals the personality of the character. This is discussed further below in the section entitled "Vocality." The drama of the piece is not so much a narrative as it is a progression of emotions and

interactions. The struggle of the character recalls the striving of the character in Beethoven's *Fifth Symphony* as that character navigates its own tale, yet while Beethoven's hero is ultimately triumphant, the more abstract character in "And parting, confessed" is not successful despite its spirited endeavour.

Dialogue

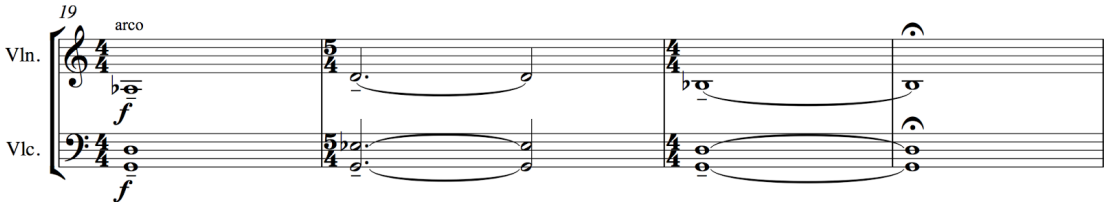
The character of this piece is a soloist rather than a member of an ensemble. The soloist will be discussed further in the "Vocality" section below, but for now I will focus on *dialogue* between the soloist and less defined entities that act to further the drama. When dialogue does occur, it is between the central character and somewhat ambiguous external forces, which are sympathetic and supportive in some instances and antagonistic in others.

Where the cello is the voice of the soloist, the violin is always its supporter and ally. In the opening passage as the cello asserts itself as a vivid character, the violin echoes and decorates beginning in bar 6, emphasising the personality of the cello.



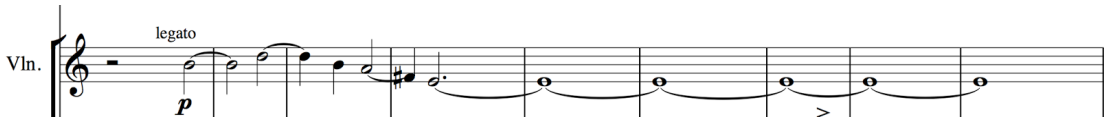
Bars 6-9

It plays the same role again when it supports the cello's double stops at the bottom of that same page,



Bars 19-22

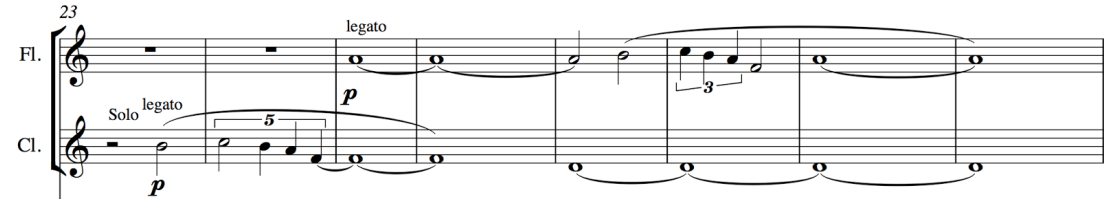
and becomes even more involved in the expression of the soloist's character beginning in bar 26.



Bars 26-34

Tension and Struggle

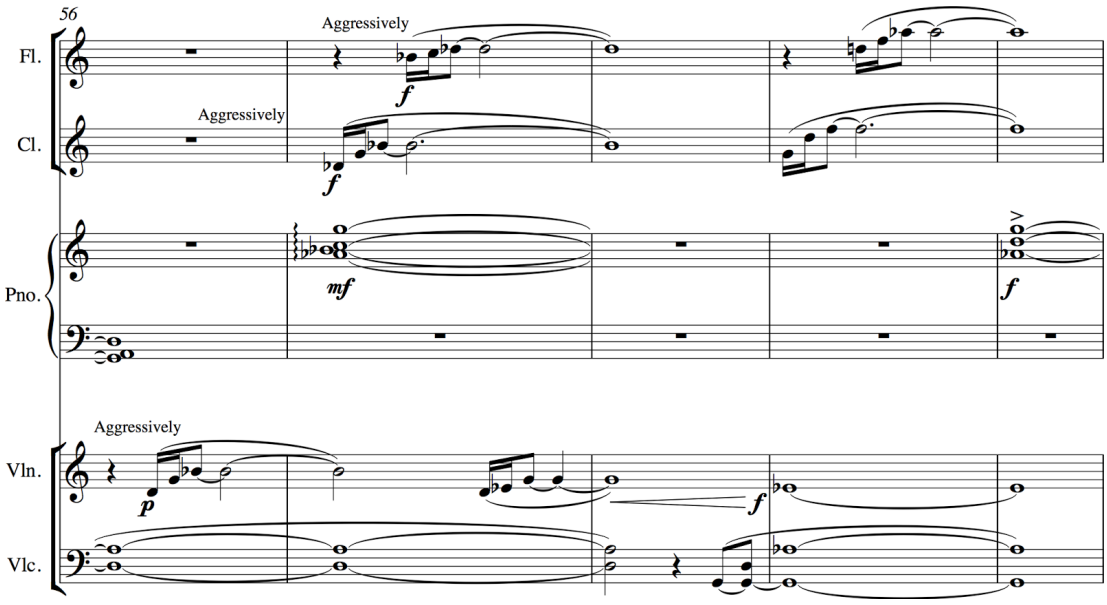
The flute and clarinet also often behave as a team, and often that team is in opposition to the piece's central character. The pair mock the soloist first in bars 23-30.



Bars 23-30

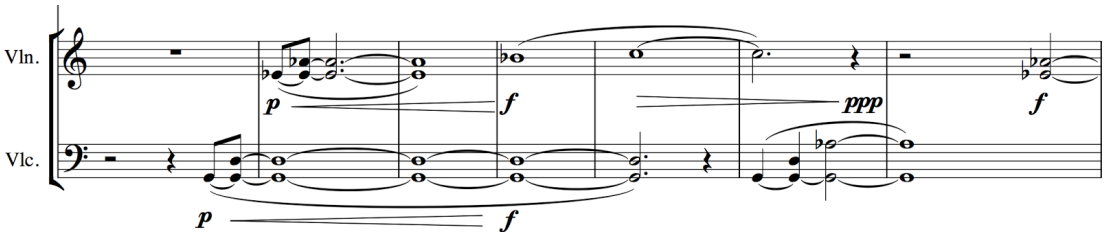
They echo the opening of the soloist's theme but in a carefree, dismissive way, bringing it to an entirely different conclusion than the cello had done. The woodwinds acting as an antagonist is a device that occurs repeatedly throughout the piece.

The elements of the ensemble join forces beginning in bar 56 to express a sudden outburst of aggression as the character, represented here by the entire ensemble, rages against its oppressor.



Bars 56-60

After the initial outburst the strings give another resistant push beginning in bar 61 before the more introspective piano solo section at the heart of the piece.



Bars 61-67

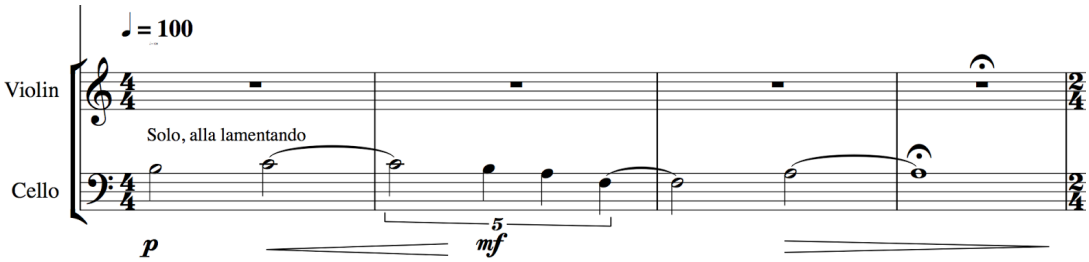
Sympathy

The woodwind team is less antagonistic than usual beginning in bar 44 when it offers a more optimistic take on the soloist's theme. It suggests a hopeful solution to the character's distress. The solution is undermined by the piano's fretting beginning in 45 and is not ultimately accepted, but it is offered with uncharacteristically good intentions.

Bars 44-51

Complaint and Desperation

The very opening of *And parting, confessed* is a fervent complaint, almost a sob, and except for the fleeting moments of relief that punctuate the piece, this is generally the tone of the central character's voice.



Bars 1-4

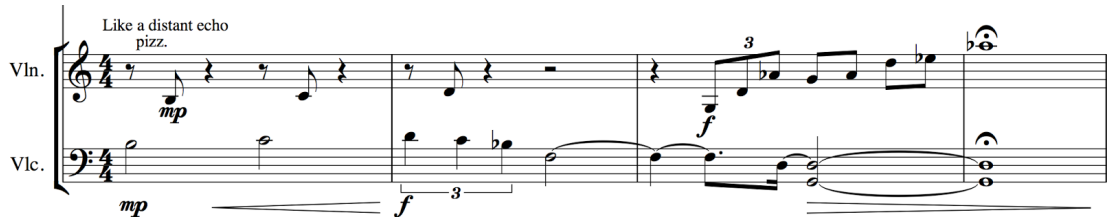
Hope

Throughout the character's struggle we hear occasional flurries of hopefulness, the most pronounced of which appears towards the end of the piano's solo section.

Bars 45-47

Failures

Each time the voice of the soloist reaches a cadence, on which it often pauses under a fermata, it does so in a sort of sigh of defeat.



Bars 6-9

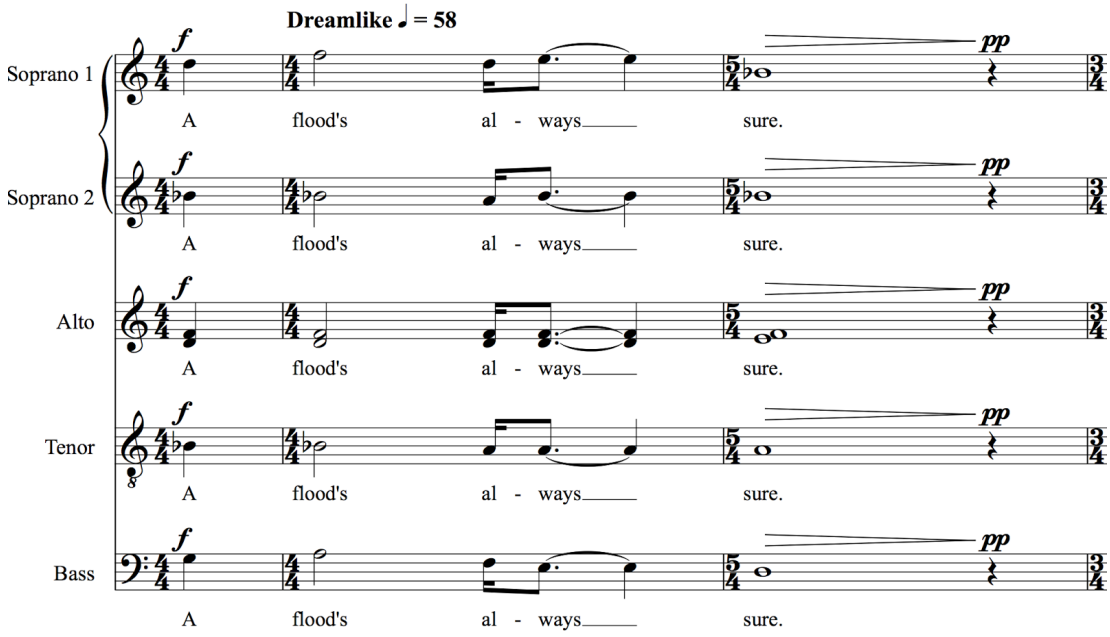
What keeps these frequent small defeats from becoming tedious is the determined resilience with which the character tries again and again to

overcome its struggle, and it is this resilience that makes the ultimate quiet failure at the close of the piece more poignant.

Bars 163-173

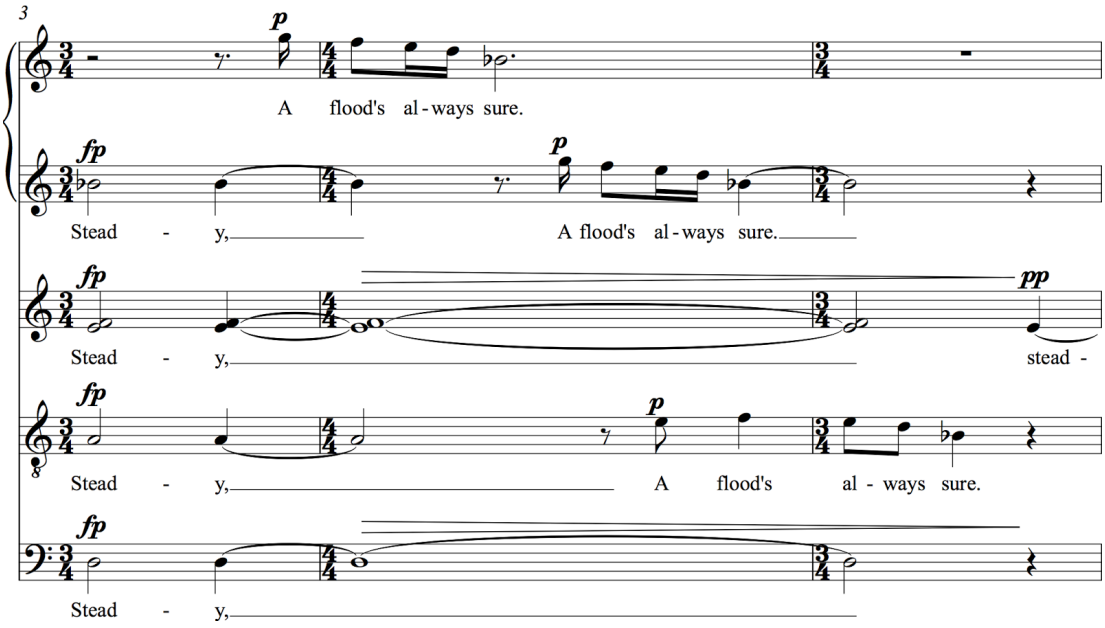
The Old Woman Dredges the River (2014)

The old woman who is the subject of this choral piece spends a fitful night dreaming of a flood. Her unconscious thoughts are muddled and drift between abstract fears and ethereal images. The piece opens with the flood surging into the listener's ear as the choir leans into a Bb major 7th chord poised over an incongruous A in the bass part.



Bars 1-2

After the initial rush of water, we are left with a more stagnant expression of the Bb major 7th chord (with added A and E) lapping as the sopranos trickle down a short scale. The water is in the house now, and after the initial shock of its bursting into the room, a few more things topple off of surfaces and into the standing water.



Bars 3-5

The images emerge from the music through crunching chords and murky vocal textures. The piece starts and stops, reaching resolutions that drift quickly on and do not quite satisfy. The ever-changing rhythms ebb and flow like floodwaters lapping at houses and furniture and bubbling down streets.

Welcome and Parting (2014)

This piece was written for the 2014 Oxford Lieder Festival. Pairs of poets and composers were given a Lied, the product of a collaboration between Franz Schubert and Johann Wolfgang von Goethe, and asked to write a new poem inspired by Goethe's, and set it as an art song. Stephanie Yorke and I took on "Willkommen und Abschied," which

describes in florid, romantic German a lover galloping to meet his beloved, then departing in the morning. The language is ripe with dramatic images of tempestuous weather and an ardent regard for nature, human emotion, and a hint of the supernatural, all very much in the spirit of the Romantic era. Stephanie took the spirit of this poem and its animated language to heart and retold a similar tale in her own style.

Although the language of Stephanie's poem is abstract, the sequence of events is simple and the emotions inspired in the central character are strong, making this piece an excellent framework within which to practice musical storytelling techniques that will come into play in the later oratorios. The first of Stephanie's three strophes echoes Goethe's reverent descriptions of nature and weather as she anthropomorphises several atmospheric elements such as evening, mountains, an oak tree, the moon, gloom, and night air:

> Stone chest, a shatter of hooves:
> heart under the spur.
>
> Though evening
> caught earth in her sling
>
> and the mountains' grey hands
> smoothed the night.
>
> Pulling fog like a towel to her shoulders
> the oak shook sweat from her hair.
>
> The moon turned on her cloud-cot,

blinked through the musk.

As gloom and her brood watched
all, eyes in mirrors of eyes.

Night air and her invert creatures
tripped at my ear. Night
bred hum from whirr from throng.

Yet my heart watched the gate,
calm on its hinge; padlock soul
kept you, my hope.[55]

Evening

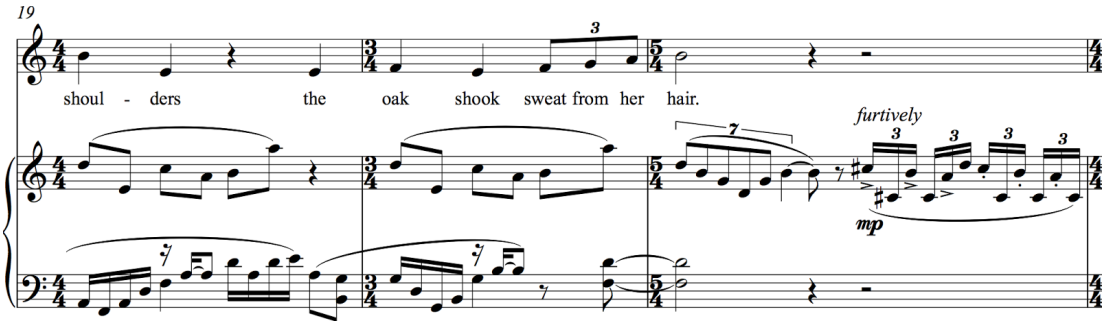
Bars 10-12

Mountains

Bars 12-15

[55] Stephanie Yorke, “Welcome and Parting,” (2014).

Oak tree

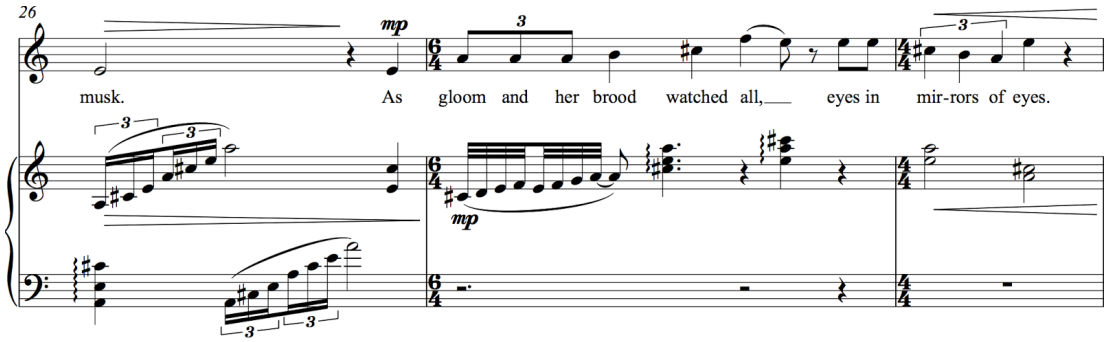


Bars 19-21

Moon

Bars 23-26

Gloom



Bars 26-28

Night air

Bars 29-32

These emerge as Mother Earth-like female personalities, quietly moving about and influencing the night. This is reflected musically by the creation of a sound world, a sonic atmosphere of rolling arpeggiated chords under a light, persistent accompaniment figure that tiptoes through the right hand's middle range, not quite coherent with the harmony but not quite at odds with it either.

The second strophe is a rapturous account of the lovers' meeting:

> Then your eyes
> clicked the latch. Smile stepped
> past the bars.
>
> My heart mistook my ribs
> for yours, and rose to warm them.
>
> My lungs, double bellows
> stoked your cheek.
>
> Fond hearth, dear face!
>
> Can cold deserve the heat?[56]

When the music first addresses this text, there is a marked change in texture. The carefully constructed atmosphere falls away as the character's emotion and experience usurp the need for the music to set the scene. The singer tells of the character's heart rising up to warm the beloved as the vocal line blooms on a high fortissimo G that lingers for significantly longer than any sung note has done yet, marking this as a moment of significance.

[56] Ibid.

Bars 46-50

The singer continues with increasing ardour until a quintuplet in the piano fractures regular rhythmic momentum and leads into the singer's eruption of "Fond hearth, dear face!" The high tessitura, declamatory chords, and lack of a perceptible metre (until bar 56 when the momentum is reestablished) are meant to arrest the listener's attention and communicate the character's rapturous state of mind and abandonment of self-restraint.

Bars 54-55

The closing strophe of the poem, where the lovers are parted, is somber and slightly mournful.

> Our parting: a steam-douse,
> cold bucket of dawn.
>
> But your eyes still pricked
> an ember. Your kiss
> scuttled the coals.
>
> You left
> a hole in the air.
> I looked to the clay.
>
> Yet I cherish this last action of the soul—
>
> better bruised
> than housed in snow.

Even in the midst of the lovers' separation there is a return to the joy of the second strophe when the character relives the lover's presence:

Bars 66-70

The vocal line in this final strophe juxtaposes fragmented reincarnations of previously heard thematic material, communicating the "brokenness" of the singer as she mourns the parting, with longer legato phrases during which she revels in the joy she has experienced. The compositional choices as to which phrases are fragmented and which are more luxurious were guided directly by the text.

Stephanie's parting of the lovers seems more permanent than Goethe's, but still the singer celebrates that the lovers were together once. Her tone by the end seems determined to be confronted, and this is a sentiment that is reflected in the final echoes of the twinkling accompaniment figure, which first appeared in the right hand but now

resides in a mellower, lower register, fragmented but not destroyed. The triadic chords are played in single statements, in contrast to the florid arpeggiations earlier in the piece, as a representation of the finality and the solemnity of the character's state of mind, but the gentle dynamics, legato phrasing, and consonance of the harmony are not without a comforting quality, reassuring the character and the listener alike that although there is sadness, the joy is not diminished by it and all will be well.

Bars 79-82

Chapter 5

A Personal Connection Between Artist and Art

One of the key connections that can be made between Bach's work on his Passions and my own composition work on both the *Cantata Eliensis* and *The Good Samaritan* projects and more generally, is that of the artist's personal investment in his or her text and source material and wider motivation to compose.

In a profession that makes celebrities out of its favourites and provides an outlet for talented people who love to perform and direct attention and adoration towards themselves, a word like "service" might seem out of place. Yet Bach was no celebrity in Leipzig. He was an employee, a church musician, and an educator. He had regular duties and was accountable to a number of bureaucrats who caused him seemingly constant frustration. He wrote for a congregation rather than an audience. He was a servant in a mundane sense; he was a diligent worker with insufficient resources and a heavy workload. Beyond this, Bach was also a servant in a more noble sense. His work stemmed from a profound sense of calling and a serious duty to the God his music praised.

Bach's Faith

There is compelling evidence that Bach had a deep personal connection to the sacred texts he set in his Passions, but this evidence has only come to light in the last half century. Bach has of course always been associated strongly with church music for the obvious reason that a huge collection of sacred music is the fruit of his prolific career, but by itself this is no proof of the existence of any personal conviction or devotion in the man himself. Like plenty of church musicians today, he could have been simply a dutiful church musician, producing the best music he could of the kind that his employers and listeners wanted.

Bach's devotion to his work as a calling and his fervour for a Lutheran expression of the Christian faith is well attested. He has been celebrated as "the supreme Cantor, the creative servant of the Word of God, the staunch Lutheran".[57] There was even a movement in Italy the 1960s to have him canonised, though no one claimed he had any Catholic tendencies.[58] Before the mid-twentieth century, much of the evidence for Bach's devoutness was imaginary, or at least projection.[59] People of faith, being moved by Bach's sacred music, wanted its creation to be genuine and its creator earnest, and took the apparently

[57] Robin A. Leaver, ed., *J. S. Bach and Scripture: Glosses from the Calov Bible Commentary* (St. Louis: Concordia Publishing House, 1985), 14.
[58] *Ibid*, 14.
[59] *Ibid*, 13-14.

fervent music to be evidence enough of the religious conviction of the mind that conceived it.

This flawed logic may be benevolent and even natural, but it is fundamentally a fantasy. It could have caused its own undoing, and in fact, in the 1960s it nearly did. Georg von Dadelsen and Alfred Dürr assembled a chronology of Bach's vocal music, which revealed a high level of compositional activity in the early years of Bach's appointment as cantor of Leipzig, followed by a subsequent dramatic decrease in his productivity there.[60] If the evidence for Bach's devotion to his faith is his creation of moving sacred music, and if the five or so years of frenzied output of church music early in his appointment in Leipzig is evidence of the high degree of his earnest devotion, then the dramatic slowing in his compositional activity that followed is highly problematic, since anyone who insists on interpreting his high rate of productivity as religious excitement must surely be required to interpret a decrease in his creative output as waning faith. Musicologist Friedrich Blume seized on this logic and argued in a lecture in Mainz in 1962 that Bach was essentially a hired musician, and that his work as the cantor of Leipzig was a job like any other, a means of making a living, rather than the almost saintly calling it was often made out to be.[61] This argument was no more conclusive than the romantic image it

[60] G. von Dadelsen, *Beiträge zur Chronologie der Werke Johann Sebastian Bachs, Tübinger Bach-Studien 4/5* (Trossingen, 1958).
[61] F. Blume, "Outlines of a New Picture of Bach," *Music and Letters* 44 (1963), 218.

disputed, and was not supported by the musicologists behind the chronology on which Blume's premise was based.

> This premise seems to be unsound. I do not see why a man should not be regarded as a church musician—and as fully conscious of his bent—just because when he first took office, he devoted superhuman energy to providing himself with a stock of practicable compositions of his own, to be repeated as necessary. Indeed, I doubt whether it would have been physically possible for Bach to continue such exertions throughout his life; and in any case, I cannot see how the known facts can be used to prove that Bach lost his vocation—any more than I can see that the converse would be true; that is to say, that writing church cantatas at regular intervals throughout the Leipzig period would have proved that he was a devout Christian.[62]

Bach's tenure as the cantor of Leipzig was marred by more or less constant disputes with his colleagues and especially with the Leipzig town officials, whose power over Bach's work and the execution of his duties he often resented and resisted.[63] This is one possible explanation for the reduction in his creative output. Another is that he worked especially hard in the beginning of his time in Leipzig in order to allow himself a more relaxed work schedule later. The reason for this change in pace is simply not known, and it is impossible to draw conclusions about Bach's personal faith based solely on his work schedule.

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[62] A. Dürr, "New Light on Bach," *The Musical Times* 107 (1966), 484-85.
[63] Leaver, *J. S. Bach and Scripture*, 14-15. This issue is treated more fully in Chapter 3.

The Calov Bible

In the same decade in which Friedrich Blume challenged the popular image of a reverent Bach, a discovery was made that validated and gave actual evidence for the existence of a deeper connection between Bach and his work, making Blume's provocative argument impossible to support.

Much of the evidence for Bach's devotion to his work writing sacred music comes from his personal Bible, which was discovered in America in the 1930s[64] and resides in the rare books room of the Concordia Lutheran Seminary library in St Louis, Missouri. The so-called "Calov Bible" is Bach's personal copy of the Bible in German. In 1934 it was discovered in Michigan in the home of a German farmer. The farmer showed the third volume of the set, the New Testament, to a visiting Lutheran pastor, who recognised Bach's signature on the title page. This sparked an investigation into the volume and its history. It is thought that the Bible came over with German immigrants, who sold it in Philadelphia to the farmer's father in the middle of the nineteenth century. During this time of heavy European immigration to America it was common for booksellers to pressure immigrants upon arrival to sell their books at low prices. The bookseller could not be found, but

[64] Leaver, *J. S. Bach and Scripture*, 16.

there is a price in American dollars marked in pencil on the inside of each volume. A flurry of excitement followed the discovery of the third volume, and after some difficulty the first and second volumes were also found in the farmer's possession.[65]

The volumes and Bach's signatures and annotations were authenticated, and the farmer, Leonard Reichle, donated the bible to the library of Concordia Lutheran Seminary in St Louis, Missouri, where it was more or less forgotten until the 1960s. Most of the scholarly work on the Calov Bible was done after the wider musicological community became aware of the Bible's existence and whereabouts in the 1960s, a discovery that was aided in part by a tour and exhibition of the volumes overseen by Christoph Trautmann, and certainly by the vast amount of work that Robin A. Leaver has done with the volumes.[66]

The Calov Bible is designed primarily as a biblical commentary for study. Only half of the text is Scripture, while the other half is commentary, taken largely from the writings of Martin Luther and applied at the discretion of the prolific seventeenth century theologian Dr Abraham Calov, and supplemented now and then with Calov's own

[65] For a more thorough account of the rediscovery of Bach's Calov Bible, see Leaver, *J. S. Bach and Scripture*, 16-21.
[66] Leaver, *J. S. Bach and Scripture*, 20-21. Leaver has individually identified, indexed, verified, and translated every mark made in Bach's enormous Calov Bible, and his complete guide to the annotations can be found with facsimiles in Leaver, *J. S. Bach and Scripture*.

commentary. Bach has annotated the volumes heavily in a variety of ways. The title page bears his signature and the year 1733. The year is particularly noteworthy because this is the beginning of the period of time during which he produced little new church music. If, as Friedrich Blume claimed in his dissertation, Bach was suffering from a crisis of faith at this time, then it is surprising that he would choose that moment to acquire an enormous biblical commentary and devote himself to it as his annotations suggest he must have done. The frequent corrections to grammatical and typographical errors show his close attention to the text. He made notes about the locations and modern names of places mentioned in scripture, showing a thorough familiarity with the content. There are even instances in which Bach inserted missing verses. His corrections demonstrate an impressive knowledge of the content and context of what he was reading.

Bach also underlined and wrote many marks of emphasis in both the scriptural text and the adjacent commentary.[67] Most enticingly, he has annotated the Bible with his own thoughts in the margins, where he muses on doctrine and interpretation, applies what is written to life and to his work, and searches for inspiration. Next to Exodus 15:20[68] he

[67] Because these markings do not show distinctive signs of individual handwriting it is impossible to say for certain that they originate with Bach, but as this was his study Bible, and because it is full of annotations that can be reliably attributed to Bach, it is not unreasonable to imagine that he too was responsible for the underlined and otherwise emphasised passages.

[68] "Then Miriam the prophet, Aaron's sister, took a timbrel in her hand, and all the women followed her, with timbrels and dancing." Exodus 15:20 New International Version.

wrote "Erstes Vorspiel, auf 2 Chören zur Ehre Gottes zu musiciren."[69] He seems to have been referring to a piece of music dealing with this passage, although it is not clear which piece of music he was referring to, since none of his own compositions seem to fit the reference. Bach revealed his vocational approach to his work most clearly in several marginal notes written in I Chronicles and II Chronicles. Next to I Chronicles 25[70] he wrote, "Dieses Capital ist das wahre Fundament aller gottfälliger Kirchen Music,"[71] and next to I Chronicles 28:21[72] he wrote, "Ein herrlicher Beweiss, dass neben anderen Anstalten des Gottesdienstes, besonders auch die Musica von Gottes Geist durch David mit angeordnet worden."[73] His note next to II Chronicles 5:13[74] piously declares, "Bey einer andächtig Musig ist allezeit Gott mit seiner Gnaden Gegenwart."[75] There is every indication that Bach cared deeply for this text and was moved by its ideas and claims, and that he devoted time and energy to the study of it and the application of its contents to

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[69] "First prelude, for 2 choirs to be performed for the glory of God." Translation by Robin A. Leaver. In Leaver, *J. S. Bach and Scripture*, 71.
[70] I Chronicles 25 is too long to reproduce here but describes musicians being set aside by King David to make music in the temple.
[71] "This chapter is the true foundation of all God-pleasing church music." Translation by Robin A. Leaver. In Leaver, *J. S. Bach and Scripture*, 93.
[72] "The divisions of the priests and Levites are ready for all the work on the temple of God, and every willing person skilled in any craft will help you in all the work. The officials and all the people will obey your every command." I Chronicles 28:21 New International Version.
[73] "Splendid proof that, besides other arrangements of the service of worship, music too was instituted by the Spirit of God through David." Translation by Robin A. Leaver. In Leaver, *J. S. Bach and Scripture*, 95.
[74] "The trumpeters and musicians joined in unison to give praise and thanks to the Lord. Accompanied by trumpets, cymbals and other instruments, the singers raised their voices in praise to the Lord and sang: 'He is good; his love endures forever.' Then the temple of the Lord was filled with the cloud." II Chronicles 5:13 New International Version.
[75] "Where there is devotional music, God with His grace is always present." Translation by Robin A. Leaver. In Leaver, *J. S. Bach and Scripture*, 97.

his life and work. Musicians continue to be inspired by Bach's devotion. When William Baker, one of my interviewees, crafts a *St Matthew Passion* performance, his goal is,

> …to allow the music to speak expressively so that people could receive it and experience it and respond to it on many different levels. There would be many people who had come to a concert and not respond to it on a spiritual level in any way, and that's okay. If that's where they are, that's fine. But I don't want that to be the only option they have.[76]

Vocation and inspiration in my own composition

The idea of pursuing one's work out of a sense of service is one that arose out of the interviews I conducted with choral directors, and it is one that I share in my work as a composer. I do write out of a sense of vocation. My Christian faith is a key motivator behind the work that I do. Having been given some basic tools and some extraordinary opportunities, it is my privilege, but also my duty, to respond by doing the best work—writing the best music—that I can. One of the defining features of the Baptist tradition in which I was raised is that it is self-defined believers, not infants, who are baptized. No one gets to decide what anyone else's faith is. My parents taught me what they believed to be true and encouraged me to get to know God for myself.

[76] William Baker, telephone interview (Kansas City, Missouri, United States, 23 Oct. 2013).

My faith has long been a defining feature of my identity and a guide for my life, and as I grew into adulthood, I began to try to discern what I was supposed to do with this life. I looked for my vocation, and what I found was music.

Viewing my composition as a vocation makes the work a fulfilling pursuit. If it is done in a spirit of service, it requires no other motivation. Of course it can be enjoyable as well. Part of the reason I feel called to work as a composer is that I see in myself an appetite to be immersed in music. The important distinction is that this drive to be part of the music that moves me is not the cause of the sense of calling; it is evidence that there is a calling. It is a symptom of what has been placed in me.

This is a difficult subject to discuss because it is personal and makes me vulnerable to criticism from those who see in my ideas an arrogance I do not intend. I make no demands on anyone as regards my interpretation of what is happening around and in us. It is enough that the vocation is clear to me. Furthermore, part of doing worthwhile work is doing it fearlessly, or at least boldly.

The music I write need not be overtly sacred—that every choral piece must be a setting of a scriptural text, every opera must tell a biblical story, and every orchestral work must have a religious title to

manipulate the imagination of the listener. Sacred music is useful as a tool to facilitate worship and much of it has great integrity as enduring art, but independently of the nature of the text I set or the experience of the listener, every piece of music I compose is, for me, an act of worship. To use my education and whatever talent I may have been given is to act out my gratitude for that education and talent and to give it back to God. Every piece of music I write is sacred, because every piece is written to God. The programme of the piece can be anything or nothing; the music is still written in service to my vocation. This is what gives my work integrity, and what compels me to write the best music I can, no matter the story. The opera I am writing about an ill-fated Canadian moose hunter is as much an act of worship as the *Good Samaritan* oratorio. They are written for different audiences and different performance contexts, but they are both expressions of my faith, because they are declarations of gratitude for the tools and opportunities I have been given, and they are the fruits of my attempts to do good work.

This calling to make music extends beyond composition. Singing is as much a worshipful experience for me as writing music. I do not thrive on performance, but on the creation of the music itself. There is a powerful desire to *do this well*, not to win anything or even to be recognised or praised but because the work itself is *good*. There is an intense sense of joy that comes from the experience of singing,

whether that happens in a lesson, during a choir rehearsal, on a stage in a recital, or from within the choir stalls during Evensong. The circumstances of the singing occasion are not particularly important. It is the act of singing itself that generates that powerful joy, and that joy is an experience of worship. It is an awareness of the presence of the God to whom it is being given.

Singing lends itself more naturally to worship than composition does in one particular way. In singing, the entire body is involved in the action, and therefore in the worship, and this strengthens the experience. I have heard Catholics and Anglicans say of the practice of crossing themselves that it is a prayer one makes with one's body. It is exactly the same with singing. Composition does not have this advantage, as it happens mainly internally, in the imagination, but I have found that writing by hand is a useful way to involve the body in the composition process, so I write all my first drafts of scores on paper before ever involving a computer. The incorporation of a tactile experience into the process improves my ability to be creative, and also removes the sense of disconnection from the work that can result from too heavy a reliance on technology. There is a closer connection to the work if it is being carried out in a more kinaesthetic way. Even though I am not a pianist, using a piano to explore compositional ideas is useful for exactly the same reason, so I always try to have a keyboard of some kind available when composing. These kinds of kinaesthetic

compositional techniques improve my productivity, which is certainly very important, but they also enhance the experience of worship, which is what makes the work worthwhile in the first place.

Although I do not believe that the music I write needs to be overtly sacred, it is nevertheless a particular pleasure when I do have an opportunity to write sacred music. The story that governs my life is a story I think is worth telling. My faith is transformative in that it bleeds into every aspect of my life, because this story of God, not a tame, impotent god made in the image of man, but a wild, unimaginable Mind who is everything good and loving and trustworthy, who is the cause of everyone and everything, who makes tornadoes that can pull trees out of the ground, but who also made me, made me *in order to love me*, made me and then patiently waited to be found by me, not because He needed me but because I needed Him—this is a story that demands to be told, and the way I can tell it is with music. I am not responsible for how the story is received, and I make no demands about what goes on in the heart of the listener, but I must tell this story.

Chapter 6

Cantata Eliensis and *The Good Samaritan*

As a conclusion to my research I offer two dramatic works, both sacred or at least semi-sacred, which illustrate and expand upon the issues discussed above. The first, *Cantata Eliensis*, is a standalone single act drama, a kind of miniature opera-oratorio, but can also be performed as the first act of a three-act work. Each act was written by a different composer,[77] and each can be performed either linked together or by itself. The second piece, *The Good Samaritan*, is a sacred oratorio with obvious influences from Bach. My intention was never to write a miniature *St Matthew Passion*, but rather to study Bach's oratorio and, moving forward, to write in my own voice and to join in the same tradition to which the music of Bach, Byrd, Schütz, and their peers belongs. I don't propose to discuss these pieces merely within the distinct categories of structure, voice, and drama. These themes are intricately related and will be addressed in the context of the piece as a whole.

Cantata Eliensis

From the very beginning of the *Cantata Eliensis* project, it was clear to me that above all else, the music must serve the story. Any musical

[77] Toby Young composed Act II, and Act III was written by Louis Mander.

decisions I would make would have to facilitate the telling of the story: would have to be justified in the light of the story. The music itself became a narrator.

The text of Pitts-Tucker's libretto is both dense and lengthy, and because of the volume of poetry for which the singers are responsible, the burden of delivering emotional content must be shared by the instrumental parts. This narrative role of the music gives rise to instrumental lines that interact with, rather than merely support, the vocal lines. The violin especially is "vocal" in its presentation.

Bars 396-401

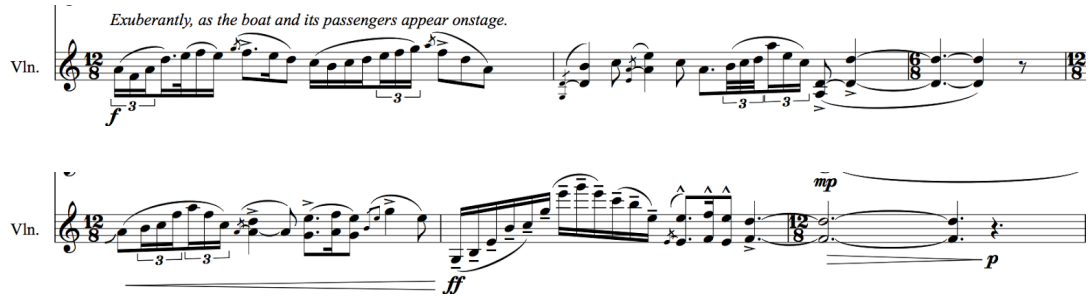
Just as the text was drawn from varied sources, so too does the music refer to a variety of influences, each of which is intended to define the setting. The bells place us in the world of the cathedral: although they do not yet exist in our story, they are like a ghost of something that will come.

Bars 39-44

There are echoes of the bells embedded throughout the score.

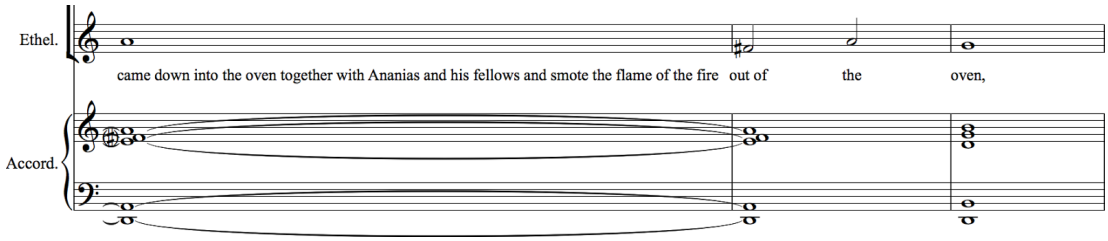
Bars 231-237

They are our anchor to the place itself. The spirit of the place is there, although all its physical attributes may not yet be. The fiddle, though anachronistic, is another expression of the place and its people,



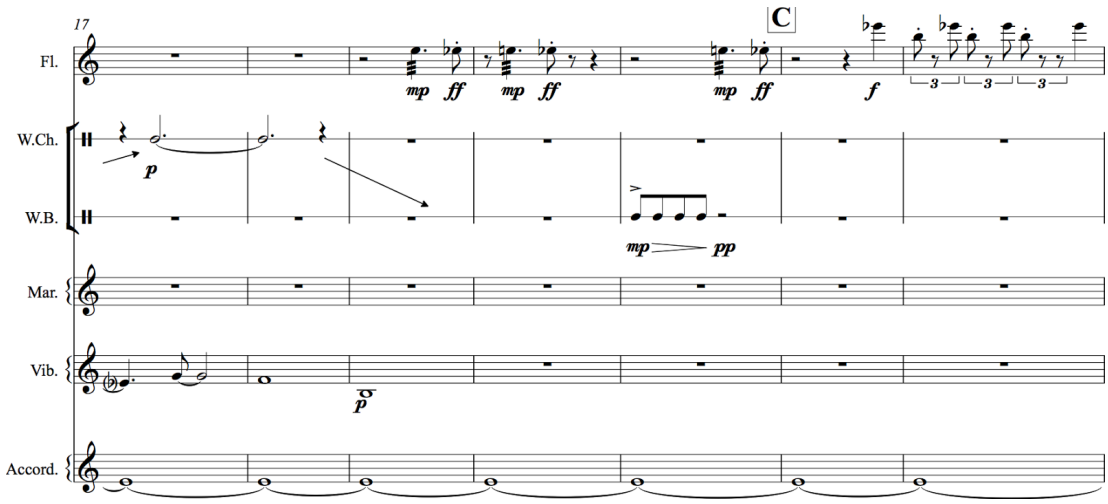
Bars 109-114

and breathes vitality into an otherwise spare, controlled, sometimes spartan atmosphere. Because much of the story happens during some kind of liturgical exercise, many of the melodic lines and rhythmic patterns draw heavily from the chant tradition.



Bars 85-87

The orchestration is sparse throughout, both as a reference to the spare texture of actual music of the time, and as a sort of minimalist set piece.



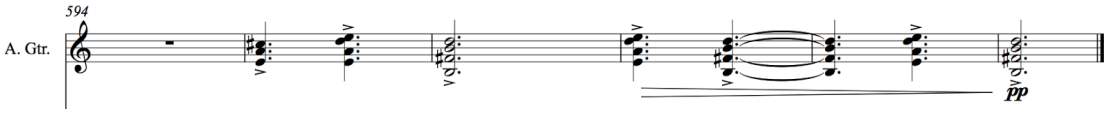
Bars 17-23

The music of *Cantata Eliensis* is designed to create a vivid environment. It is in a sense the set and scenery of the piece. The ensemble is small but comprises colourful instruments not often found in the standard ensembles for concert music. This gives the sound of the ensemble a gently exotic feeling, which removes the listener from familiar times

and relocates him or her to an ancient world, when a familiar place was very different. A cultivated academic city is transformed into a barren marsh, isolated from civilization and threatened by nearby conflict. There is conscious use of anachronism in the music, which contributes to the ensemble's role as scenery. A lively fiddle plays in a folk style that developed much later, but its bare, lively, uncultivated voice places the listener in an early, rural, untamed England and further removes us from the cultivated and conventional.

Bars 320-326

Church bells clang, thunder, hum, and whisper like ghosts of the cathedral that has not yet been born.



Bars 594-599

An archaeologist might object to hearing an ancient story being told by fiddles and cathedral bells, but with art there is freedom to tell the story in whatever language will be understood by the recipient.

The action of the story is centered around the birth of a cathedral, but its content is essentially non-religious. The characters are driven by ambition to do something great and impressive that will achieve peace. For them, religion is a framework within which they work. It is a system of practices and language, but what drives them is the growth of their isolated budding community and the turbulent political situation in the wider region. When the characters devote themselves to the service of a revered personality, the subject of their reverence and devotion is actually Etheldreda. In this way the story differs fundamentally from that of *The Good Samaritan*, in which the narrative is fiction without pretence, and totally in the service of the lesson at its core. The listener is meant to choose which character he or she will emulate and from which character's behaviour he or she will be careful to distance himself or herself. Every piece of action in *The Good Samaritan* is designed to be held up against the listener's understanding of himself or herself and to teach the listener something about his or her own behaviour and heart. *Cantata Eliensis*, on the other hand, is purely a story. It has aspects of history and its protagonists have strong moral codes by which they live, but it is intended to entertain more than teach. It lacks the sermon aspect that *The Good Samaritan* has, and is in some ways more operatic because of its more straightforwardly theatrical tendency, and because of the instrumental ensemble's role as narrator, as discussed above.

Cantata Eliensis is the story of the construction of Ely Cathedral. It tells the story of two people, Etheldreda and Wilfrid, who care deeply for one another. They are both ambitious intellectuals. They enjoy teaching and learning from one another, and sharing new discoveries at their infrequent meetings. They want to do something great together. They long to be together but are kept apart by several layers of propriety: both are members of religious orders, and Etheldreda remains married, although her husband the King is estranged from her. Their relationship remains unfulfilled and they are ultimately parted by illness without ever having found a way to be together for more than occasional fleeting visits. The longing, striving, and ultimate loss that characterises their relationship is prime material for musical interpretation.

I used strictly limited scales and modes in each movement of the piece. This structural starting point evolved out of the system I used to write *Evensong*, a six-movement work for clarinet in Bb, harp, viola, and cello, which I composed immediately prior to commencing work on *Cantata Eliensis*. In *Evensong*, the music of each movement was strictly confined to the notes of a scale which was either a standard mode or a slightly altered one. For example, the first movement "Introit" was composed using the Phrygian mode beginning on G. Each subsequent movement changed the scale by one note and transposed the tonic

pitch. The complete structure was as follows, with the placement of semitones in each scale underlined:

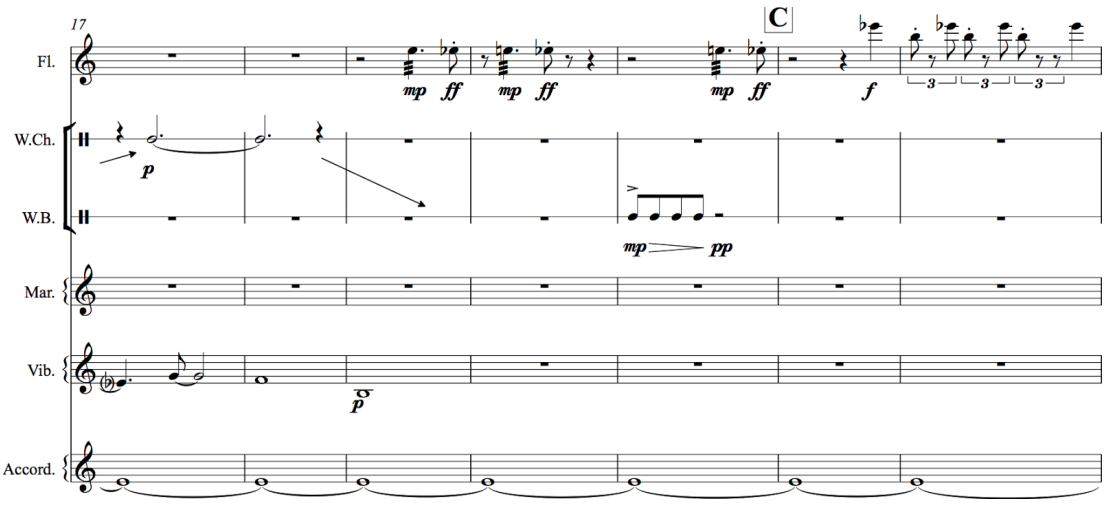
1. Introit — G Ab Bb C D Eb F G (Phrygian)
2. Magnificat — Bb C Db Eb F Gb Ab Bb (Aeolian)
3. Gloria — C D E F G Ab Bb C (altered Mixolydian)
4. Lord's Prayer — G A B C D E F G (Mixolydian)
5. Anthem — C D E F# G A Bb C (altered Lydian)
6. Nunc dimittis — A B C# D# E F# G# A (Lydian)

Cantata Eliensis adhered to a less regimented approach, in which the scale that was the movement's source was a starting point rather than an exclusive collection of allowable pitches. As a recurring reference to church bells, some of the movements grew out of a collection of bell-like chords, like the finale.

Bars 705-706

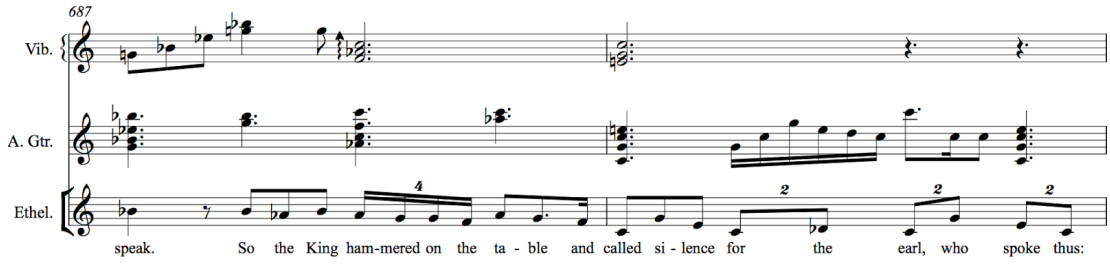
The ringing percussiveness of the marimba, vibraphone, guitar, and of course the tubular bells were all references to that anachronistic but highly atmospheric symbol of a bell.

The note E is a vital anchor for the piece throughout. This was because the tenor bell of St Mary's Church, Ely, which is the nearest tenor bell to Ely Cathedral that is still in use, is tuned to the pitch E. E is also, of course, the first letter of both Ely and Etheldreda, and for this reason E and Eb are prominent pitches throughout *Cantata Eliensis*.



Bars 17-23

The harmony of *Cantata Eliensis* is usually consonant in the sense of being based on triadic chords. Rhythmically the piece uses unpredictable rhythms to drive the momentum forward in music and surprise the curious listener's ear.



Bars 687-688

Time signatures change rapidly and venture often into the less "common" (figuratively and literally) territory of 7/8, 5/4, and 15/8, with abundant tuplets and ornamentations propelling the music forward.

Bars 303-310

Bars 140-147

The unconventional components of the chamber group combine to create a soft and gentle ensemble sound. This offsets the surprising or exotic sound of some of the individual instruments, like percussion and accordion, and lulls the music back into the ancient, foggy world it inhabits. This juxtaposition between mildly jarring aural novelty and ethereality is useful both in creating the world the story demanded and in giving the listener an interesting yet accessible sound world from which to experience the story.

Cantata Eliensis tells a story with the emotion and turmoil needed to form the backbone of a melodramatic opera. However, in the three performances it has had, *Cantata Eliensis* is yet to be staged. It has been performed thus far as an oratorio, without costume or set, and with

minimal acting by the performers, who stand in front of the instrumentalists on the stage and are guided by a clearly visible conductor. In addition, there are frequent scenes of liturgical music, such as a setting of the Nunc dimittis, and while these are part of the story, the reference to oratorio is undeniable. *Cantata Eliensis* is an opera-oratorio, a hybrid, with the flexibility to be performed as either and possessing some of the characteristics of both.

The Good Samaritan

Gohorry's libretto refers back to Bach's work frequently in the way that it is structured. Aside from the presence of Biblical characters, an Evangelist, and Greek-chorus-like commentators on the drama, Gohorry requested orchestral instrumentation similar (but not identical) to that of a standard Baroque era orchestra. This provided an opportunity to work within Bach's framework without trying to mimic his sound. I was able to write for *his instrument*—that is, an ensemble similar to that of the *St Matthew Passion*—but to use that instrument to write in my own voice.

At the heart of this story there is a journey, and that journey manifests itself in the music in a number of ways. First and most obviously, there is the journey that Peregrinus, the traveler, undertakes with disastrous consequences. In the opening scene, a solo violin, for now the instrumental representation of the traveler, embarks on a busy melody

that, when completed, is perfectly set up to continue by repeating its initial pattern of intervals beginning on a new starting pitch. Nuntius, the narrator who soon assumes the guise of the traveler Peregrinus, joins the traveling melodic line and journeys with it. The melody is a set of five groups of quaver triplets sounding at a lively tempo of one hundred beats per minute. It begins:

Bar 24

The final group of triplets (A - G - F# in the first statement) lead naturally down to the next note a tone (or semitone) lower, and from that pitch the pattern begins again:

Bar 25

This pattern can run on without limit in a kind of perpetual motion, and for the expositional section of this first scene, does so. The melody

works through its continuous cycle modally, adhering to the same three sharps in each permutation.

Bars 24-26

F, C, and D are sharp each time they appear. This would normally indicate an E major key signature, but G remains stubbornly natural throughout the scene. In any case, the music is decidedly not in E major, so this is no hindrance. In addition, whereas the motivic melody fills five groups of triplet quavers, the time signature is 12/8 more often than it is 15/8. Therefore, not only is the melody constantly transposing, but it is also constantly shifting through phases, emphasizing different moments with the strong and weak beats of the bars. The modal treatment of this continuous yet constantly transposing and rhythmically shifting melodic line creates a harmonic environment within which the implied tonic note is never static and rarely predictable. It simply falls where it must, participating in the journey.

Bars 27-30

The idea of the journey comes to the forefront again when the Samaritan finally appears in the fourth scene. The active strings recall the perpetual motion of the early eternal walking melody, but this time the music achieves this sense in a different way.

Bars 484-489

While the strings diligently and energetically propel the music forward into a sense of redemptive hope, a slower melody undulates in the woodwinds and in the vocal line belonging to the Samaritan himself, which suggests a general rising.

500
Fl. 1
Fl. 2
C. A.
Cl. 1
Cl. 2
Hn. 1
Hn. 2
Tpt.1
Tpt. 2
Sam.
head from the ground, put the cup to his lips, help him drink. I take off my
S.
tutti
Raise his head from the ground, put the cup to his lips, help him drink.
A.
tutti
Raise his head from the ground, put the cup to his lips, help him drink.
Vln. I
Vln. II
Vla.
Vc.

Bars 500-504

The chords arpeggiated by the strings also seem to push the music higher in pitch, until a point comes at which it bursts into a fresh new tonal centre.

Bars 505-509

The first three modulations rise by a second (minor, major, and major respectively). The next modulation rises by a minor sixth, and the final by a major seventh. This happens numerous times as the Samaritan journeys gradually towards that profound declaration that the traveler is his neighbour. As he approaches that point, which happens precisely at the golden ratio of the piece in bars 526 and following, the choir

begins to join him, adopting his words and filling out the harmony around him.

526
Fl. 1
Fl. 2
Ob. 1
C. A.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt.1
Tpt. 2
Sam.
do this be-cause I am his neigh- bour, be-cause I would de - spise my - self if I did not.
S.
safe, that he is safe. He is my neigh - bour,
A.
safe, that he is safe. He is my neigh - - bour, he is my neigh -
T.
safe, that he is safe. He is my neigh - bour, he is
B.
safe, that he is safe. My neigh - bour, he is my
Vln. I
Vln. II
Vla.
Vc.
Cb.

Bars 526-530

For this is a story told cooperatively by the whole ensemble, vocal and instrumental, and by the music to which they give life. If the baritone's voice loses some of its prominence as the choir and orchestra rise up around it, this should not be considered a problem of ensemble balance. We, the audience, are not meant to admire the Samaritan's heroics from a distance, but to join him, emulate him, and claim our enemy as our neighbour. This music is an expression of the redemption the Samaritan finds in his act of obedience to the command, "love your neighbour."

The journey towards redemption is an idea that returns in the final scene of the oratorio as Nuntius reflects on the events of the story the musicians have just told. In an active string texture that is reminiscent of the music that accompanied the Samaritan's sacrificial act, the music again feels as though it is being pulled higher and higher.

Bars 688-697

The tonal centre shifts continuously and the central motivic theme, an extremely simple scalar ascension of three notes that sound like the first three pitches of a major scale, lifts and lifts until the choir and orchestra come to rest on an A major chord that is a final frenetic expression of celebration before the music relaxes into a quieter, more reflective mode.

761
F
Fl. 1
Fl. 2
Ob. 1
C. A.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt.1
Tpt. 2
S.
How hap - py those who ev - ery day with kind - ness are
A.
How hap - py those who ev - ery day with kind - ness are
T.
Hap - py those who with kind - ness are sur - round -
B.
How hap - py those who ev - ery day with kind - ess are sur - round -
F
Vln. I
Vln. II
Vla.
Vc.
Cb.
sub. p

Bars 761-770

Serenely ♩. = 40
808
Fl. 1
Fl. 2
Ob. 1
C. A.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt.1
Tpt. 2
Eva.
pp
mp
my neigh - - - bour.
And he said, "He that showed mer-cy on him." Then
S.
neigh - bour, may I love my neigh - - bour.
A.
may I sur-ren - der and grow to love my neigh- bour, love my neigh - bour.
T.
may I sur-ren - der and grow to love my neigh- bour, love my neigh - bour.
B.
love my neigh - - bour.
Serenely ♩. = 40
Vln. I
Vln. II
Vla.
Vc.
Cb.

Bars 808-820

The fluidity with which tonal centres shift throughout the piece is the large-scale journey that binds the oratorio together.

The parable of the Good Samaritan has a simplicity that makes it a natural subject for a musical drama.[78] It follows the biblical parable found in Luke 10, which tells the story of an unnamed traveler walking from Jerusalem to Jericho. During his journey he is attacked, beaten, and robbed, and left to die by the side of the road. Two people who should help pass by without offering aid, even though they are religious leaders presumably from the traveler's own culture.[79] The third passer-by, who is a cultural enemy of the traveler in the context of Jesus's audience at that time, comes and puts himself at personal risk to help the traveler. It is a poignant story and powerfully simple. The events are few and the lesson is clear. The potential for emotional expression is very high, and there is room for the music to expand around the simple structure of the story and delve into the drama it suggests.

By itself, the parable may or may not actually move or even haunt a reader. It is so succinct and embedded in a dense text that it might not

[78] As discussed above, simplicity in the story is not a requirement for musical drama, but it can be a virtue. This is discussed further in chapter 4.
[79] Luke does not reveal the ethnicity of the traveler, but he is travelling from Jerusalem to Jericho, all the characters in the parable that are not Samaritans are Jewish, and Jesus's audience when he told the parable was Jewish.

by itself demand attention. In contemporary English translations, the language of the parable is matter-of-fact and totally unembellished. It comprises barely a paragraph in the longest of the four gospels. It is a metaphor, an illustration used by Jesus in conversation with a lawyer who has come to hear him speak. The reader is free to take the parable to heart and to investigate its meaning and implications, but he or she is just as free to take the few necessary seconds to read it and move on to continue reading the many conversations that follow. The parable is a seed packed with potential, but it does not force itself upon the reader. It is an invitation, a tool that can be used or left. Here is the opportunity for music to make a contribution. By setting this powerful little story to music, the composer has the opportunity to draw out the drama suggested by the text and offer an interpretation that demands attention and appeals to the emotions of the listener in a way that the original text does not attempt.

What makes a text even more appealing to me as a composer is when it is an iconic and well known text. The term "good Samaritan" has entered our vernacular, and is used in everyday speech to describe a helpful person, although of course the common use of the term in popular culture misses the most significant feature of the story, which was that the Samaritan rescuer and the presumably Jewish victim were cultural enemies, taught to despise and avoid each other, making the Samaritan's selfless act far more profound and surprising.

Nevertheless, this is undeniably an extremely well known story in contemporary western culture. Benjamin Britten was commissioned by the International Red Cross in 1963 to write a scena on this subject,[80] but that is the only major musical setting of this story. This, too, is a strength. In my compositional career I try to tell stories that may be well known in their original forms, but are not already well known as musical dramas. Edgar Allan Poe's "The Raven," the story of St Etheldreda, and Beethoven's poignant Heiligenstadt Testament are all examples of this enticing combination of well known texts not yet prominently expressed musically. The parable of the Good Samaritan has everything it should have in order to be a good candidate for dramatic musical interpretation: a compelling story with high dramatic content, clearly defined characters, and a simple plot with a strong message. It may only comprise a single paragraph in the gospel of Luke, the only gospel in which it appears, but it only takes a little imagination to fill out this brief morality tale into a more substantial drama.

Setting the parable of the Good Samaritan as an oratorio was a fine opportunity to apply lessons learned from Bach's *St Matthew Passion* to my own work. The piece is an expression not only of my own convictions, but also of the inspiration borne out of a substantial

[80] Benjamin Britten, *Cantata Misericordium, op. 69*, text by Patrick Wilkinson (London: Boosey & Hawkes, 1963).

amount of time spent immersed in Bach's work. The text possesses several key elements that will cause it to work well as the basis for a semi-dramatic piece of music, and the story itself is bursting with dramatic potential. Its nature as a sacred work is in particular appealing to me, and as a parable its performances will be an intriguing blend of drama and sermon, like the work that inspired it. These are stories worth telling.

The Good Samaritan is a more overt homage to Bach's *St Matthew Passion* than *Cantata Eliensis*. It is a sacred oratorio with orchestra, choir, and solo singers. Because it is a parable, there no claim that the story literally happened. In Luke 10, Jesus told the story to answer a question and illustrate a point. He was being quizzed by an "expert in the law,"[81] who asked what he must do to inherit eternal life.[82] Jesus asked the lawyer to answer his own question based on his knowledge of the Mosaic law. The lawyer repeated the two commandments about loving God and loving his neighbour as himself. Jesus accepted the answer, but the lawyer clarified: "And who is my neighbour?"[83]

At this point Jesus told the story. The parable of the Good Samaritan was a direct answer to the question, "And who is my neighbour?". At the conclusion of the parable, Jesus asked the lawyer which character in

[81] Luke 10:25 New International Version. Other translations include "expert in Mosaic law," according to the Amplified translation of the Bible.
[82] *Ibid*.
[83] Luke 10:29

the story was a neighbour to the traveler. The answer, of course, was that the Samaritan, the demonised foreigner, was the presumably Jewish traveler's neighbour—the one who helped him, saved him, and entered into community with him. There is one interpretation of this parable, known as the allegorical interpretation, dating back to the early theologian Origen (184/5-253/4 A.D.) and prominent in the Orthodox church, which views the parable of the Good Samaritan as an allegory for the Christian salvation history:

> The man who was going down is Adam. Jerusalem is paradise, and Jericho is the world. The robbers are hostile powers. The priest is the Law, the Levite is the prophets, and the Samaritan is Christ. The wounds are disobedience, the beast is the Lord's body, the [inn], which accepts all who wish to enter, is the Church. … The manager of the [inn] is the head of the Church, to whom its care has been entrusted. And the fact that the Samaritan promises he will return represents the Savior's second coming.[84]

Within the context of Luke 10, this allegorical interpretation makes no sense, if Luke's reader assumes that Luke, an historian, is more or less recounting events he has witnessed or otherwise knows or believes to have transpired. The language of the passage is plain: Jesus is answering the question, "Who is my neighbour?". Jesus answers the lawyer's question and at the same time infuses his answer with a difficult lesson. Your enemy is your neighbour. Serve your enemy.

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[84] Origen, Homily 34.3, Joseph T. Lienhard, trans., Origen: Homilies on Mark, Fragments on Mark (1996), 138.

Love your enemy. This is the powerful seed of my oratorio, and it emerges at the climactic point, when the Samaritan decides to take the risk and approach and care for his enemy, “because he is my neighbour.” The choir latches onto those words and dwells on them for some time after the soloists have moved on to other text.

H
536
Fl. 1
Fl. 2
Ob. 1
C. A.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt.1
Tpt. 2
Eva.
brought him to an inn, and took care of him.
S.
he is safe. He is my neigh - bour, he is my neigh - - - - bour.
A.
he is safe. He is my neigh - bour, my neigh - -
T.
is safe. He is my neigh - bour, he is my neigh - -
B.
is safe. My neigh - bour, he is my neigh - - bour.
H
Vln. I
Vln. II
Vla.
Vc.
Cb.

Bars 536-540

This moment is perhaps not the expected point of crisis or climax of the story. Because the crisis of a narrative often centers around conflict, antagonists, perhaps violence—all very negative uses of the word "crisis"—an audience member might expect the turning point of this story, the pinnacle of dramatic music somewhere around the golden mean of the oratorio, to take place when the traveler is violently attacked, or perhaps when the priest and Levite coldly choose not to intervene. Neither is the appropriate choice for the dramatic high point of the narrative. The mugging of the traveler happens almost at the opening of the parable, so causing the drama to hinge around that point would result in an absurdly brief tale with a ponderously overweight epilogue. The rejections of the dying traveler by the priest and Levite are also not the key moments in the story. They are acted out by two of the antagonists of the story, certainly, but they are details along the journey. The Priest and the Levite are forgotten as soon as they exit the stage.

The most meaningful moment in this story is the decision by the Samaritan to help the traveler and claim his enemy as his neighbour, which, incidentally, does occur at a more chronologically appropriate point in the narrative. It is the crux of the drama, and the fact that the conflict is apparently short-lived and takes place within the heart and mind of the Samaritan does not in any way lessen its profundity. It

should shock the listener even more than the drama's early scene of violence, and its implications for the listener's own behaviour and responsibility towards *his* neighbour should disturb the listener in the best sense. The broad, fervent orchestral music in this scene is designed to communicate the drama of this moment, as are the expansive vocal lines, punctuating brass fanfares, and repetitions by the choir of that serious claim, "he is my neighbour."

Looking Beyond Bach's Shadow

"It is impossible for the artist to exist without spiritual forebears; the question is only whether he simply makes use of his heritage or whether he increases it."[85] As I move beyond this project, the echoes of my time spent with Bach's *St Matthew Passion* will continue to reverberate through the operas, oratorios, and other pieces that I will write in my own voice. The *St Matthew Passion* is a dramatic work that brings a powerful story to musical life in the form of a theatrical experience, or as an immersive, interactive act of worship, and it does so typically without any reliance on costumes, staging, or any of the tools on which most operatic performances rely to assist in communication of the story. Oratorio can be as dynamic a theatrical experience as opera, if the work and its performers are equal to the task. Conversely, a dramatic piece need not be a pious oratorio setting

[85] Wellesz. *Essays on Opera*, 100.

of a scriptural passage to be sacred music. An effective piece will communicate with its listener, and a piece written in a spirit of reverence and integrity can be an act of worship for its composer, just as it can be an act of worship for the listener if that is how the listener chooses to engage with the music. My task as a composer is to do the best work I can, create the best music I can, and use opera, oratorio, and other manifestations of music drama to breathe a new kind of life into the stories that must be told.

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