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Metaphor as a Tool for Theologically-Informed Musical Analysis of Sir
James MacMillan's *Triduum*

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All musical examples from Sir James MacMillan's *The World's Ransoming*, Cello Concerto, and Symphony 'Vigil', and the excerpt from Shostakovich's Fifth Symphony, are all reproduced by permission of Boosey and Hawkes Music Publishers Ltd. All reductions of original orchestral material in the examples throughout the thesis are the author's own, with the exception of the extracts from the vocal score of *Inés de Castro*.

Abstract

Metaphor as a Tool for Theologically-Informed Musical Analysis of Sir James MacMillan's *Triduum*

My PhD thesis is focussed on providing a thorough analysis of the three works of Sir James MacMillan's *Triduum* triptych: *The World's Ransoming*, the Cello Concerto, and the Symphony 'Vigil'. These works are theologically orientated, with extra-musical inspirations for the three pieces taken directly from the Roman Catholic Triduum liturgy in each case. The analyses therefore seek to investigate specifically how the theological ideas of the liturgy are portrayed symbolically, without text, in MacMillan's music. Preceding the chapters of analysis concerned with the three works themselves is introductory work that seeks to outline a rationale and methodology for proceeding with specifically theologically-orientated analysis in MacMillan's music, including relevant engagement with current debates within musicology as to the validity of including extra-musical material in organicist analysis. Central to this, drawing on the work of five separate scholars across philosophical, theological, and musicological disciplines, is an attempt to highlight the relevance and suitability of metaphor as a fruitful concept that allows for theological-musical analysis in MacMillan's *Triduum*.

Note on Titles

For brevity, the titles of the individual works and their respective movements will be shortened throughout the thesis, as follows.

The World's Ransoming - TWR

Cello Concerto - 'the Concerto'

Symphony 'Vigil' - 'Vigil'

Inés de Castro - Inés

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A Introduction

This PhD thesis started life with a single question: how might music be thought about, approached, and understood, from a Christian perspective? This broad question was given a specific framework through the concept of the Lordship of Christ. This notion is one of the cornerstones of Reformed theology, and is at the root of much diverse writing about the engagement between Christianity and the Arts. Abraham Kuyper in 1898 identified the potential of confessional Calvinism to go beyond mere church-building to actually affect the thinking of the Christian mind in relation to society at large: politics, science and art.¹ This multifarious engagement of the Christian gospel with all of life had its root in Kuyper's strong view of the sovereignty of God, whose sphere-of-influence has a global reach. By extension, the Lordship of Christ also spreads over all the whole of life, allowing for a fruitful involvement of the Christian in all areas of living. Kuyper's emphasis on the sovereignty of God has influenced a large volume of Reformed writing that in diverse ways seeks to apply the Calvinist worldview to culture in its various manifestations, and especially to the arts. It was the intellectual richness of these attempts, especially those of Francis Schaeffer,² that initially led me to ask the question of how music might be united with a specifically Christian way of seeing the world.

These questions found a more concrete application in the music of J.S. Bach, and then later in that of Olivier Messiaen and Sir James MacMillan. MacMillan has become the focus of the study by virtue of the smaller body of contemporary scholarship that engages with his music and the corresponding richer potential for new insight. MacMillan has given us a large body of work that engages with music from a Christian perspective, and as such exemplifies how a Christian worldview can shape musical compositions. MacMillan's works are particularly striking for the integrity with which they interact with their theological stimuli and represent music that is especially fertile in analysis that seeks to investigate how music and faith influence one another. Though a large proportion of MacMillan's output is related to theology in some way, the three works that form *Triduum* (1995-1997), *The World's Ransoming*, the Cello Concerto, and the Symphony 'Vigil', were selected due to *Triduum's* unique quality of combining a specific and complete theological trajectory within a compact and yet stylistically diverse musical frame. Its rootedness in the Catholic liturgy also places *Triduum* from the start into a context in which theological ideas are communicated through symbols and signs, and so makes an analysis and discussion of musical-theological symbolism highly appropriate.

The particular issue at stake in this theologically-slanted analysis of *Triduum* is how the extra-musical influences and musical results relate to each other. On the one hand, MacMillan has often stated the importance of his Catholic faith, and its corresponding liturgy and theology, in the genesis of particular works. Yet on the other hand, he is equally affirming of his desire that his music be treated *as music per se*. Analysing how these two areas link, the musical and extra-musical, give the impetus to the present study. Following one recent scholar's assertion that symbolism is a crucial means by which MacMillan's

¹ Abraham Kuyper, *Lectures on Calvinism* (Grand Rapids: Eerdmans Publishing Company, 1931).

² Francis Schaeffer, *Trilogy: The God Who is There, Escape From Reason, He is There and He is Not Silent* (Leicester, Inter-Varsity Press, 1990).

theological agendas are communicated, and thus crucial for analysing purely musical gestures in his work,³ this thesis explores one possible theoretical avenue that can unite the extra-musical and musical in analysing MacMillan's music: metaphor. Metaphor, a growing area of research, is increasingly seen as a fruitful concept that can unite disparate academic disciplines. It has been used in this thesis to bring unity to the extra-musical and musical dimensions of *Triduum*, and to provide a conceptual way of mapping meaning from the one area onto the other. The usefulness of metaphor as an approach that can reveal how the extra-musical and musical spheres link in MacMillan also follows a lead suggested by the composer himself.⁴ The context for this engagement is the backdrop of current musicological debate as to the validity of seeking meaning in music outside the musical text, and the place of the work-itself in the discussion of musical meaning.

Consequently, in chapter two, there is an extensive discussion of organicism. It has been necessary to discuss this at some length in this study, primarily because organicism is an axiom in musical analysis whose implications are entirely relevant to MacMillan's music. For organicism as traditionally conceived has closed down the possibility of including extra-musical influences as determinants in analysis. As such, it bears on MacMillan's music in two ways: first, the works of *Triduum* exhibit high degrees of musical unity, including at deeper structural levels, making them highly responsive to organicist forms of analysis, especially Schenkerian analysis. However, an examination of the relevant literature is required given the traditional resistance to these methods admitting extra-musical influence because in *Triduum* there is a crucial dimension of the works that is missed by an analysis that only takes account of 'music-alone' features. Thus, in order to build an analytical method that does justice to the complete picture of *Triduum*, it has been necessary to weigh the relative merits of the arguments on both sides of the organicist debate, hoping to find a way of showing how organicist analysis may still allow, and indeed benefit from, factors that lie outside the music itself.

It can be deduced from this brief summary that this research on MacMillan's *Triduum* fits into a number of intellectual spaces, from which the scope of its enquiry and the scope of its aims can be clarified. First, as an investigation into the theological agenda of a large-scale contemporary work of art, it seeks to ask some of the same questions posed by a very recent study on contemporary music and spirituality.⁵ This study by Robert Sholl and Sander van Maas asks a number of related questions that are also relevant to my study on *Triduum*: what lies behind the current contemporary fascination with spirituality in music?

³ Richard McGregor, 'A Metaphor for the Deeper Wintriness: Exploring James MacMillan's Musical Identity', *Tempo*, Vol. 65, Issue 257, July 2011, pp. 22 - 39, p. 31.

⁴ 'As a composer I have become increasingly aware of the significance of this Catholic influence and inspiration behind my work - whether in its theology and philosophy, or in its liturgy, or simply in the encultured experience of my own localised upbringing in the west of Scotland. Since childhood I was brought up to deal with reflective and abstract concepts like the metaphorical, the metaphysical and the sacramental. In later life there was a thankfully smooth transition of these concepts from the purely religious sphere to the artistic sphere, although these two things are one and the same thing for me.' James MacMillan, 'Scotland's Shame', in T.M. Devine (ed.), *Scotland's Shame? Bigotry and Sectarianism in Modern Scotland* (Edinburgh: Mainstream Publishing, 2000), p. 13.

⁵ Robert Sholl and Sander van Maas, *Contemporary Music and Spirituality* (Abingdon: Routledge, 2016).

How may such spirituality as evident in contemporary works be configured in relation to modernism? Is the emphasis on spirituality a threat to modernism, or is it a reconfiguration? What qualities unify a very diverse musical field of 'spiritual' music, and in what ways are issues of musical autonomy impacted? Can and does music still stand alone in a cultural environment where most musics appear as the result of extensive theorizing, theological or otherwise? MacMillan's music in general, and *Triduum* in particular, exemplifies music that exhibits such contemporary fascination with spirituality. Further, the influence of modernism in MacMillan's style is pervasive; indeed, *Triduum* is a modernist work through and through. And yet part of its modernist identity is found in conflict of modernist and traditional materials. Thus one of the chief sites for fruitful investigation into MacMillan's aesthetic and identity as a composer involves the constant dialogue between modernity and tradition, expressed through the lens of theology, religion and liturgy. Then, the issue of musical autonomy is central to the problem of analysing MacMillan's music, as *Triduum* both subverts and affirms musical autonomy: affirming it through its reliance upon traditional formal structures that model unity and coherence at deep structural levels, yet on the other hand subverting it through its reliance upon extra-musical references and narratives to both challenge and give shape to that unity. Thus, analytically, it has been necessary throughout this study to try and proceed in such a way as honours both the extra-musical (in this case theological) influences and narratives, and the purely musical qualities such as unity, coherence, and tonality, as well as seeking a way through the implications of contradictions that exist in the literature between these two poles.

As an analytical project on a large-scale work that seeks to locate theological meaning in otherwise purely musical elements, this thesis also takes a lead from the writing of Jeremy Begbie. Begbie is a theologian concerned with exploring the various overlaps between music and theology, and his project is driven by a number of questions that also find echoes in my own work. One of the issues at the heart of Begbie's work is that of revelation: how might music speak theologically?⁶ The ordering of this question is crucial for Begbie, for he sees music as that which can reveal truth about theology, as well as the other way around. This also profiles the issue of meaning in the arts, and how to construe meaning that is both true and yet honouring to the particularities of music as a medium that does not communicate with propositional content. This question led Begbie early on to the tool of metaphor as a way of ascribing such meaning in the arts, an approach that has borne much fruit in my own work on MacMillan. Then, Begbie has sought to clarify the relationship between theology and the arts by presenting the conditions for authentic theological communication in the realm of aesthetics, challenging the arts to bear witness faithfully to orthodox strands of theology.⁷ The resulting work on beauty, sentimentality, and the arts links directly to MacMillan, and indeed directly to *Triduum*, a work that Begbie holds up as an exemplar of music that correctly fulfils theological criteria for the faithful

⁶ See Jeremy Begbie, *Voicing Creation's Praise* (Edinburgh: T&T Clark, 1991).

⁷ See Jeremy Begbie, 'Beauty, Sentimentality and the Arts' in Daniel J. Treier, Mark Husbands and Roger Lundin, *The Beauty of God: Theology and the Arts* (Downers Grove: InterVarsity Press Academic, 2007), pp. 19 - 44.

representation of aesthetics.⁸ Central to this is the place of suffering and the cross in MacMillan's portrayal of Christian hope, and his ability to offer hope that is based on a real engagement with suffering and evil.⁹ Thus, MacMillan's music fits into a number of these issues directly for Begbie: it exemplifies faithful theological aesthetics; it affirms the possibility of music to speak truthfully about theology; it serves as an exemplar of theological music that bears witness to the totality of human experience. As such, Begbie's foundational work on metaphor as a means of ascribing theological meaning in non-texted music forms a foundation to his later work that more explicitly deals with MacMillan.

In seeking meaning through its religious signifiers, this thesis has, taking Begbie's lead, sought to place its analytical conclusions within the field of metaphor study. This field constitutes the theoretical background for my analytical conclusions in the second half of the thesis, and as such relies on the work of five theorists whose work provides a rich framework for the exploration of metaphorical theological meaning. This reflects the fact that metaphor is an area of growing importance in research, as a number of recent studies show.¹⁰ The initial impetus is given by Michael Spitzer, whose work provides a helpful overview and ready supply of terms.¹¹ These are based upon cognitive metaphor studies, after the influential book by Lakoff and Johnson, a book that has had an impact on musical studies.¹² Cognitive metaphor takes its place alongside work on semiotics and symbolism.¹³ Its relevance for my own work is in its provision of a way in which theological meaning might be extracted from MacMillan's music, but in a way that does justice to the actual musical data. The way musical elements are taken up into complex metaphors of theological and liturgical ideas, ideas that are fleshed out in later chapters through an examination of the theologies of Jonathan Edwards and Hans Urs von Balthasar. These two theologians prioritize beauty in their theological systems, and have proved helpful for MacMillan's music in supplying in the concept of beauty a theological concept that is worked out metaphorically through *Triduum* on many levels. Their work thus appears as providing theological background and content to the metaphorical analyses of the *Triduum* works. The analytical method constructed for *Triduum* that does justice to the theological content of the works was finally provided by the work of Lawrence Zbikowski, whose method has allowed for the incorporation of a number of actual musical elements into various theological metaphors that run through *Triduum*.¹⁴ In this, my approach is similar in

⁸ Begbie, 'Beauty, Sentimentality and the Arts'. See also Jeremy Begbie, *Resounding Truth: Christian Wisdom in the World of Music* (Grand Rapids: Baker, 2007).

⁹ See comments in Begbie, *Resounding Truth*.

¹⁰ Evidenced in Lawrence Zbikowski, 'Metaphor and Music' in Raymond W. Gibbs (ed.), *The Cambridge Handbook of Metaphor and Thought* (New York: Cambridge University Press, 2008), pp. 502 - 524.

¹¹ Michael Spitzer, *Metaphor and Musical Thought* (Chicago: Chicago University Press, 2004).

¹² George Lakoff and Mark Johnson, *Metaphors we Live By* (Chicago: Chicago University Press, 1980). The influence of their work is not only evident in Spitzer, *Metaphor and Musical Thought*, but also more widely in the work of Lawrence Zbikowski and Christopher Peacocke.

¹³ Eero Tarasti, *A Theory of Musical Semiotics* (Bloomington: Indiana University Press, 1994); Susan Langer, *Philosophy in a New Key* (Cambridge, Mass.: Harvard University Press, 1942).

¹⁴ Zbikowski, 'Metaphor and Music'.

method to that of Christopher Peacocke, basing metaphorical meaning on actual musical events.¹⁵

The issue of metaphorical meaning directly raises again the spectre of musical autonomy, another reason why this project has had to wrestle with the literature of musical autonomy.¹⁶ Perhaps any analytical project in the twenty-first century has to acknowledge its place among the debates that have raged in the academy over recent years about the correct scope and validity of traditional analysis, but this is especially true when the music concerned challenges the assumptions on both sides of the debate through its projection of both musical autonomy and extra-musical influence. Thus, there are questions over the ability of post-tonal music to respond to organicist methods of analysis such as those of Schenker; yet MacMillan's music has proved surprisingly receptive to just this type of analysis. On the other hand, the post-tonal musical surface evident throughout *Triduum* has constantly challenged this organicist approach, and led to the need to defend a method of analysis after James Baker that can deal in both serial and Schenkerian techniques, and find common ground between them.¹⁷ MacMillan's music fits into the middle of these debates, exemplifying both elements of unity and coherence, and yet being so reliant on extra-musical influences that both become entangled. Formulating a successful analytical strategy has necessitated a clarification of these musicological and analytical debates.

Lastly, the emphasis on detailed analysis that the above discussion implies has found a crucial place among another corner of intellectual context, namely previous studies on MacMillan's music. As such, Dominic Wells's unpublished PhD thesis has proven invaluable as a starting point for my own work.¹⁸ Wells's thesis has highlighted the importance of musical borrowing to MacMillan's oeuvre as a whole, taking a broader approach to the music. His study, though insightful and providing a very helpful overview of MacMillan's work, has created the need for clarification in two areas. First, in the area of analytical detail. Many of Wells's conclusions are sweeping, and require more detailed analytical nuance and depth to back them up. This requirement finds a resonance in my own work that has sought to reveal the validity and implications of Wells's emphasis on musical borrowing in the *Triduum* through a careful analysis of the three works. Second, Wells's work demands the clarification of the relationship between the traditional and the modernist in MacMillan, a relationship implied through Wells's description of MacMillan as a 'retrospective modernist'. This construction, though pointing to something both true and helpful, raises certain questions about the relationship between the modern and the traditional in MacMillan. Are they equal in importance, equal alternatives? Does MacMillan look towards modernism in one glance, and back toward tradition in another? Or is the branch of retrospective in MacMillan actually, overall, a branch of modernism? If so, is

¹⁵ Christopher Peacocke, 'The Perception of Music: Sources of Significance', *British Journal of Aesthetics*, Vol. 49, No. 3 (July 2009), pp. 257 - 275.

¹⁶ Kickstarted by Joseph Kerman in 'How we got into Analysis and How to Get out', *Critical Inquiry*, Vol. 7, No. 2 (Winter, 1980), pp. 311 - 331.

¹⁷ James Baker, 'Voice Leading in Post-Tonal Music: Suggestions for Extending Schenker's Theory', *Music Analysis*, Vol. 9, No. 2 (Jul., 1990), pp. 177 - 200.

¹⁸ Dominic Wells, *James MacMillan: Retrospective Modernist* (PhD Thesis, University of Durham, 2011).

Wells's designation strictly correct? For does modernism allow itself to be 'retrospective'? And if not, how might we rightly configure the relationship between modernism and tradition in MacMillan? Consideration of these issues leads me to formulate a way of doing so: MacMillan (in *Triduum* at least) exemplifies conflicting modernities, but does so overall within a modernity of conflict. This construction highlights the tension between conflict and unity; that the conflict exists within the wider categories of modernity, and appears to threaten those categories; yet that these conflicts actually belie the fact that MacMillan's music, despite its surface tensions, and indeed because of them, actually exhibits a modernist aesthetic through and through.

This thesis is in two parts. The first part contextualizes the analyses of *Triduum* by setting them in their relevant musical and theological contexts. A first chapter examines the issue of musical borrowing in *Triduum*. This has proven an important issue to engage with at the outset, not least because of the centrality of borrowing to the works, but also because it forms the focus of Dominic Wells's study,¹⁹ whose conclusions about the crucial place of borrowing in MacMillan's work form the basis of my own explorations, and highlights the importance of borrowing in rooting *Triduum* in its liturgical context. Three chapters follow that examine the issues related to combining music and theology in analysis. The first of these places the study of *Triduum* in the context of musicological questions about musical meaning, identifying the problems that a theologically-orientated analysis generates. This discussion takes place within an examination of three specific areas of duality within MacMillan's compositional technique that problematize musical meaning in *Triduum*. The next chapter then seeks a resolution to those problems specifically through the means of metaphor, and examines five current theoretical descriptions of metaphor in relation to music. This chapter crucially seeks to establish a methodology for approaching *Triduum* metaphorically. A final chapter approaches the music-theology combination evident in *Triduum* from the other side of the equation, examining how theology has sought to play host to music historically, through the specific discipline of Music Theology. The chapter places MacMillan into this stream of Music Theology, both highlighting the composer's attachment to a historical tradition of non-texted music that communicates theologically, and thus further validating a theological reading of *Triduum*.

The second part of the thesis follows with the actual analyses of the *Triduum* works. The three works are divided up into their respective movements, each given its own chapter. In each case, an attempt is made to locate the heart of the theological meaning of the work or movement in question, and to show how these theological meanings are spun from the symbolizing of various different musical elements. At the end of each analytical chapter, an attempt is made to summarize the metaphorical-analytical potential of the music under analysis with reference to the five theoretical methods that were outlined in the first part of the thesis. A conclusion then demonstrates the importance of metaphor as an analytical tool in *Triduum*, in particular how its conclusions shed light on MacMillan's deep concern for offering a redemptive musical vision in relation to modernism and romanticism. Further, the fruitful use of metaphor in illuminating how music may serve a specifically

¹⁹ Wells, *Retrospective Modernist* .

theological agenda suggests the potential for using metaphor to examine the many other works of MacMillan that engage with other extra-musical stimuli, such as politics, nationalism, and suffering.

B *Triduum* Analysis Contextualized

1 Music: MacMillan's Musical Borrowing in *Triduum*

***Triduum* and Retrospective Modernism**

Dominic Wells argues that MacMillan's use of borrowed melodies is the clearest evidence of the retrospective part of his character as a retrospective modernist.¹ Wells's neat description captures something important about MacMillan's style, namely its double-look towards both modernism, particularly as it is represented by twelve tonal technique, and toward tradition, though its invocation of traditional forms, tonalities, and religious tropes. It also vitally seeks to assert that MacMillan's retrospectivism occurs within a broader context that can still be categorised overall as modernist. However, there are perhaps three deficiencies with it as a description of MacMillan's musical style, as evidenced in *Triduum*. First, it is overly reductionist, missing important nuances in MacMillan's music. This is reflected in Wells's work, which often lacks a depth of analytical detail necessary to test and fill out the nature of MacMillan's retrospective modernism, the exact relationship of which changes depending on individual works. Also, there are examples of where MacMillan's music is not retrospective (some of the early work; the later work that moves away from extra-musical stimulus to pure abstraction), just as there are examples of where he is purely retrospective (a feature of MacMillan's choral music). Second, Wells overlooks alternative ways to categorize MacMillan's style. Two that most readily spring to mind are conflict, and suspicion. Both of these capture something important in MacMillan's music that do not preclude the coexistence of modernist and traditional elements, but go further than Wells in highlighting *how* these two styles are heard to exist in MacMillan, namely in a dialectical relationship. For, if the term 'retrospective modernism' is meant to imply that MacMillan's music is somehow *less* modernist because of its retrospectivism, then Wells overlooks an important fact: MacMillan's style need not be categorised as a special kind of modernism, for all its retrospective qualities. For, the identification of conflict between traditionally-held beliefs and values, particularly as identified through a hermeneutic of suspicion, is a tenet of pure modernism,² and as such, MacMillan's retrospectivism may be seen within a purely modernist framework. So, thirdly, Wells needs to go further and explore the nature of this division, exactly how modernism that is yet 'retrospective' can still be considered modernist, given the antipathy toward tradition that is inherent in the term.³ My own work in the following chapter will seek to pull apart the two strands of

¹ See Dominic Wells, *James MacMillan: Retrospective Modernist* (PhD Thesis, University of Durham, 2011): 'The retrospective aspect is relatively self-explanatory, looking back to historical models: the history of a nation; the continuity of a religious tradition; the gradual evolution of music. With reference to music specifically, this includes using traditional techniques and forms or quoting musical material spanning several centuries, from ancient sources such as plainchant and early folk songs to twentieth-century modernists.' (p. 7).

² See Michael Bell, 'The metaphysics of Modernism', in Michael Levenson, *The Cambridge Companion to Modernism* (Cambridge: Cambridge University Press, 1999), pp. 9 - 32.

³ Such as MacMillan himself identifies. See James MacMillan, Julian Johnson, Catherine Sutton, 'Raising Sparks: On the music of James MacMillan', *Tempo*, New Series, No. 202 (Oct., 1997), pp. 1 - 35, (p.32). Yet even this statement is questionable, for as Christopher Butler points out, '[m]odernists took a very broad view of the culture in which they found themselves'. Modernism's stance toward tradition is complex. Thus, T.S. Eliot's *The Waste Land*, contains a wealth of

Wells' definition in *Triduum*, identifying layers of clearly-defined retrospective elements, and modernist elements. The clarity with which these two strands are separated is typical of MacMillan. It seems that, even though such a stylistic division does often occur, nevertheless MacMillan's mixture - conflict - of styles is still thoroughly *modernist*, both in result and in intent. If the result of the stylistic duality is a conflicted musical edifice, the intent of such conflict is to expose the ways modernism has been taken captive by various elements: e.g. atheism; an antipathy toward tradition; an inhumanity. MacMillan's frequent positive recourse to these three elements may be seen as a particularly modernist attempt to redeem modernism itself, in an Adornoian dialectical tradition. Thus, MacMillan may be turning modernism's own weapons against itself, seeking to reform modernism from the inside.

Triduum (1995 - 1997) thus supports Wells's conclusion, in its essence. Retrospectively, the cycle cites tradition in five chief ways. First, through its use of borrowed material symbolic of religious tradition: plainchants; second, through techniques whereby these plainchants are transformed in ways that preserve their original identity; third, through the incorporation of these plainchant transformations in traditional formal structures; fourth, through the projection onto these structures of traditional diatonic triadic tonality; and fifth, through *Triduum's* characteristic late romantic orchestral language. On the other side of Wells's label, the works of *Triduum* are indebted to *modernism*, evident in four ways: first, in the use of one other characteristically modernist technique of transformation used on the plainchants, juxtaposition; second, in the employment of twelve-tonal compositional technique; third, in the presence of modernist instrumental techniques; and fourth, in the direct invocation of certain modernist composers.

A *Triduum* and Compositional Recycling

Triduum's three works - *TWR*, the Concerto, and 'Vigil' - contain examples of MacMillan's self-quotation.⁴ Examples that flow in both directions: earlier works quoted in *Triduum*, and parts of *Triduum* are quoted in later works. There is also one example in *Triduum* itself where musical material heard in original contexts is re-quoted in another.

Earlier works recycled in *Triduum*

Wells suggests five categories of recycling in MacMillan.⁵ *Triduum* contains one striking example: the first movement of the Concerto is based upon the Executioner's Song from MacMillan's opera *Inés*.⁶ This is relevant to Wells's recycling categories 1 and 2, which

retrospective glances, through its multiple literary allusions - 'Chaucer, Shakespeare, Wagner, Old Testament, Greek and 'vegetation' myth, Baudelaire', and yet is a considered a cornerstone of modernist art. MacMillan's retrospectivity need not be classified apart from traditional modernism. See Christopher Butler, *Modernism: A Very Short Introduction* (New York: Oxford University Press, 2010), p. 36.

⁴ See Wells, *Retrospective Modernist*, Part III, pp. 161ff.

⁵ Wells, *Retrospective Modernist*, p. 139.

⁶ The Executioner's Song immediately precedes the final scene of the opera. '[T]he music is related to that of the Executioner's Song that prefaces the final scene of my opera *Inés de Castro*.' James MacMillan, 'MacMillan: James: Cello Concerto', *Boosey and Hawkes* (2015), <<https://www.boosey.com/cr/music/James-MacMillan-Cello-Concerto/2478>> [accessed 30 March

relate to the recycling of entire portions of works.⁷ Wells differentiates these according to the relevance in the new context of the extra-musical associations of the recycled work. 'Category 2 recycling' is appropriate where the extra-musical association is carried over to the new work; 'Category 1' is appropriate when it is not.⁸ Yet it is not clear in which category the recycling of the Executioner's Song in the Concerto's first movement belongs. The recycling appears pragmatic, a category 1 designation, given the strongly individual character of the extra-musical contexts in both original and new settings, though a comparison of them reveals some similarities, implying category 2: both involve the execution of a third party.⁹ This implies a problematic comparison between Pacheco, the character executed in *Inés*, and Christ, problematic because Pacheco is not innocent.¹⁰ By contrast, the biblical account insists on Christ's innocence. It is threatening to the entire theology of the Easter narrative to imply otherwise. Although this example of recycling sits uneasily in the category 2, it really straddles both categories 1 and 2, perhaps requiring a separate category to define it.

Triduum recycled in other works

'Vigil' has spawned several other small works: the piano miniatures *Lumen Christi* and *Birthday Present*, and the brass ensemble work *Exsultet* (1998). *Lumen Christi* is a piece that simply takes the celeste solo at the end of the second movement of 'Vigil' and presents it as a solo work.¹¹ As such, the new work could also be categorised as either a category 1 or 2 recycling; the extra-musical context of the new work is arguably identical to the first work, indicated by the title. Yet its separation from the explicitly liturgically-wrought context of its original effectively neutralizes its extra-musical association.

Birthday Present is similarly ambiguous. Like *Lumen Christi*, the recycling of the 'Vigil' material in the new context appears to fit category 1. The piece foregrounds the melody of 'Happy Birthday', played above brooding chords:

2015]. MacMillan's comments that the main musical material is 'related' to the Executioner's Song is misleading, as the entire Concerto movement, bar the introduction and coda, recycles the Song exactly including its contrasting Waltz middle section.

⁷ As opposed to smaller musical features. See Wells, *Retrospective Modernist*, p. 139.

⁸ Category 2 involves recycling for 'pragmatic reasons, in which the extra-musical contexts of the original and the new composition are unrelated'. See Wells, *Retrospective Modernist*, p. 139.

⁹ In this case, there is an important implication of a crucial technical detail involved in MacMillan's recycling: the original melody sung by the Executioner is given to the solo cello line, of course without the text. The result of this is suggestive: to place the protagonist of the Concerto's narrative as one of those who crucified Christ.

¹⁰ Pacheco is executed after Pedro, Inés's lover, comes to the throne, for plotting Inés's demise.

¹¹ See James MacMillan, 'MacMillan: James: Lumen Christi', *Boosey and Hawkes* (2015), <<https://www.boosey.com/cr/music/James-MacMillan-Lumen-Christi/7641>> [accessed 30 March 2015].

The image shows a musical score for piano in 3/4 time. It consists of three distinct sections. The first section, labeled 'Birthday Present, bars 1-2', is marked *ppp* and *solenne e teneroso*. The second section, labeled 'Birthday Present, bars 6-7 (Happy Birthday)', is marked *pp* and *child-like*. The third section, labeled 'Water, Vigil bar 230', is marked *pp*. The score is written on a grand staff with a bass clef and an 8va extension indicated by a dashed line. The key signature has one sharp (F#).

Ex. 1.3: 'Happy Birthday' Symphony?
 Uncovering the thematic link between *Birthday Present*, 'Water', and
 'Happy Birthday'

This thematic link embodies the extra-musical idea that is central to the recycling: birth.¹³ One key theological idea in the Easter Vigil liturgy is new life, symbolised in baptism.¹⁴ Thus, *Birthday Present* contains two musical symbols of birth: the 'Vigil' theme, referring to spiritual birth, and the complete melody of 'Happy Birthday to you', which at a stretch could be taken in the broad context of the work's narrative as a signifier of physical birth.¹⁵ The extra-musical equivalence suggests this as a category 2 recycling, in which the extra-musical context of the original is intentionally carried over into the new work.¹⁶

Musical Re-quotation in Triduum

In 'Vigil's first movement, 'Light', two quotations from *TWR* and the Concerto are spliced together. In bar 52 of 'Light', the cor anglais enters with a quotation from *TWR*. The quote runs from bars 52 - 80 with some small revisions.¹⁷ Counterpointed with this quotation is a solo cello line, starting at bar 58 of 'Light', playing music from the second movement of the

¹³ This also raises an intriguing possibility that the theme in 'Water' could have been inspired by the melody for 'Happy Birthday', a possibility that the composer has not confirmed. It is probable of course that the flow of inspiration went in the other direction, given the Symphony appears to be the chief source of the material from *Birthday Present*.

¹⁴ See appendix 1, and recall Senn: 'Easter was important not only because it celebrated the central Christian affirmation of the resurrection of Jesus the Christ, but also because it became the time of solemn initiation into the Christian community. Baptism was practiced as a way of participating in Christ's passover from death to life (Rom. 6:3-5).' Franck C. Senn: *Christian Liturgy: Catholic and Evangelical* (Minneapolis: Augsburg Fortress, 1997), p. 91.

¹⁵ It needs to be said that this kind of combinatorial mixture of an extra-musical idea which is given both sacred and secular expression through the use of appropriate musical symbols is a common strategy in MacMillan's works that seek to embody a response to a particular external event. For example, this technique can be seen in *Tuireadh*, a musical response to the 1991 Piper Alpha oil rig disaster, and in 'The Reproaches', the second movement of the Concerto, which responds to the Dunblane shootings. In both of these cases, the secular event is symbolized musically alongside other musical symbols that carry sacred freight; the mixture demands a hermeneutical reading of the works that suggest theological interpretations of otherwise secular events.

¹⁶ See Wells, *Retrospective Modernist*, p. 139.

¹⁷ Bars 52 - 65 are directly from *TWR* (bars 8 - 20), with the final note of bar 64 (20) extended for a further bar (an f sharp); then bars 66 - 69³ quote bars 21- 24² of *TWR*; then follows a motive from the third movement of the Concerto in bar 69⁴ - 70, before a final section (bars 70 - 80) of new material.

Concerto,¹⁸ up until bar 63², after which it continues with new material.¹⁹ These quotations give thematic connection to the three works, making musically explicit the extra-musical connection between them, the *Triduum* liturgy.

B The Retrospective Influences in *Triduum*

a) Borrowed Melodies

The traditionalist agenda inherent in *Triduum* is evidenced by the great number of borrowed melodies used, especially plainchants: MacMillan's strategy in communicating *Triduum*'s liturgical narrative musically is through the use of the relevant plainchant material that relate to the Easter *Triduum* liturgies. In general, these chants are presented clearly and in their original forms, perhaps raising the question of whether MacMillan's reliance on them as vehicles of theological narrative is somewhat naïve, a charge levelled against Messiaen.²⁰

TWR

The first plainchant used is *Pange lingua*,²¹ a hymn in mode 3,²² which is heard sung after the Maundy Thursday Mass, as the host is carried to the altar of repose:

Pan-ge lin-gua glo-ri-o-si Cor-po-ris my-sté-ri-um, _____

San-guin-is-que pre-ti-o-si, Quem in mun-di pré-ti-u[m] _____

Frúc-tus vén-tris gen-e-ró-si Rex eff-ú-dit gén-ti-um. [etc.]

A - - - - - men. _____

Ex. 1.4: *Pange lingua*

¹⁸ Bars 71 - 76² of the Concerto's second movement.

¹⁹ Material that is based upon the *scorrevole* writing in bars 169ff of the Concerto's final movement. That this is the source of the recycled material in 'Vigil' is confirmed by bars 73³-76 of 'Light', which recycles the solo cello line from bars 181³-184 of the Concerto's final movement.

²⁰ There are other, more general, elements of *Triduum* that would seem to appear naïve in the way that has been identified in Messiaen, for example the strength of religious enthusiasm and the explicit recognition of evil that *Triduum* exhibits. Yet the care with which MacMillan honours the original contexts of these chants by presenting them throughout *Triduum* along with their respective liturgical narrative overtones contradicts a feature of Messiaen's naïveté and so perhaps suggests otherwise. See Sander van Maas, 'Messiaen's Saintly Naïveté' in Andrew Shenton (ed.), *Messiaen the Theologian* (Farnham: Ashgate, 2010), pp. 41 - 59.

²¹ Benedictines of Solesmes, *Liber Usualis* (Tournai: Desclée & Co., 1953), p. 957. Note that the text set here, and that set by MacMillan, is that of St Thomas Aquinas, *Pange lingua gloriosi corporis mysterium*. See appendix 2.

²² See discussion of church modes in appendix 1, outlining the liturgical and technical issues surrounding the music used in the Easter *Triduum*.

Next is the hymn *Ubi caritas*, set in mode 6, sung during the washing of the feet at Vespers.²³

U - bi cá - ri - tas et á - mor, Dé - us i - bi est.
 Con - gre - gá - vit - nos in ú - num Chrí - sti á - mor.
 Ex - sul - té - mus, et in íp - so ju - cun - dé - mur.
 Ti - me - á - mus, et am - é - mus Dé - um ví - vum.
 [etc.]
 Et ex cór - de di - li - gá - mus nos sin - cé - ro.

Ex. 1.5: *Ubi caritas*

The third borrowed melody used in *TWR* is Bach's chorale *Ach wie nichtig*,²⁴ heard by MacMillan during the procession of the sacred host to the altar of repose.²⁵

Ach wie nichtig, ach wie flüchtig ist der Men-schen Le-ben! Wie ein Ne-bel
 bald ent-steh-het und auch wie-der bald ver-ge-het, so ist un-ser Le-benm se-het!

Ex. 1.6: *Ach, wie nichtig, ach wie flüchtig*

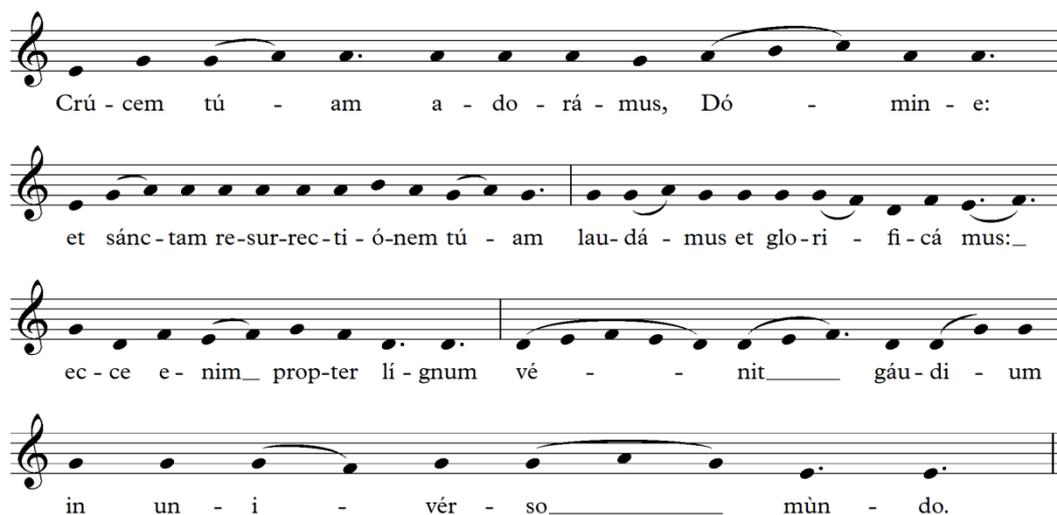
²³ *Liber Usualis*, pp. 664 - 665.

²⁴ Bach J.S., Riemenschneider A. (ed.): *371 Harmonized Chorales* (Milwaukee: G. Schirmer, 1941), No. 48, p. 11.

²⁵ I.e. the same procession in which the hymn *Pange lingua* is heard. James MacMillan, 'MacMillan: James: The World's Ransoming', *Boosey and Hawkes* (2015), <<http://www.boosey.com/cr/music/James-MacMillan-The-World-s-Ransoming/281>> [accessed 19 March 2015].

Concerto

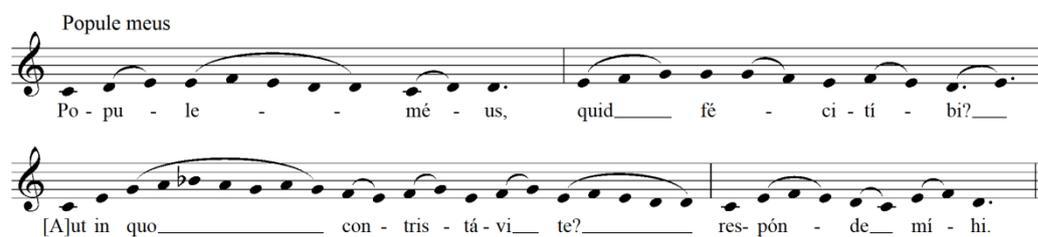
The first plainchant heard in the Concerto, in movement one, is *Crucem tuam adoramus*, an antiphon in mode 4 sung during the Mass of the Presanctified on Good Friday:²⁶



Crú - cem tú - am a - do - rá - mus, Dó - min - e:
et sánc - tam re - sur - rec - ti - ó - nem tú - am lau - dá - mus et glo - ri - fi - cá - mus:
ec - ce e - nim prop - ter lí - gnum vé - nit gáu - di - um
in un - i - vér - so mún - do.

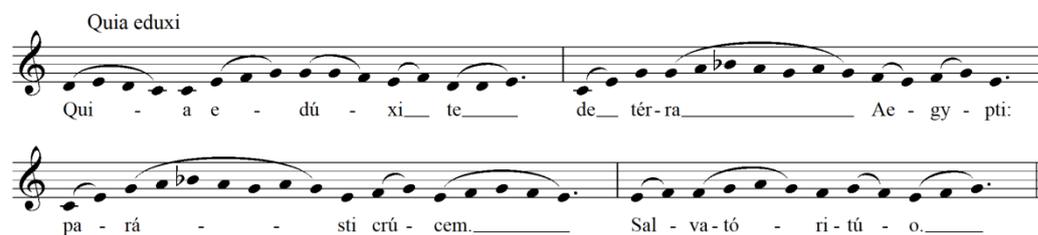
Ex. 1.7: *Crucem tuam adoramus*

The second movement features the *Reproaches* plainchant, sung on Good Friday after the adoration of the cross, during the Mass of the Presanctified.²⁷ It is in three sections: 'Popule meus'; 'Quia eduxi'; and 'Agios, O Theos':



Popule meus
Po - pu - le - mé - us, quid fē - ci - tí - bi?
[A]ut in quo con - tris - tá - vi te? res - pón - de mí - hi.

Ex. 1.8: *The Reproaches: 'Popule meus'*



Quia eduxi
Qui - a e - dú - xi te de tér - ra Ae - gy - pti:
pa - rá - stí crú - cem Sal - va - tó - ri - tú - o.

Ex. 1.9: *The Reproaches: 'Quia eduxi'*

²⁶ *Liber Usualis*, pp. 708 - 709.

²⁷ *Liber Usualis*, pp. 704 - 706.

'Vigil'³⁰

The first plainchant heard in 'Vigil' is the plainchant *Lumen Christi*, sung during the Lighting of the New Fire, the first section of the Easter Vigil.³¹



Lú-men Chrí - sti. Dé - o grá - ti - as.

Ex. 1.13: *Lumen Christi*

The *Exsultet* melody, which in the Easter Vigil liturgy follows *Lumen Christi*, is the next plainchant heard in 'Vigil', in the second movement, whose title 'Tuba insonet salutaris' comes from the Latin text of the chant.³²

Ex - súl - tet jam An - gél - i - ca tur - ba cae - ló - rum.

ex - súl - tent di - vi - na my - sté - ri - a: et pro tan - ti Re - gis vic - tó - ri - a.

tu - ba in - so - net sa - lu - tá - ris.

Ex.1.14: The *Exsultet* plainchant

The final movement of 'Vigil' features the 'Alleluia', which is the chant sung after the Epistle during the Easter Vigil.³³

³⁰ The three-movement structure of Vigil - Light, 'Tuba insonet salutaris', Water - mirrors the structure of the Vigil service itself which starts with the Lighting of the New Fire; this section climaxes with the *Exsultet* plainchant (from which the title of MacMillan's second movement comes); then, following readings (originally twelve, but shortened to four with later liturgical reforms), comes the Blessing of the New Water. Thus the structure of 'Vigil' derives from a kind of borrowing - in this case, from the liturgical structure of which the original musical sources are part. As such it finds an echo in typologies of borrowing suggested by Burkholder, some of which allow for the borrowing of a *structural* nature between the original source and the new work. See J. Peter Burkholder: 'The Uses of Existing Music: Musical Borrowing as a Field', *Notes*, Second Series, Vol. 50, No. 3 (Mar., 1994), pp. 851 - 870 (pp. 867 - 869).

³¹ *Liber Usualis*, p. 739.

³² *Liber Usualis*, pp. 739 - 740.

³³ The Alleluia chant is not used for the nine weeks from Septuagesima until the weekend of the Easter Vigil. See discussion in appendix 2.



Ex. 1.15: The Grand *Alleluia*

'Water' also uses another chant that not itself taken from the Easter Vigil, the antiphon *Vidi aquam*, in mode 8:³⁴

Ex. 1.16: *Vidi aquam*

Lastly, the chant that is sung to the Litany, sung during the Easter Vigil,³⁵ is also used:

³⁴ *Liber Usualis*, p. 12.

³⁵ *Liber Usualis* pp. 756 - 758.

Ky - ri - e, e - lé - i - son. Chrí - ste, e - lé - i - son.
 Ky - ri - e, e - lé - i - son. Chrí - ste__ áu - di nos. Chrí - ste, ex - au - di nos.
 Pá - ter de caé - lis, Dé - us, mi - se - ré - re nó - bis.
 Fí - lí Re - demptor mundi, Dé - us, mi - se - ré - re nó - bis.
 Spí - ri - tus Sán - cte, Dé - us, mi - se - ré - re nó - bis.
 Sán - cta Trín - itas, ùnus Dè - us, mi - se - ré - re nó - bis.
 Sanc - ta Ma - rí - a, ó - ra pro nó - bis.
 Sanc - ta Déi Gé - ní - trix, ó - ra pro nó - bis.
 Sanc - ta Virgo vir - gi - num, ó - ra pro nó - bis.
 San - te__ Mí - cha - el, ó - ra pro nó - bis.
 Sanc - te__ Gáb - ri - el, ó - ra pro nó - bis.
 Sanc - te__ Ráph - a - el, ó - ra pro nó - bis.

Ex. 1.17: The Litany

b) Techniques of plainchant transformation

The analyst of musical borrowing in a single composer must differentiate between different borrowing types.³⁶ The plainchants are transformed using three identifiable techniques that can be deemed 'retrospective' as they preserve the integrity of the original chant.

1 Melodification

This describes the technique whereby the melody of the chant is adapted as a melodic line. It involves three elements: metricization: the organization of the metrically free plainchant melody within a metre; rhythmicization: the further organization and development of the notes of the chant into rhythmic patterns; and ornamentation: the addition of *pibroch* ornamentation, giving the melodic line its characteristic 'MacMillan' flavour.³⁷

TWR

The first example, in *TWR*, is typical. The plainchant *Pange lingua* is metricized, in common time, rhythmicized so as to lengthen the melody, and embellished with *pibroch* ornamentation:

³⁶ Burkholder, 'The Uses of Existing Music', p. 855.

³⁷ Wells cites this as the most 'MacMillan' quality of his music: 'Without doubt, the most distinctive of all MacMillan's musical gestures is the *pibroch* ornamentation - the small clusters of grace notes included in almost every single piece he has written.' Wells, *Retrospective Modernist*, p. 167.

Phrase 1

Solo Cor Anglais

6 *dolente*
p < *mf* > *p* < *mf* > *p* < *mf* > *p* < *mf* > *p* <

C. A. 13
mf > *p* < *mf* > *mp* < *mf* > *pp* <

C. A. 18
mf *mf* < *pp* > *mf* <

C. A. 21
p < *mf* > *p* < *mf* > *p* < etc.

Ex. 1.18: Melodization of *Pange lingua* in *TWR*

Concerto

As with *TWR*, this technique is employed at the start of the work, and the same three elements are in play. The original chant, *Crucem tuam adoramus*, is metricized in a slow three-time, rhythmicized, and *pibroch* ornamentation is added. In this case, the rhythmicization and ornamentation of the melody fuse, as characteristic scotch snaps are added.³⁸

lontano e misterioso

4 Solo Vc.

pp *mp* *pp* *sub.*

Cru-cem tu - am

8 *mf* *pp* *mp* etc.

a-do-ra - mus, Do - - min - e

Ex. 1.19: Melodization of *Crucem tuam adoramus*, opening of the Concerto

³⁸ This technique can also be found in the second and third movements, with 'Popule meus' and *Crux fidelis* respectively.

'Vigil'

In 'Vigil', the same technique is used on the chant *Vidi aquam*. Metricized in common metre, the *pibroch* ornamentation fuses with the rhythmicization:

The image shows three systems of musical notation for the 'Vigil' movement. The first system, starting at measure 152, features an Oboe part with a melodic line and a lower accompaniment line. The lyrics 'Vi - - - - - di' are written below. The second system, starting at measure 157, continues the Oboe part with the lyrics 'a - - - - - quam e-'. The third system, starting at measure 161, shows a more complex Oboe part with the lyrics 'gre - di - en - tem de - tem - - - - - plo, etc.'. The notation includes various ornaments and rhythmic patterns characteristic of the pibroch style.

Ex.1.20: Melodization of *Vidi aquam* in 'Vigil's final movement

2 Homophonization

TWR

The second technique is characterised by a homophonic texture, deployed with the melodified chant taken up in a number of layered voices, as in *TWR*, involving the melody of *Ubi caritas*:

The image shows a musical score for the 'TWR' movement, starting at measure 145. It features six staves: two for Trumpet in C and four for Horn in F. All instruments play a homophonic texture, with the melody of 'Ubi caritas' taken up in a layered fashion. The score is marked with a forte (*ff*) dynamic and includes various articulation marks like accents and slurs. The notation is in 4/4 time and includes a key signature of one sharp (F#).

Ex.1.21: Homophonization of *Ubi caritas* in *TWR*

Concerto

Crucem tuam is given this same treatment in the Concerto. In this case, the harmonization is 'traditional', employing mostly diatonic harmony:

281 **V** etc.

Horn in F *fff*

Trumpet in C *fff*

Trombone *fff*

Tuba *fff*

Timpani *fff*

Ex. 1.22: Homophonization of *Crucem tuam* in the Concerto's first movement

Vigil

In 'Vigil', the same technique gives *Lumen Christi* a hushed effect:

82 G.P. lunga **A** etc.

Offstage Brass *pp lontano*

Ex. 1.23: Homophonization of *Lumen Christi* in 'Vigil's first movement

A few bars later it continues, with *pibroch* ornamentation added:

90 **A** etc.

Br. *pp*

Ex. 1.24: Homophonization of *Lumen Christi*, in 'Vigil's first movement, with *pibroch* ornaments

3 Motivicization

The third technique involves moments where MacMillan breaks off a motive from the chant and gives it particular prominence.

TWR

This example in *TWR* of motivicization is a beautiful passage in which a motive from *Pange lingua* is broken off and treated as the motivic basis of a three-part contrapuntal passage that accompanies the solo line:

Ex. 1.25: Contrapuntal motivicization of *Pange lingua* in *TWR*

Concerto

In this example, from the Concerto's third movement, the emphasis is on both harmonic and melodic presentations of the motive, the first four notes of *Crux fidelis*. Vertically, the motive is represented intervallically by its first and last notes, (double bass, piano and trombone). Horizontally, it appears melodically in the bassoon, double bass and trombone:

Ex. 1.26: Vertical and horizontal motivicization of *Crux fidelis* in 'Dearest Wood and Dearest Iron'

'Vigil'

An example from 'Vigil' emphasizes the melodification of a motive combined simultaneously with a form of the motive based on its inversion. MacMillan's treatment of the motive emphasizes chromaticism:

Ex. 1.27: Motivicization of *Exsultet* in 'Vigil'

These three examples of motivicization in *Triduum* each highlight complementary emphases - contrapuntal, harmonic, and chromatic. All underscore rather than obscure the original melody, corresponding exactly to another definition of motivicization.³⁹ Straus argues that such practice is evidence of an anxiety with regard to the historical musical canon.⁴⁰ Yet MacMillan's chant 'reinterpretations' here seem to project less anxiety toward these historical musical objects. This is evidenced in the respect with which MacMillan treats them: even in transforming them, he typically respects the original motivic integrity of the chants, in such a way as to make them clearly identifiable. This tendency of MacMillan's motivic writing to unashamedly present the listener with its origin is perhaps the strongest argument for its validity, in contrast to some criticism of Straus.⁴¹

c) *Triduum's traditional forms*

Triduum represents MacMillan's 'engagement with the European tradition'.⁴² This engagement lies chiefly in the traditional formal qualities of *Triduum's* works. All three pieces utilize traditional forms of concerto and symphony, and the specifics of the structures found in them have clear historical precedent.

TWR

TWR has been ambiguously referred to as a 'concertante work',⁴³ a designation that nevertheless locates the work within a historical tradition. The designation is far from inappropriate, however, for the work shares qualities with those of a concertante, being soloistic (if not a full-blown concerto) with strong elements of contrast.⁴⁴ Further, this designation also places *TWR* in a twentieth-century tradition of concertante works. Of

³⁹ 'The motivic content of the earlier work is radically intensified.' Joseph N. Straus: *Remaking the Past: Musical Modernism and the Influence of the Tonal Tradition* (Cambridge Massachusetts: Harvard University Press, 1990), p. 17.

⁴⁰ 'By incorporating traditional elements, twentieth-century composers enter into dialogue with their predecessors; by radically reinterpreting those elements, they inject a spirit of anxious revisionism into their dialogue.' Straus, *Remaking the Past*, p. 16.

⁴¹ Straus's concept of 'motivicization' has been attacked for its being too general a concept to be analytically useful; in this case the motivic origin appears so unadorned as to be self-evident, the analytical consequence a discovering rather than a generating. See Richard Taruskin, Review: 'Towards a New Poetics of Musical Influence by Kevin Korsyn; Remaking the Past: Musical Modernism and the Influence of Tonal Tradition by Joseph N. Straus', *Journal of the American Musicological Society*, Vol. 46, No. 1 (Spring, 1993), pp. 114 - 138: 'both "neoclassical" music and "progressive" music are composed of pitch-class sets, as is any other kind of music. The high degree of abstraction implicit in Straus's "generalization" paradigm insures that similarities of the kind he posits can be "revealed" ad libitum. The paradigm, in other words, is precisely a means not of discovering but of *generating* pitch-structural affinities' (p. 131).

⁴² Stephen Johnson, 'MacMillan, James', *Grove Music Online, Oxford Music Online*, <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/48182>> [accessed 26 February 2015].

⁴³ Though not by MacMillan, who more ambiguously describes it as being 'for orchestra, with obbligato cor anglais'. For the designation 'concertante', see the description of the back of BIS-CD-989. The official description on the Boosey and Hawkes website does not use this word. See MacMillan, 'The World's Ransoming'.

⁴⁴ Ronald R. Kidd, 'Concertante', *Grove Music Online, Oxford Music Online*, <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/06241>> [accessed 26 February 2015].

these,⁴⁵ MacMillan's score stands separate from a group of works that are dominated by small orchestra-alone scorings.⁴⁶ MacMillan's employment of the full symphony orchestra in *TWR* relates it to a work like Szymanowski's *Sinfonia Concertante* for piano and orchestra.⁴⁷ Yet his inclusion of a stated separate part for cor anglais relates it to a piece like Sir Lennox Berkeley's *Sinfonia Concertante*,⁴⁸ a fact that also separates it from those examples of the genre whose soloistic element is for multiple players, such as those of Mozart and Haydn.⁴⁹ Thus MacMillan's ambiguous categorization reflects the fact that *TWR* combines qualities from many of these models and more.

The work's particularities also locate it within a twentieth-century tradition. Although the work is 'through-composed',⁵⁰ *TWR* is clearly in five sections, relating easily to a bridge form:⁵¹

Bar Numbers	Designation
1 - 5	Opening
5 - 71	A
71 - 131	B
132 - 257	C
258 - 374	B
375 - 439	A
440 - 443	Closing
444 - 450	Coda

Table 1.1: The form of *TWR*

⁴⁵ See Kidd, 'Concertante'.

⁴⁶ For example, Stravinsky's *Dances Concertante* for chamber orchestra; Foss's *Allegro Concertante* for orchestra; Martin's *Sinfonia Concertante* for small orchestra; Irving Fine's *Toccata Concertante* for orchestra; and Tippett's *Fantasia concertante* for String ensemble; all mentioned in Kidd, 'Concertante'.

⁴⁷ Actually designated his Fourth Symphony.

⁴⁸ Scored for oboe and small orchestra. There are other more famous models of *sinfonia concertante* works for one solo instrument and orchestra, like Prokofiev's for cello and orchestra.

⁴⁹ It is in this line of the genre that a work like Messiaen's *Des canyons aux étoiles* stands, scored as it is for piano solo, horn, xyloimba, glockenspiel and orchestra, the multiplicity of soloists suggesting a *concertante* work. However, the boundaries of the genre in this case are perhaps loose, as the profiling of these individual soloists along with the piano in the fashion of a *concertante* could be seen as an extension of Messiaen's usual technique in larger *concertante* works that typically only feature the piano soloist, in which the orchestra is typically segmented into smaller virtuosic ensembles, such as in the *Turangalîla-symphonie*.

⁵⁰ MacMillan, 'The World's Ransoming'.

⁵¹ Such as made use of frequently by Bartók. For a general description and discussion, see Joel Lester: *Analytical Approaches to Twentieth-Century Music* (New York: Norton, 1989), pp. 56 - 59.

Concerto

Formally, the Concerto is much easier to categorise and in each movement, MacMillan mentions the salient formal divisions.⁵² He talks of three chief sections in the Concerto's first movement that follow its slow introduction.⁵³ These respond to, first, the sardonic first section that is a rewrite of the Executioner's Song from *Inés*;⁵⁴ second, a contrasting, deeply ironic 'stately waltz', written in E major; third, the presentation of the chorale *Crucem tuam adoramus*⁵⁵ that closes the movement.

This is straightforward enough, though from an analytical perspective MacMillan's comments obscure two important facts about the first movement's formal qualities. The first is that the form does not merely 'relate' its first section to the Executioner's Song from *Inés* rather, the entire movement, in between the slow introduction and the brass chorale coda, is a complete representation of the Song, almost exact, the music originally sung by the executioner given to the cello. Thus, the form of the new work derives from the original source. Second, although the division of the movement into these three sections is clear, such a designation obscures the fact that the material of the first section returns, in a recapitulatory fashion before the final chorale. Thus, the more significant 'three sections' comes in between the introduction and the coda:

Bars	Description	Details/Plainchant Used
1-33	Introduction	-
34 - 119	First section	B flat minor
120 - 170	Second Section	E major, Waltz
171 - 176	Transition	-
177 - 271	Recapitulatory of First section	-
272 - 316	Coda	<i>Crucem tuam adoramus</i>

Table 1.2: The form of 'The Mockery'

Thus, the historical formal precedent becomes clearer: conventional sonata form, the traditional form of a concerto's first movement. The influence of sonata form on the movement's formal qualities is evident in three ways: first, its use of slow introduction as a preface to the main material; second, the particularly clear separation between first and second groups which includes the deployment of two key areas that, in opposite modes and an augmented fourth apart,⁵⁶ are as clearly differentiated as possible; and third, the

⁵² Although in the first movement his description confuses matters by obscuring a fundamental structural repetition.

⁵³ MacMillan, 'Cello Concerto'.

⁵⁴ '[M]odelled on the comic songs of the Music Hall tradition' and 'related to that of the Executioner's Song'. See MacMillan, 'Cello Concerto'. It is written in a dark B flat minor.

⁵⁵ See description in MacMillan, 'Cello Concerto'.

⁵⁶ B flat minor and E major.

recapitulatory feel of the return of the material from the first group. However, there are two important departures from the historical precedent. One is that there is no real developmental section, as with slow-movement form,⁵⁷ and second the strongly differentiated second group is not recapped once the first group restarts. So, MacMillan has selected the parts of the sonata form template that emphasise *differentiation*, and ignored those that suggest *integration*. One explanation for this might be found in narrative suggested by movement's title - 'mockery' - a term that also highlights necessary elements of disjunction. The narrative implied by the title perhaps finds an echo in the musical narrative that is projected by the form.⁵⁸

In its use of these three clearly separated formal blocks the form echoes traditional ternary form, with a crucial difference. Both the arrival of the second section and the recapitulatory return of the first are through-composed; there is no closing of the form at these moments of formal articulation, suggesting that ternary form would not be a suitable formal precedent.⁵⁹ Further, although in post-tonal music discerning ternary form is easier due to the removal of issues of tonality from the formal question,⁶⁰ in MacMillan's first movement there are tonal elements that further suggest a sonata-form paradigm.⁶¹

The second movement is formally more straightforward, as MacMillan describes it as set in a 'simple binary form',⁶² rooting it in historical precedent. Each part of the binary structure consists of two pairs of stanzas, each stanza based on the melody of a different section of the *Reproaches* chant:

⁵⁷ Charles Rosen, *Sonata Forms* (New York: Norton, 1980), pp. 104 - 110. Note, however, that MacMillan's treatment of the form differs in three crucial ways from Rosen's description of slow-movement form. First, there is no minimization of tension achieved through MacMillan's structure, rather the lack of development section has the effect of maximizing the dramatic tension achieved through the movement (Rosen, *Sonata Forms*, p. 104). Second, MacMillan has no full cadence on the tonic before the start of the second group (Rosen, *Sonata Forms*, p. 105). Rather, his transition from first to second groups is through-composed, with connection achieved through a long preparatory dominant pedal (the B in the solo cello), though there is no strict modulation before the E major second group, another fact that ties MacMillan's form with slow-movement form (Rosen, *Sonata Forms*, p. 105). Thirdly, MacMillan's choice of form does not maximize lyricism, as with slow-movement form (Rosen, *Sonata Forms*, p. 105). Again, the lack of development highlights the stylistic angularity between the two groups.

⁵⁸ Christ's mockery at His crucifixion.

⁵⁹ W. Dean Sutcliffe and Michael Tilmouth, 'Ternary form', *Grove Music Online, Oxford Music Online*, <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/27700>> [accessed 13 March 2015].

⁶⁰ Sutcliffe and Tilmouth, 'Ternary form'.

⁶¹ For example, in the bars prior to the entrance of the second group - the waltz - the E major of the new material is prepared by a long dominant pedal - a single B that is first heard on the cello, but given a crescendo as more instruments are added. The dominant preparation of the new key area corresponds with the usual practice of a cadential preparation of the key of the second group.

⁶² MacMillan: 'Cello Concerto'.

Cello Melody	Bar	Based on Chant Section
Part 1	1 - 66	
Stanza a	1 - 18	A
Stanza b	19 - 33	B/B1
Stanza a (octave higher)	34 - 52 ³	A
Stanza b (octave higher)	52 ⁴ - 66	B/B1
Part 2	67 - 137	
Stanza c	67 - 87 ²	A
Stanza d	87 ⁴ - 99	B/B1
Stanza c1	100 - 120 ²	A
Stanza d1	120 ⁴ - 137	B/B1

Table 1.3: The form of 'The Reproaches'

Its relation to the historical 'simple' as opposed to 'sectional' binary form lies in the through-composed nature of the two parts.⁶³ Here is the moment where the first part of the binary structure ends, and the second begins:

The image shows a musical score for 'The Reproaches' from bar 66 onwards. The score is arranged in a system with seven staves: Flute, Oboe, Clarinet in Bb, Horn in F, Trumpet in C, Celesta, and Violoncello. The Flute part begins with a 'pp' dynamic and a melodic line that continues through the Oboe and Clarinet parts. The Horn and Trumpet parts provide harmonic support. The Celesta part features a complex rhythmic pattern. The Violoncello part starts with a 'cresc.' marking and transitions to 'ff molto espress.' at the beginning of the 'B section'.

Ex. 1.28: Evidence of 'simple' binary form: the elision of the A and B sections in 'The Reproaches'

⁶³ W. Dean Sutcliffe and Michael Tilmouth, 'Binary form', *Grove Music Online, Oxford Music Online*, <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/03093>> [accessed 12 March 2015].

Similarly, the designation of simple binary form as opposed to rounded binary form lies in the fact that the first part material is not repeated.⁶⁴

The final movement is described by MacMillan as a series of episodes connected by a recurring refrain of the plainsong *Crux fidelis*.⁶⁵ Thus, its most obvious historical precedent is the Rondo form,⁶⁶ with the repeating plainsong refrain functioning as a rondo theme. In all there are four statements of the plainsong, connected by three episodes. The rondo represents a vast middle that is bracketed by a slow introduction and two codas that follow the movement's climax. The first of these codas replays the brass chorale heard at the end of movement one:

Bars	Description
1 - 22	Introduction
23 - 53	<i>Crux fidelis (CF)</i> Refrain 1 - as a <i>grotesque</i> March
54 - 63	Transitional
64 - 84	Episode 1
85 - 98	<i>CF</i> Refrain 2
99 - 110	Transitional
110 - 141	Episode 2
142 - 158	<i>CF</i> Refrain 3
159- 165	Transitional
166 - 206	Episode 3
207 - 214	<i>CF</i> Refrain 4
215 - 225	Transitional - Climax
226 - 242	Coda 1 - <i>Crucem tuam adoramus</i>
242 -258ff	Coda 2

Table 1.4: The form of 'Dearest Wood and Dearest Iron'

'Vigil'

The formal design of 'Light' is in a straightforward five-section arch form, common in MacMillan, and found in the work of many twentieth-century composers, notably Bartók, but also in the music of other lesser-known writers, including Bolesław Woytowicz (1899 - 1908) and Rudi Stephan (1887 - 1915).⁶⁷ Typically, the sections of the arch form support

⁶⁴ Sutcliffe and Tilmouth, 'Binary form'. It needs to be noted that 'binary' is an appropriate designation because of the thematic properties of the movement rather than, as would be the case in previous centuries, its tonal properties.

⁶⁵ MacMillan, 'Cello Concerto'.

⁶⁶ G. M. Tucker, and Nicholas Temperley, 'Rondo form', *The Oxford Companion to Music*, edited by Alison Latham, *Oxford Music Online*, <<http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e5740>> [accessed 16 March, 2015].

⁶⁷ For Woytowicz, see Adrian Thomas, 'Woytowicz, Bolesław', *Grove Music Online, Oxford Music Online*, <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/30592>> [accessed 1 September 2016]. For Stephan, see Juliane Brand, 'Stephan, Rudi', *Grove Music Online, Oxford Music Online*, <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/26695>> [accessed 1 September 2016].

large-scale structures that sustain musical arguments in pieces lasting 25 minutes or more.⁶⁸ In the case of 'Light', the structure supports a much smaller-scale narrative:

Bars	Designation
1 -12	Section 1 (Introduction A)
13-47	Section 2 (Introduction B)
48-81	Section 3
82 -90	Section 4
91 -122	Section 5

Table 1.5: The form of 'Light'

The second movement, 'Tuba insonet salutaris', is the most innovative of all the large-scale structures in *Triduum*. Broadly a ternary scheme, it begins and ends with a massive orchestral chord. The A section consists of three of these chords, each prefacing a cycle of four episodes whose material is linked both thematically and timbrally. The B section comprises two main sections, each of which is similarly constructed from short episodes, before the A section returns, marked by the orchestral chord. The structure is rounded off with a striking coda of the celeste playing a child-like rendition of the miniature that MacMillan has published separately under the title *Lumen Christi*.

Bars	Description
	A
1-4	1 <i>Orchestral Chord 1</i>
5	<i>senza misura</i> - off-stage brass
5	chord cluster in woodwind
6ff	6/8 dance
12-13	double basses' cluster
15-18	2 <i>Orchestral Chord 2</i>
19	<i>senza misura</i> - off-stage brass and orchestral woodwind
19	cluster brass
20 - 25	4/4 dance
26-27	off-stage brass cluster
29-32	3 <i>Orchestral Chord 3</i>
33	<i>senza misura</i> - off-stage brass and orchestral woodwind
33	cluster harp/bells
	B
33	1 Lower brass cluster
34-45	Brass/woodwind Chorale
47-70	6/8 Dance with <i>Exultet</i> in woodwind
71	2 Lower brass cluster
72-98	Brass/woodwind Chorale
98 -174	Dance, with chant in brass
	A'
175 - 178	<i>Orchestral Chord 1a</i>
180 - 235	<i>Orchestral Chord 1a</i> - music box <i>Lumen Christi</i> plus <i>orchestral chord 1a</i> , x3

Table 1.6: The form of 'Tuba insonet salutaris'

⁶⁸ For example in *Veni Veni Emmanuel*, the *Sinfonietta* and *TWR*.

The final movement, 'Water', is also original in its structural conception, though its significant features are exposed by a comparison with sonata form. There is an exposition section, clearly bracketed by the 'savage opening'⁶⁹ presentation of the pitches G and C sharp, hammering in strings and timpani, which also close off the exposition. In between these parentheses, there are three chief thematic areas exposed. First, a *pianissimo* melody in the upper strings; second, a 'wild ecstatic dance' in full orchestra, derived from motives of the *Alleluia* from the Easter Vigil liturgy; third, a melody in the upper woodwind derived from the plainchant *Vidi aquam*. Following the exposition's close comes a quasi-development section, developmental in its combining two of the three themes exposed in the exposition - the first *pianissimo* violin melody, and the third *Vidi aquam*-derived melody, submitting them to four repetitions. However, unlike a traditional sonata development section, there is little new material presented; the themes are merely combined in a new musical context. This developmental section leads to the work's climax, in turn leading into a reprise of the 'wild, ecstatic dance', now with the woodwind *Vidi aquam* melody incorporated. MacMillan describes this as moment when these earlier materials are 'transformed into each other'.⁷⁰ There follows a quiet epilogue - the *pianissimo* violin theme now transformed. Thus, one can feel the influence of traditional sonata form in the movement, though only in its barest essentials: exposition, development and perhaps recapitulation:

Bars	MacMillan's Description ⁷¹	Features
1 - 13 ²	'savage opening'	G - C sharp hammering
13 ² - 78	(not mentioned)	important violin melody
79 - 140	'wild ecstatic dance'	based on the <i>Alleluia</i>
141 - 146	(not mentioned)	Transitional chords
147 - 186	'slower, more mysterious texture'	main melody based on <i>Vidi Aquam</i> ; counterpointed with melodies from the Litany
187 - 191	'savage opening'	Reprise of opening
192 - 327	'central development'	comprised of statements of the important violin melody; <i>Alleluia</i> and <i>Vidi aquam</i> elements influence
328 - 355	Climax	elements from all sections
356 - 405	-	<i>Vidi aquam</i> melody combined with elements of the 'wild, ecstatic dance';
406 - 502	'luminous floating chords on high strings accompanying gently soaring trumpet calls and bright percussion'	important violin melody now disguised by twelve-tone chords

Table 1.7: The form of 'Water'

⁶⁹ See James MacMillan, 'MacMillan: James: Symphony 'Vigil'', *Boosey and Hawkes* (2015), <<http://www.boosey.com/cr/music/James-MacMillan-Symphony-Vigil/771>> [accessed 29 January 2016].

⁷⁰ MacMillan, 'Vigil'.

⁷¹ See MacMillan, 'Vigil'.

d) Diatonic Tonality

Aligned to these deliberate invocations of traditional forms is a recourse to diatonic triads to articulate structural blocks. This can be illustrated right at the start of *TWR*, where the end of the initial twelve-tonal introduction and the start of the first section proper - as well as the start of the plainchant *Pange lingua* in the solo cor anglais - is marked by the gradual emergence from the texture of a C sharp minor triad. This is first implied as two flutes weave around the solo cor anglais, from figure 1:

The musical score illustrates the emergence of diatonic, triadic tonal harmony at the start of *TWR*. It is divided into three systems of staves. The first system (measures 4-9) includes parts for Flute, Solo Cor Anglais, Bassoon/Double Bassoon, Trumpet in C, Trombone, Bass Trombone/Lower Strings, Timpani, Tubular Bells/Horns, and Strings. A box labeled '1' is placed above measure 5. The second system (measures 10-13) includes parts for Flute (Fl.), Cor Anglais (C. A.), and Crotales (Crot.). The third system (measures 14-17) includes parts for Flute (Fl.) and Cor Anglais (C. A.). Dynamics range from *ppp* to *ff*. Performance instructions include *dolente*, *con sord.*, and *feroce (gliss.)*.

Ex. 1.29: The emergence of diatonic, triadic tonal harmony, start of *TWR*

Gradually, the implied C sharp-minor triad emerges fully and is finally articulated clearly at figure 3, marked by the arrival of the strings:

Ex. 1.30: The first structural articulation of the C sharp-minor triad, *TWR*

The influence of the plainchant on this presentation of the triad can be seen by the fact that the pitch C sharp stems from its centrality to the plainchant, itself the basis of the cor anglais' solo line:

Ex. 1.31: The projection of the C sharp minor triad from MacMillan's transposition of *Pange lingua*

This is only one example, but the use of a specific and clear triad at a formal juncture is very common throughout *Triduum*. Thus, not only are traditional forms invoked, but they are organised around traditional borrowed material, and articulate traditional triadic tonality. The traditional influence extends also to the orchestral language that these forms are presented in.

e) European Late Romantic Orchestral Language: Wagner

The orchestral writing in *Triduum* is consistently reminiscent of late romantic models, notably that of Wagner. Two Wagnerian influences have been identified.⁷² The first of these is the most concrete, the string crossings in *TWR* that invoke a similar texture in

⁷² Ronald Weitzman, sleeve notes to 'James MacMillan: *The World's Ransoming; Cello Concerto*'. Christine Pendrill (cor anglais), Raphael Wallfisch (vlc), BBC Scottish Symphony Orchestra, c. Osmo Vänskä. BIS-CD-989 (1989).

Wagner's *Das Rheingold*. They appear at figure 3, and project melodically arpeggios of C sharp minor, to accompany the cor anglais' solo melody:

The score for Ex. 1.32 shows the string parts from measures 25 to 27. Violin I and Violin II are mostly silent. The Viola has a few notes. The Strings play a dense texture of sixteenth-note arpeggios over a static pedal point. Dynamics range from ppp to p. The score includes markings like 'ppp', 'pp leggiero', 'sim.', and 'p'.

Ex. 1.32: Wagner's influence? The string crossings in *TWR*

As noted by Weitzman, the string writing here is reminiscent of the moment in Wagner's ring where Donner crosses the Rainbow bridge. Wagner's string texture is thicker than MacMillan's, and the tonality major rather than minor, but the multiple violin and viola sextuplet *divisis* over a static pedal are the same:

The score for Ex. 1.33 shows multiple Violin I and Violin II parts, Viola, and Donner's vocal line. The strings play a dense texture of sixteenth-note arpeggios over a static pedal point. Dynamics range from p. The score includes markings like 'p' and 'etc.'.

Ex. 1.33: The origin of the string crossings: *Das Rheingold's* rainbow-bridge?

Yet even if this invocation of Wagner is deliberate, its significance remains unclear. String crossings such as these are common in MacMillan.⁷³ Wagner has been associated as a musical symbol of the sacred in MacMillan's works, but the chief source of this association for MacMillan is the 2004 book by Roger Scruton, *Death Devoted Heart*;⁷⁴ since *Triduum* pre-dates this, the link is dubious.

Other romantic influences on the language of *Triduum* have been noted. 'Vigil' perhaps alludes to Mahler's *Resurrection* Symphony, with its transcendental subtext and its use of an off-stage brass ensemble.⁷⁵ Another twentieth-century symphonic model is Panufnik's *Sinfonia Sacra*, with its sacred subtext and use of off-stage brass.⁷⁶ McGregor has identified an affinity with Sibelius's orchestration in *TWR*, namely the frequent employment in the middle of the texture sustained brass writing, such as at the climax.⁷⁷ Furthermore, the use of Catholic liturgical plainchant in purely orchestral music has its own historical tradition: *TWR* and 'Vigil' stand in the tradition of Respighi's *Roman Trilogy* and Rachmaninov's *The Isle of the Dead* and *Symphonic Dances*, all of which use plainchant, even if the more specifically liturgical context of *Triduum* results in a religiosity that is more highly wrought than in these other Romantic historical precedents.

MacMillan and the Shadow of Tradition

What are we to make of these consistent and pervasive invocations of tradition in *Triduum*? First, we must acknowledge the importance of tradition in *Triduum*. MacMillan has linked the use of traditional forms as those discussed above to this very issue.⁷⁸ This is underscored by the fact that, in many cases, these elements of traditional forms are further highlighted through their units being organized around the various plainchants that are used. The traditional forms are organized according to the placement of traditional borrowed material. This double nod to musical tradition hints at the huge shadow that the

⁷³ Wells assigns them as one of his 'MacMillanisms'. See Wells, *Retrospective Modernist*, pp. 167 - 170.

⁷⁴ Roger Scruton: *Death Devoted Heart* (New York: Oxford University Press, 2004).

⁷⁵ Though this of course begs the question of how to categorize Mahler, whether on the 'retrospective' or 'modernist' side. Dominic Wells argues that it is Mahler's polystylism, his 'integrated handling of disparate musical materials' (p. 202), that connects him with MacMillan. Implicit here is the suggestion that Mahler is aligned with other modernist composers in tracing the history of polystylism through the twentieth century: 'The following discussion will therefore focus on five key exponents of these two, related practices, addressing composers from overlapping time periods, in order to show the development of polystylism from the end of the nineteenth century to the beginning of the twenty-first century. These include Mahler, Ives, Schnittke, Berio and Maxwell Davies.' (pp. 198 - 199).

⁷⁶ See Barrie Hall, 'Andrzej Panufnik and His 'Sinfonia Sacra'', *Tempo*, New Series, No. 71 (Winter, 1964 - 1965), pp. 14 - 22.

⁷⁷ Richard McGregor, 'A Metaphor for the Deep Wintriness': Exploring James MacMillan's Musical Identity', *Tempo*, Vol. 65, Issue 257 (Jul., 2011), pp. 22 - 39 (p.35). One could add to this a similar insight that MacMillan's brass voicing in such places is consistently full, akin to that of Nielsen's symphonic writing.

⁷⁸ 'When I was younger, I did my own bit of experimenting, and I still do to an extent, but it's settled into an acknowledgement on the importance of tradition, musically, where these forms have always been important.' Mandy Hallam and James MacMillan, 'Conversation with Mandy Hallam', *Tempo*, Vol. 62, No. 245 (Jul., 2008), pp. 17 - 29 (p. 18).

past casts over his music, and not in a negative way.⁷⁹ This is a contrary view to the one we might expect given Straus's 'anxiety of influence' theory.⁸⁰ MacMillan's anxiety seems rather to be toward *modernism*, particularly toward its negative view of the past. This anxiety comes over very strongly in MacMillan's 2009 essay 'Music and Modernity'⁸¹ in which he criticises the tendency of one branch of modernism to eradicate any connection with the past. Two tropes that he invokes as symbols of that past are tonality and religion,⁸² both of which are used as such in *Triduum*.

Tradition as Hope

Metzer has catalogued some of the aims that lie behind quotation in twentieth-century music.⁸³ Two of these that have particular power are nostalgia and madness.⁸⁴ In Berio's *Recital 1 (For Cathy)*, the past is represented in the form of a musical ceremony (a recital) and musical repertory from which the singer borrows. Both of these are presented as a burden from which liberation is both desirable and necessary.⁸⁵ The singer is constricted by the musical quotations of the repertory that is an oppressive weight,⁸⁶ having completely crushed her identity as a singer.⁸⁷ By contrast, against the backdrop of Metzer's insight, MacMillan's musical borrowings in *Triduum* may be construed as symbols that embody a greater degree of hope. His quotations can be construed as a means of self-discovery, of piecing together and finding coherence between contradictory and fragmentary modernist

⁷⁹ 'I have an attitude to the past which regards tradition like a river running through history, irrigating human experience at any given time in history, rather than as something that you've got to dam up and stop flowing through history - which is what Modernism's all about.' MacMillan et al, 'Raising Sparks', p. 32S.

⁸⁰ See Straus, *Remaking the Past*.

⁸¹ James MacMillan: 'Music and Modernity', *Standpoint*, (2009) <<http://standpointmag.co.uk/text-november-09-music-and-modernity-james-macmillan>> [accessed 19 November 2009].

⁸² 'It is the European perspective that prefers to see tonality, for example, as to be rejected simply because it is something of the past. That seems an extreme and unrealistic view. It was understandable in a way, in that traditional musical values, like all traditional values, were rejected by the new philosophical, political and cultural elites in Europe after the Second World War. There was a feeling, in Eurocentric terms at least, that "the old culture" had come to an end, that European bourgeois culture had failed. The Christian cement to the Continent's culture had come undone, and therefore it was a perfectly respectable position for young artists to begin with a blank slate — a virgin field, if you like. No rules, no connection, no taint of the past. One sees that in politics and in philosophy, of course, but in music as well, with a deliberate attempt to expunge any taint of tradition whether it was German symphonism or anything worryingly hierarchical or patriarchal from European history.' MacMillan, 'Music and Modernity'.

⁸³ See David Metzer: *Quotation and Cultural Meaning in Twentieth-Century Music* (New York: Cambridge University Press, 2003).

⁸⁴ See Metzer, *Quotation and Cultural Meaning*, chapters 1, 'Childhood and nostalgia in the works of Charles Ives', and 3, 'Madness'.

⁸⁵ Although it could be argued that *Recital 1* embodies a deliberate and self-conscious artifice, a virtuoso vehicle that perhaps resembles a mad scene in an Italian opera. Metzer's interpretation is important, however, and a useful foil for this work on *Triduum*.

⁸⁶ 'These quotations are not just symbols of the singer's madness but also the source of that agony. The singer is oppressed by her repertory, the body of music that she has amassed and from which she borrows.' Metzer, *Quotation and Cultural Meaning*, p. 94.

⁸⁷ 'She recognizes herself only as a repository of music, her own identity having disappeared.' Metzer, *Quotation and Cultural Meaning*, p.94.

materials.⁸⁸ Rather than swallowing MacMillan's true identity, the quotations he uses are means of discovering and shaping its true contours. The past is a symbol of wholeness, completeness; of sanity restored. This is also seen in the manner that the texts of the borrowings are presented. In *Recital 1*, the past is shown to be fragmentary, symbolised by Berio's frequent disjunction between the music of the quotations and their accompanying texts, implying the singer's madness.⁸⁹ MacMillan's borrowed plainchants are also shorn of their texts throughout *Triduum*, but nevertheless the original texts are crucial to their new contexts,⁹⁰ given that those new contexts are so bound up with the original liturgical narrative that those texts convey. This liturgical, theological narrative is part of MacMillan's identity that his quotations establish; a huge part of the composer's identity would be missed without them. The connection between chant and text thus underscores the *wholeness* that MacMillan associates with the past, rather than as something fragmentary, and the *sanity* projected by MacMillan's writing, rather than madness.

The source of this positive view of the past seems to be MacMillan's Catholicism.⁹¹ It not only has provided him with an intellectual framework in which the past may be taken and used, both the good and bad, but also a foil against other worldviews whose views of history are more sceptical.⁹² Yet the logic of MacMillan's position here could be questioned. First, Catholicism's own stance toward its past, whilst necessarily open, does not preclude reform and renewal, as seen in the Council of Trent.⁹³ Second, modernism's own stance toward the past is less clear-cut than MacMillan suggests. It is true that, from one angle, a modernist critique of history serves as a powerful argument against MacMillan's

⁸⁸ See James Telford, 'Reconciling Opposing Forces: The Young James MacMillan - A Performance History', *Tempo*, Vol. 65, Issue 257 (July 2011), pp. 40 - 51: 'MacMillan's music is born of rigorous spiritual and personal investigation, a day-to-day struggle towards the reconciliation of the opposing forces within a complex and relentlessly self-questioning musician.' (p. 51).

⁸⁹ 'This scene of psychological disintegration was scripted by Berio, who wrote the monologue and selected the quotations. He has the singer lurch back and forth between speech and song, caught between these two different worlds. At times those realms are distant, there being no apparent connection between the surrounding spoken lines and the quotations; in other words, juxtapositions that only the mad could create.' Metzger, *Quotation and Cultural Meaning*, pp. 93 - 94.

⁹⁰ See the later chapters where this is proven analytically for each *Triduum* work.

⁹¹ Compare MacMillan's comments to explain his frequent recourse to historical religious figures such as ancient Scottish saints as extra-musical stimuli to his works: 'Well, [the relevance of these figures to me] is something to do with being Catholic, that you can see and understand a continuum through history - in liturgy, ideas, and ideology'. MacMillan, et al, 'Raising Sparks', p. 25.

⁹² 'Being a Catholic you've got to take the good and the bad [...]. That's part of the church of saints and sinners and you have to accept that and be realistic about it. I have an attitude to the past which regards tradition like a river running through history, irrigating human experience at any given time in history, rather than as something that you've got to dam up and stop flowing through history - which is what Modernism's all about - or Marxism, for that matter.' MacMillan et al, 'Raising Sparks', p. 32.

⁹³ The Council of Trent is interesting in this regard. On one hand, it can be understood as exemplifying a resistance to renewal, in the form of the 'Protestant infection' that threatened Catholicism's doctrinal stances. Nevertheless, renewal came through to the Catholic Church, through the Council, from the Iberian peninsula and from Italy, evidence of both a triumphant and militant church, aspects that imply a healthy view of its own standing in the present, and a recognition that the church in the present must necessarily be adaptive and responsive. See R. Po-Chia Hsia, *The World of Catholic Renewal, 1540-1770, Second Edition* (New York: Cambridge University Press, 2005).

identification of the past with wholeness.⁹⁴ Yet from another angle, modernism also takes not only an open stance toward the past, viewing it nostalgically through the lens of modernism's own confusion,⁹⁵ but also sees its own developments as a necessary successor to the past.⁹⁶ Thirdly, it could be countered that the overall effect of MacMillan's style undermines his attempt to project a 'wholeness' in his engagement with historical musical objects. For the net effect of their incorporation into his musical language is to create a conflicted, fragmented musical surface. Nevertheless, it does seem that, beneath this surface, the impression given is still one in which the past and its narratives are heard without the irony that is a hallmark of some other modernist treatments, and as such creates an impression of a composer whose identity is still bound up with these historical quotations.

The theme of identity that is so bound up with MacMillan's quotations also gives them a unique slant in relation to one of Metzger's other meanings of twentieth-century quotation, nostalgia.⁹⁷ MacMillan's designation as a 'neo-Romantic'⁹⁸ hints at the nostalgia that can be suggested by his music, particularly in the use of quotations and traditional tonality. This comes into clearer focus with Metzger's argument that some of the most prominent recourses to quotations and tonality in the twentieth century were expressions of nostalgia, and a desire to seek a closure that is not possible in Schoenberg's serial system.⁹⁹ Such is the case with George Rochberg,¹⁰⁰ and Berio's *Sinfonia*.¹⁰¹ A nostalgic view of the

⁹⁴ For example, in the view that sees history as responsible for the ills of modernity's present, as evidenced in the powerful critique of Enlightenment thinking and its flowering into German fascist culture, in Theodor W. Adorno and Max Horkheimer, John Cumming (trans.), *Dialectic of Enlightenment* (London: Verso, 1997). Some of Nietzsche's modernist polemic against Christianity can be viewed in this light too. See R.J. Hollingdale (ed. and trans.), *A Nietzsche Reader* (Harmondsworth: Penguin Books, 1977), p. 183.

⁹⁵ Such is one reading of T.S. Eliot's use of myth, as well as his amassing of historical allusion in works such as *The Waste Land*. See Michael Bell, 'The Metaphysics of Modernism', p. 15.

⁹⁶ An important line of thought within modernism, this is evident in, for example, Schoenberg's reasoning for his development of atonality, and his self-conscious identification with a historical stream of German musical style exemplified in Brahms; also, it is evident in a philosophical underpinning of modernist thought in the historical philosophy of Hegel, seeing the developments of modernism as necessary and inevitable in the irresistible historical imperative to move toward freedom. See Peter Singer, *Hegel: A Very Short Introduction* (Oxford: Oxford University Press, 1983), pp. 13 - 31. Compare Leon Botstein: 'The art of music was perceived to need to anticipate and ultimately to reflect the logic of history.' Leon Botstein, 'Modernism', *Grove Music Online*, *Oxford Music Online* <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/40625>>[accessed November 1 2010].

⁹⁷ See Metzger, *Quotation and Cultural Meaning*, chapter 1, 'Childhood and nostalgia in the works of Charles Ives', pp. 15 - 46.

⁹⁸ Robert Fink, '(Post-)minimalisms 1970 - 2000: the search for a new mainstream' in Nicholas Cook, Anthony Pople (eds.), *The Cambridge History of Twentieth-Century Music* (Cambridge: Cambridge University Press, 2004), pp. 539 - 556 (p. 549).

⁹⁹ Metzger, *Quotation and Cultural Meaning*, p. 120.

¹⁰⁰ Whose third symphony seeks to 'renew music with the grandeur of the past'. Metzger, *Quotation and Cultural Meaning*, p. 126.

¹⁰¹ The collage techniques in the *Sinfonia*: Berio's *Sinfonia* heralded the start of a 'romantic' tendency to use quotation to reassert musical 'poetics'. See Michael Hicks, 'Text, Music and Meaning in the Third Movement of Berio's *Sinfonia*', *Perspectives of New Music*, Vol. 20, No. 1/2 (Autumn, 1981 - Summer, 1982), pp. 199 - 224 (p. 207 and 221).

past is also seen behind Ives's collage techniques, particularly at climaxes where many quotations are layered together suggesting a restlessness in the present.¹⁰² However, in a piece such as *The Fourth of July*, the mighty, weighty present eventually triumphs over the past,¹⁰³ a conclusion that suggests not only a heightened nostalgia about the past but an emphasized despair about the present. In MacMillan, by contrast, it is often the past that triumphs. The MacMillan score with which this bears most fruitful comparison is *The Confession of Isobel Gowdie*, whose climax similarly reaches a point of frenzy, but which is gradually overtaken by the reintroduction of the string threnody heard at the introduction. This threnody is a patchwork of Scottish traditional melodies, including the Scottish folk song 'The Cruel Mother',¹⁰⁴ cast in a beautiful Lydian mode on C.¹⁰⁵ This can be seen as symbol both of MacMillan's identity as a Scot and as a composer rooted in tonality. The effect is one of waking from a nightmare. Significantly, the 'nightmare' that precedes this is made of modernist musical material. Once again, the theme of *hope* emerges from MacMillan's use of quotation, true in *Triduum* as much as in *Gowdie*.

Tradition and Theology

There is a second conclusion that is necessary to draw from the importance of tradition that *Triduum* exhibits, and that is to draw out the obvious connection between musical tradition as expressed in the works and their embeddedness in Catholicism. The invocation of musical tradition such has been described allows for MacMillan's expression of the other chief source of tradition in *Triduum*, his Catholic faith. It does so in three ways. First, the traditional musical materials used in *Triduum* themselves point to and highlight the traditional Catholicism in the works. Most obviously, this is achieved through the plainchants, which are themselves relics of traditional Catholicism. Second, such a diverse reference to musical tradition strengthens the power of these traditional Catholic elements by its congruity with the presentation in the works of a traditional, liturgical Catholicism. Traditional musical elements are the perfect vehicle for MacMillan's theological concerns. Though it could be argued that the overtly dramatic quality given them in MacMillan's works represents an incongruity with their traditional contexts, given the deliberately understated quality of chant in a liturgical context, in actual fact, for the most part through *Triduum* this strong dramatic quality represents not an incongruity but an intensification of a drama already latent in the Catholic liturgies themselves. This is clearest in *TWR*, where the chants intensify the mixture of emotional pathos and dramatic contrast that arises easily from the original liturgy. It also works well in *Vigil*, where the dramatic curve of the symphony also arises deliberately from the drama of the liturgy.¹⁰⁶ In the Concerto, the

¹⁰² Metzger, *Quotation and Cultural Meaning*, p. 21: 'This restlessness can be heard in many Ives pieces. Collage compositions like *The Fourth of July* busily pile quotations on top of each other as if to build a stable shelter for the past.'

¹⁰³ Metzger, *Quotation and Cultural Meaning*, p. 127: 'The chaos crushes the past, and the present gradually reemerges in its rubble.'

¹⁰⁴ See Wells, *Retrospective Modernist*, pp. 59 - 61.

¹⁰⁵ Stephen Johnson, 'James MacMillan', *Tempo*, New Series, No. 185 (Jun., 1993), pp. 2-5: 'This sets the picture, modally, for the whole of the first section: this introduction and the long string threnody that follows remain in the Lydian mode on C' (p. 2).

¹⁰⁶ 'The initial inspiration for *Symphony: Vigil* came through the potential interplay of the elements of fire and water, which are central to the liturgy of the Easter Vigil.' MacMillan, 'Vigil'.

congruity between liturgical drama and musical intensification is perhaps less well managed - evident in the heightened violence of the first movement that seems an overstep from the more muted drama of the liturgy, and in the dramatic ambiguity that has been noted in relation to the rendition of *Crucem tuam adoremus* at the end of the first movement.¹⁰⁷ In addition, the removal of the liturgical drama from the church into the concert hall presents an incongruity from which the otherwise congruous relationship between liturgical and musical drama cannot quite detract.

Third, this showcase is achieved through the means of metaphor. The use of traditional forms serves as a metaphorical channel through which theological narratives and Catholic-liturgical ideas can flow. Particularly, the traditional forms used allow for, and are frequently employed to present, the notion of *redemption*.

C Modernist Influences in *Triduum*

For all its traditional elements, *Triduum* is undeniably influenced by modernism.

a) Juxtaposition

The most compelling transformations of the chant - and the most obviously modernist - occur when MacMillan juxtaposes simultaneous presentations of the chant or borrowed melody at the same time. This technique is usually found at climactic moments.¹⁰⁸ There are two elements to MacMillan's use of this juxtaposition technique. The first could be called *metrically-aligned juxtaposition* and is similar to the 'Quodlibet' technique in Ives,¹⁰⁹ and involves the simultaneous quotation of two or more borrowed melodies within the same metrical frame, the melodies working in counterpoint. The second could be called *non metrically-aligned juxtaposition* and as such has more in common with Ives's 'Collage' technique¹¹⁰ as the melodies are presented simultaneously, but in *different* metrical frames - more of a 'swirl'.¹¹¹ The emphasis on aesthetic effect implied by 'swirl' highlights the same in MacMillan - this type of juxtaposition is most usually found at climaxes. The juxtapositions achieve a dramatic effect by calibrating the degree of conflict at particular moments. Metrically-aligned juxtapositions allow for a conflict of materials to be heard, but their conflict controlled by rhythmic synchronicity. By contrast, non-metrically aligned juxtapositions very often account for the sense of conflict that MacMillan's music typically

¹⁰⁷ Stephen Johnson, 'Untitled review of MacMillan: *The World's Ransoming; Cello Concerto*. Christine Pendrill (cor anglais), Raphael Wallfisch (vlc), BBC Scottish SO, c. Osmo Vänskä. BIS CD-989 and MacMillan: Symphony '*Vigil*'. Fine Arts Brass Ensemble, BBC Scottish SO, c. Osmo Vänskä. BIS CD-990', *Tempo*, New Series, No. 209 (Jul., 1999), pp. 44 - 45, (p. 44).

¹⁰⁸ 'At the climax of works such as *The World's Ransoming* (from Fig. 23), *Veni Veni Emmanuel* (from bar 530), and *The Confession of Isobel Gowdie* (from Fig. O, bar 257) the thematic strands are deployed together creating an Ivesian texture of competing tonalities (or atonality against tonality)'. McGregor, *Deep Wintriness*, p. 35.

¹⁰⁹ Burkholder, 'The Uses of Existing Music', p. 854: 'combining two or more existing tunes or fragments of tunes in counterpoint or in quick succession, most often as a joke or technical tour de force'.

¹¹⁰ 'Collage, in which a swirl of quoted and paraphrased tunes is added to a musical structure based on modelling, paraphrase, cumulative setting, or a narrative programme' Burkholder, 'The Uses of Existing Music', p. 854.

¹¹¹ Burkholder's term. See above n. 94.

engenders, and locates that conflict in two places. Broadly, in the clash of two musical materials, often recognizable; and, more specifically, in the clash of two competing metric frames.

Metrically-Aligned Juxtaposition

TWR

The first example of metrically-aligned juxtaposition can be heard in *TWR*. Below we see the chant *Pange lingua* juxtaposed in three layers, all within the same metrical frame. These layers appear in the viola, violin II and violin I, who all play different phrases of the chant:¹¹²

The musical score consists of three systems of staves. The first system (measures 25-26) features Violin I and Violin II with rests, and Viola playing a phrase marked *pp leggiero*. The second system (measures 27-28) features Violin I and Violin II with rests, and Viola playing a phrase marked *p*. The third system (measures 29-30) features Violin I, Violin II, and Viola playing phrases marked *p* and *mp*. The string accompaniment is marked *ppp* and *sim.*. Each system begins with a measure number in a box (25, 27, 29) and a box containing the number 3.

Ex. 1.34: Metrically-aligned juxtaposition of three layers of *Pange lingua*

¹¹² Note that this particular presentation of this technique, although a juxtaposition of different melodic layers, it is *unlike* Ives' collage technique as it only concerns one melody.

Concerto

A more powerful example of metrically-aligned juxtaposition can be found at the start of the Concerto's second movement. We have already noted the presence of the melodic line of 'Popule meus', which is presented in the solo cello line, melodized. It occurs alongside a presentation of *Dunblane Cathedral* heard in counterpoint in the celesta. In fact, the scoring emphasizes MacMillan's use of this technique by highlighting the two layers: note how the cello's line is shadowed by the harp and second violins, whilst the celesta's line is shadowed by the first violins:

The musical score for the start of 'The Reproaches' from the Concerto's second movement is shown. It features several instruments: Horns in F, Harp, Celesta, Solo Violoncello, Violin I (four staves), Violin II (three staves), and Viola. The Harp part includes dynamics like *pp*, *l.v.*, *ppp*, *bisbigliando*, and *p*. The Celesta part is marked *pp doloroso*. The Solo Violoncello part starts with *pp semplice* and *poco cresc.* The Violin I parts are marked *ppp* and *p*. The Violin II parts are marked *ppp* and *p pizz.* The score shows metrically-aligned juxtaposition of the cello's line and the celesta's line.

Ex. 1.35: Metrically-aligned juxtaposition of 'Popule meus' and *Dunblane Cathedral*, start of 'The Reproaches'

A combination of this technique with the already-mentioned melodization of the chant occurs at the climax of this same movement, when a chromatic version of *Dunblane Cathedral* is counterpointed with the cello's melodic line, whose derivation is the very opening of 'Popule meus': the cello's two phrases below correspond to the chant's opening two phrases:

105 K Hrns., Tpts. etc.

Dunblane Cathedral

'Popule meus'

Lower ww./str.

K D. Bn./ D. Bass

Percussion

Ex. 1.36: Melodification and Metrically-aligned juxtaposition - 'Popule meus' (cello) and *Dunblane Cathedral* (Brass)

This example of juxtaposition (Ex. 1.36), though metrically-aligned, achieves a dramatic effect through a palpable sense of conflict between the two melodies. This is created by the sparse texture, the stark chromaticism of *Dunblane Cathedral* in the horns, and the extreme register of 'Popule meus' in the cello.

Finally, a variant of this technique can be found in the final movement of the Concerto, in which three different transpositions of the same chant are heard juxtaposed together in counterpoint, metrically-aligned, in this case *Crux fidelis*. The multiple transpositions of the chant juxtaposed together create a polytonal effect that runs counter to the expected regular modality of plainchants, thus achieving another experience of conflict for the listener. In this case, the aligned metricity between the three juxtaposed layers heightens the conflict by regularising the harmonic rhythm, intensifying the normal rhythmic regularity characteristic of plainchant, so providing a foil against which the polytonality sounds even more unusual:

25 etc.

Hrn. 2/ Tbnc.1

Vc/Vla.

Ex. 1.37: Three different transpositions of *Crux fidelis*, metrically-aligned

The modernist ideological foundation of this technique is evidenced by the fact that these three transpositions result in ten of the twelve pitches being used. The missing pitches are A sharp and E sharp:

6 8 9 11 1 3 4 10 5
 4 6 7 9 11 1 2
 9 11 0 2 4 6 7

Ex. 1.38: Twelve-tonal complementarity implied - the ten pitches

Strikingly, it is these two missing pitches that are found prominently in the waddling accompaniment to these three chant lines, in the lower strings, woodwind and brass:

C
 23 10 10 10 10 10 5 10 10 10 5 5 etc.
 Bassoon *pp*
 Trombone *pp* [10, 5] Tuba *pp*
 Piano *pp*
 Harp.
 Double Bass *pp* arco/pizz.

Ex. 1.39: Twelve-tonal complementarity completed: the missing pitches B flat and F

Thus, taken together, these three chant transpositions contribute to the aggregate that is formed; the effect created is twelve-tonal.

'Vigil'

It was mentioned earlier that 'Vigil' contains an example of MacMillan's self-quotation, as fragments from *TWR* and the Concerto appear in 'Light'. The way these two quotations are presented is an example of metrically-aligned juxtaposition: the two quotations appear layered on top of each other and, whilst they appear in their respective original metre and rhythm, they nevertheless share the same metre. Here, another sense of conflict is created through the chromatic pitch discrepancies between the cello and cor anglais - compare the C and C sharp in each respective part. The two layers on first glance appear to be non-metrically aligned - see the predominance of triplet metre in the cor anglais, against duple metre in the cello, as well as the common non-alignment of long notes in the two lines. Yet on closer examination, they do in fact share the same metre, resulting in a delicately

handled rhythmic synchronicity between them, felt most keenly at the long notes in each part. This fragile, yet carefully-controlled, metrical alignment is yet another source of the sense of conflict that this passage creates.

The image shows a musical score for four instruments: Cor Anglais, Violoncello, C. A. (Cello), and Vc. (Violoncello). The score is divided into two systems. The first system starts at measure 58, marked with a box containing the letter 'E'. The Cor Anglais part has a treble clef and a key signature of one sharp (F#). The Violoncello part has a bass clef. The second system starts at measure 61. The C. A. part has a treble clef and a key signature of one sharp. The Vc. part has a bass clef. Both systems feature complex rhythmic patterns, including triplets and long notes, which are the focus of the metrical alignment discussed in the text.

Ex. 1.40: Metrical alignment of *TWR* and the Concerto quotations, in 'Water?'

Non Metrically-Aligned Juxtaposition

The second juxtaposition technique is *non metrically-aligned juxtaposition*,¹¹³ is characterised by the 'swirl'¹¹⁴ of borrowed tunes which occur juxtaposed in different metrical frames.¹¹⁵ The non-metrical nature of these juxtapositions intensifies the element of conflict between the materials being juxtaposed, making them highly suitable for the most dramatic moments of the works, namely their climaxes.

¹¹³ This is the type observed by McGregor. See n. 93 above.

¹¹⁴ Burkholder's term. See n. 95 above.

¹¹⁵ Richard McGregor has identified that this most frequently occurs at climaxes: '[t]his draws attention to what is an essential part of MacMillan's compositional methodology working through the juxtaposition, in simultaneity, of different thematic ideas of the individual composition. At the climax of works such as *The World's Ransoming* (from Fig. 23), *Veni Veni Emmanuel* (from bar 530), and *The Confession of Isobel Gowdie* (from Fig. O, bar 257) the thematic strands are deployed together creating an Ivesian texture of competing tonalities (or atonality against tonality), often with the brass section playing a long sustained chorale in mid-texture, having something of the quality of Sibelius's treatment of the orchestra.' McGregor, *Deep Wintriness*, p. 35. What McGregor doesn't acknowledge is the metrical effect this has, as usually this occurs with the various melodic strands heard in different metrical frames. McGregor also fails to link this observation to the overall effect that such juxtaposition has at these climaxes, namely conflict, and to see the broader point that this technique of juxtaposition underlines that the issue of conflict, and the possibility of its resolution, is one of MacMillan's axiomatic aesthetic and theological concerns that is explored through his compositions.

TWR

At the exciting climax of *TWR* there are three layers of borrowed material: *Ach wie nichtig* in the brass; *Ubi caritas* in the upper violins; and the two trumpets, whose fragments are based on motifs from *Pange lingua*. The non-metrical effect is really an illusion, for that the three layers are really presented in the same metrical frame (4/4). The careful placement of accents - in the trumpets and the violins - creates the effect of a *non-metrical* alignment of the three layers, heightening the drama of the moment, and bringing three layers into metrical conflict with each other:

The image displays a musical score for the climax of *TWR*, consisting of two systems of staves. The first system (measures 265-268) includes staves for Woodwind/Violins, Trumpets, and Brass. The Woodwind/Violins staff features a melodic line with accents and triplets, marked *mf* and *f leggiero e scherzando*. The Trumpets staff has a similar melodic line with accents and triplets, marked *f*. The Brass staff provides a harmonic accompaniment with sustained notes, marked *mf*. The second system (measures 269-272) includes staves for W. W., C Tpt., and Br. The W. W. staff continues the melodic line with accents and triplets, marked *etc.*. The C Tpt. staff has a melodic line with accents and triplets, marked *mp* and *ff*. The Br. staff provides a harmonic accompaniment with sustained notes, marked *ff*.

Ex.1.41: Non-metrical alignment of three borrowed layers, climax of *TWR*

Concerto

This technique is used with the greatest variety in the final movement of the Concerto. Two of the four presentations of *Crux fidelis* involve non-metrically aligned juxtaposition. For example, the second *Crux fidelis* refrain contains seven upper layers of seven distinct transpositions of the chant juxtaposed with a slower layer of the chant in the bass. This is an example of a dramatic effect achieved through a conflict of metre, although, in keeping with one of the central themes of this movement, the overall effect here is more positive, more victorious, as will be examined later:

85

Hrns. *ff*

Tpts./Tbnes. *ff* etc.

Db./BTbne./Tuba *ff*

Ex. 1.42: Non-metrical alignment of two transpositions of *Crux fidelis*

'Vigil'

In 'Vigil' we see this technique of non-metrical alignment taken even further. At the climax of the third movement, 'Water', the five off-stage brass instruments appear together playing five layers of music *senza misura*. These five layers - which are in and of themselves an example of non-metrical alignment - are also layered with the rest of the orchestra that is playing music within the four-four metre. They also again create audible conflict, as each layer is repeated without reference to the other four. In turn, these five layers conflict metrically with the rhythmically more disciplined music of the rest of the orchestra. Again, the net effect of these musical conflicts is the drama of the climax, although the overall impression created is not as negative as this might suggest, as will be explored later. Here is the *senza misura* first trumpet:

BB ♩ = c. 56 - 60
soaring

328

Trumpet 1 *fff* *lunga*

Ex. 1.43: Non-metrically-aligned borrowing: the climax of *Triduum*

Yet juxtaposition, whether metrically- or non metrically- aligned, is not the only echo of modernist compositional technique in *Triduum*. There are a number of others.

b) Twelve-tone technique

In general terms, a wider modernist influence on *Triduum* is evident most clearly in the twelve-tone compositional techniques employed throughout. In *TWR*, some of MacMillan's twelve-tone techniques are visible from an analysis of the opening, especially bar 3:

Fl. (F=0) 0 7 0 2 3 4 6 5 8 11 10 1 9 3 5 6 8

Fl. (D=0) 0 7 0 2 3 4 6 5 8 11 10 1 9 3 5 6 8

Ob. (D=0) 0 7 0 2 3 4 6 5 8 11 10 2* 9 3 5 6 8

Cl. (A=0) 0 7 0 2 3 4 6 5 8 11 10 1 9 3 5 6 8

B. Cl. (G=0) 0 7 0 2 3 4 6 5 8 11 10 1 9 3 5 6 8

Bsn. (E=0) 0 7 0 2 3 4 6 5 8 11 10 1 9 3 5 6 8

Cbsn. (C=0) 0 7 0 2 3 4 6 5 8 11 10 2* 9 3 5 6 8

Ex. 1.44: Twelve-tone complementarity at the start of *TWR*

This is a twelve-tone texture, created by seven independent lines, formed from the simultaneous transposition of the same line of music:

Fl. (F=0) 0 7 0 2 3 4 6 5 8 11 10 1 9 3 5 6 8

Ex. 1.45: The basis of the five independent lines

This is made up an aggregate [7,0,2,3,4,6,5,8,11,10,1,9] followed by an extension [3,5,6,8], with the initial 0 clarifying which pitch class is considered 0. This line is copied exactly in the seven lines.¹¹⁶

Concerto

The Concerto also includes examples of specifically twelve-tonal passages. In the following passage, note how the string accompaniment to the solo cello, though infused with motivic derivation from the solo line, is twelve-tonal. The effect is created by chromatic lines found in each of the five accompanying string parts. Analysis reveals that three of the five lines

¹¹⁶ With two exceptions, which are marked with a * in Ex. 1.44, where pitch class 2 appears instead of pitch class 1. It seems that they may be errors in the score, as in both cases they merely require a natural sign to turn them to the correct pitch, pc 1.

are aggregates, forming all twelve pitches (violin 2, viola and double bass), with an aggregate being formed also by the other two lines (violin 1 and cello).

The image shows a musical score for 'The Mockery' with five staves: Violoncello, Violin I, Violin II, Viola, and Double Bass. Each staff contains musical notation and fingerings. Below the staves, there are two systems of fingerings for Violin I and Violin II, labeled 'Vc.' and 'Vln. I' and 'Vln. II'. The fingerings are: Vc. (8, 1, 11), Vln. I (5, 1, 6, 11), Vln. II (2, 1, 0, 11, 3, 5, 6), Vc. (9, 4, 5, 6, 3, 8, 7), and Db. (9, 8, 3, 2, 1, 4, 6, 5).

Ex.1.46: Counterpointed aggregates in the Concerto, 'The Mockery'

'Vigil'

In 'Vigil, one of the clearest examples of a compositional strategy derived from modernism is found in its final movement, in which one of the primary themes is constructed using the octatonic scale, taken up into modernism by Stravinsky and Messiaen from late romanticism.¹¹⁷ This scale is Messiaen's mode 2 of limited transposition so could represent a deliberate invocation of this composer:

The image shows a musical score for 'Vigil' with a single staff for Violin I. The score includes musical notation and fingerings. Below the staff, there are fingerings: 0, 9, 11, 2, 3, 8, 5, 6. The score is labeled 'Mode 2' and 'etc.'.

Mode 2 Ex. 1.47: Messiaen's influence? The octatonic construction of one of 'Vigil's main themes, in 'Water'

¹¹⁷ See Anthony Pople, 'Messiaen's Musical Language: an Introduction' in Peter Hill (ed.), *The Messiaen Companion* (London: Faber and Faber, 1995), pp. 15 - 50. For Stravinsky's usage, see Pieter C. van den Toorn, *The Music of Igor Stravinsky* (New Haven: Yale University Press, 1982).

Bars 13 - 18 above reveal that, in the manner of a twelve-tone row, MacMillan does not either veer from the pitches of the mode or repeat any pitches until each has been sounded. This allowance of twelve-tone theory to control pitch selection is both a modernist trait, one whose intentionality MacMillan confirms.¹¹⁸

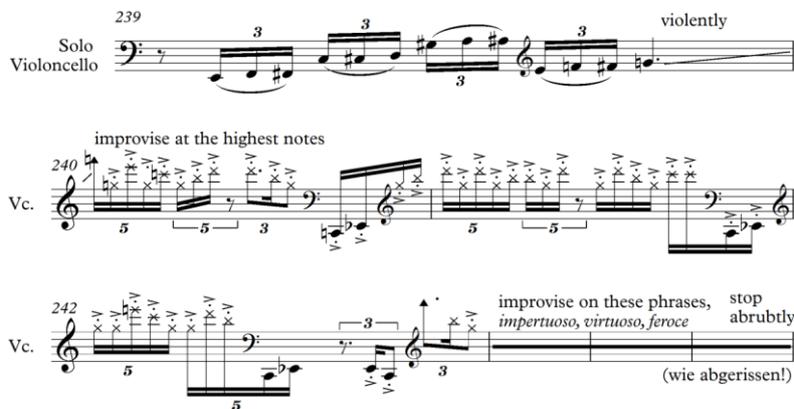
c) Instrumental Technique

Triduum also refers to the aesthetics of modernism is in its adoption of certain instrumental techniques typical of modernist composers. This is clearest in the Concerto and 'Vigil'. In the Concerto, MacMillan occasionally uses diamond noteheads to indicate indefinite pitch,¹¹⁹ in this case the highest note of the cello, selected for dramatic effect:



Ex. 1.48: Modernist influence: diamond notehead in 'The Mockery'

And, later in the same movement, includes an improvisatory passage, the first of several in the work, that derives from more recent modernist technique in which 'traditional control by the composer over various aspects of the piece is relaxed'.¹²⁰



Ex. 1.49: Indeterminacy intensified in 'The Mockery'

'Vigil'

This improvisatory technique is carried over into 'Vigil', and heard with greatest force in the second and third movements, in which it is given to the off-stage brass instruments. In the

¹¹⁸ '[I]n purely musical terms I do have a sense [of] a kind of fluid complementarity about the twelve pitches that can shape my harmony.' James MacMillan and Richard McGregor: 'James MacMillan: a conversation and commentary', *The Musical Times*, Vol. 151, No. 1912 (Autumn 2010), pp. 69 - 100 (pp. 78 - 79).

¹¹⁹ The same notehead is used in early Penderecki. See *Threnody to the Victims of Hiroshima* (1960).

¹²⁰ Lester, *Analytical Approaches*, p. 295.

second movement, the aleatoric brass writing contrasts with the massive static chord of the main orchestra that immediately precedes it:

(Senza Misura)

The image shows a musical score for five brass instruments: two Trumpets in Bb, one Horn in F, one Trombone, and one Tuba. The score is marked '(Senza Misura)'. The Trumpets and Horn play melodic lines with dynamic markings of *fff* and *p*. The Trombone and Tuba play a static chord with dynamic markings of *pp* and *fff*. The score includes various musical notations such as triplets, accents, and dynamic hairpins.

Ex. 1.50: Modernist influence in 'Vigil': *senza misura*

As in the final movement of the Concerto, this improvisatory style is intensified in the Symphony's final climax, with all five off-stage brass instruments playing units of melody that are repeated ad lib.

d) *Invocation of Modernists*

Lastly, modernist influence in *Triduum* can be felt through the direct invocation of the styles of four modernists: Ustvolskaya, Ives, Messiaen, and Berg.

Ustvolskaya

The wooden cube, used in Ustvolskaya's Composition No. 2 and Symphony No. 5 'Amen', can be heard in both *TWR* and the Concerto, a debt to Ustvolskaya often noted by commentators on the works.¹²¹ Some of the other more general characteristics of Ustvolskaya's later works appear to have influenced MacMillan. Particularly, there are Ustvolskaya's deliberately religious titles,¹²² such that they have been called 'hymns-without words',¹²³ a description that could at times equally well fit passages of *Triduum*. This religiosity is combined with an emphasis on linear, contrapuntal writing that also strongly characterises MacMillan's language.¹²⁴ This linearity, with its original contrapuntal techniques,¹²⁵ has been a feature of Ustvolskaya's musical language since even her earliest

¹²¹ See Stephen Johnson, 'Untitled review of MacMillan: *The World's Ransoming; Cello Concerto*', p. 44; also Ronald Weitzman, sleeve notes to BIS CD-989, 1999, p. 6.

¹²² Symphonies 2 - 4 are based on the writing of Hermannus Contractus. See Susan Bradshaw, 'Galina Ustvolskaya in Focus: St Peter's Friend', *The Musical Times*, Vol. 141, No. 1871 (Summer, 2000), pp. 25 - 35 (p. 31 and p. 33).

¹²³ Bradshaw, 'Galina Ustvolskaya', p. 31.

¹²⁴ Bradshaw speaks of 'two-part linearity.' See 'Galina Ustvolskaya', p. 27.

¹²⁵ Bradshaw, 'Galina Ustvolskaya', p. 29: 'rhythm reduced to its background pulse'; 'wholly original use of canonic procedures', all without barlines.

works;¹²⁶ though the fierce focus on the vertical quality of musical lines inevitably resulted in uncontrolled dissonance.¹²⁷ It is this dissonant language that has, in Ustvol'skaya's later works, been replaced with a more subtle diatonic language, one that is nevertheless shadowed by dissonance.¹²⁸ In the opening of the Symphony No. 5 'Amen' there is a 'quasi-diatonic' effect created by the underpinning of the tuba,¹²⁹ with momentary diatonic triadic formations, and the sustained, pared-down¹³⁰ aesthetic and 'classical rhetoric'¹³¹ that is so reminiscent of the opening of *TWR*.

Ives

As noted by McGregor, the climaxes of *Triduum* often present a layering of previously heard musical material in such a way as to create a polytonal effect.¹³² McGregor's example of this is among the clearest in *Triduum*, the climax of *TWR*:

The image shows a musical score for the climax of *TWR*. It consists of six staves. The first staff is for Woodwind/Violins, starting at measure 265, with dynamics *mf* and *f*, and the instruction *leggiero e scherzando*. The second staff is for Trumpets, starting at measure 265, with dynamics *f* and *mf*. The third staff is for Brass, starting at measure 265, with dynamics *mf* and *ff*. The fourth staff is for W.W. (Woodwind/Wind), starting at measure 269, with dynamics *mp* and *ff*. The fifth staff is for C.Tpt. (C Trumpet), starting at measure 269, with dynamics *mp* and *ff*. The sixth staff is for Br. (Brass), starting at measure 269, with dynamics *ff*. The score includes various musical notations such as triplets, slurs, and dynamic markings.

Ex. 1.51: Polytonal effect at the climax of *TWR*: the influence of Ives?

¹²⁶ See Bradshaw's comments on Ustvol'skaya's works from the 1940s, Bradshaw, 'Galina Ustvol'skaya', p. 27 - a 'two-part linearity'.

¹²⁷ Ustvol'skaya's early piano music from the 1940s and 1950s suggest an emphasis on linearity, a primary 'vertical disposition'; any consequent harmonic implications or pull created by horizontal alignment are incidental. See Bradshaw, 'Galina Ustvol'skaya', p.30.

¹²⁸ For example, in Ustvol'skaya's first Symphony: there are 'diatonic outlines...generally shadowed by semitones', coupled with a 'simplified motivic working'. Bradshaw, 'Galina Ustvol'skaya', p. 30.

¹²⁹ Bradshaw, 'Galina Ustvol'skaya', p. 35: 'It is left to the tuba to pin successive verse openings to a quasi diatonic, bottom-of-the-range C that fixes the registral limits between itself and a violin ostinato whose three-note chromatic descent from the C five octaves above acts as a complementary and intermittingly recurring tonic'.

¹³⁰ A phrase Bradshaw uses to describe Ustvol'skaya's Symphonies 4 and 5. See Bradshaw, 'Galina Ustvol'skaya', p. 33.

¹³¹ Bradshaw, 'Galina Ustvol'skaya', p. 35.

¹³² McGregor, 'A Deep Wintriness', p. 35.

As McGregor notes, the clearest precedent of this effect is found in the music of Charles Ives. This effect relates to many of Ives' borrowing techniques, particularly those of quodlibet and collage, in which two or more melodies are layered and heard simultaneously.¹³³ These two techniques, especially collage, are composites of other borrowing techniques in Ives, including modeling, paraphrase, cumulative setting and programmatic quotation, and thus tend to describe the general character of large orchestral canvases, such as Ives's *Fourth of July*, *Putman's Camp*, and the *Fourth Symphony*.¹³⁴ Collage is a technique whereby Ives quotes a 'swirl' of borrowed melodies at any given time,¹³⁵ and one of its consequences is both polytonality and polymetricity, such as throughout *Putman's Camp*. MacMillan's climax of *TWR* creates both a polytonal and a polyrhythmic effect. The polytonality points in three directions: the C minor/E flat major diatonicism of the brass's Bach chorale; the A major transposition of *Ubi Caritas*, together with its Lydian harmonization in the violins; and the chromatic trumpet duet (which is based on motifs from *Pange lingua*). Thus the tonal polarities suggested here go much deeper than McGregor's description of 'polytonality' might suggest: not only are there two key areas implicated but also more general dichotomies suggested between the simultaneity of diatonicism, atonality, and modality. Further, the tonal dichotomies are projected in a polymetrical¹³⁶ framework in which three metres coincide in brass, trumpets, and violins - a fact emphasized by MacMillan's inclusion of accents in the violin's *Ubi caritas* dance.

However, this exclusivity is an important departure from Ives' collage technique, in which borrowed melodies form a surface layer over other musical events that are separate from them.¹³⁷ By contrast, in this example in *TWR* the three borrowed melodies constitute the musical structure. This exclusivity characterises many of MacMillan's employment of an Ivesian collage technique.

Messiaen

The influence of Messiaen upon *Triduum* can be felt in two ways. Messiaen exerts a general influence in that he is the strongest precedent of a twentieth-century composer whose music is self-consciously dominated by Catholic theological themes.¹³⁸ More specifically and relevant for the instrumental *Triduum*, Messiaen is a composer whose music for the concert hall was not only inspired by the Catholic liturgy, but was as an attempt to bring

¹³³ Burkholder J. Peter: *All Made of Tunes: Charles Ives and the Uses of Musical Borrowing* (New Haven: Yale University Press), pp. 3-4. See also chapter 10.

¹³⁴ Burkholder, *All Made of Tunes*, p. 369.

¹³⁵ Burkholder, 'The Uses of Existing Music', p. 854.

¹³⁶ See discussion of this passage above, as an example of non-metrically-aligned juxtaposition.

¹³⁷ Burkholder, *All Made of Tunes*, p. 370.

¹³⁸ The first idea I wanted to express, the most important, is the existence of the truths of the Catholic faith....The illumination of the theological truths of the Catholic faith is the first aspect of my work, the noblest, and no doubt the most useful and most valuable – perhaps the only one I won't regret at the hour of my death.' Claude Samuel and Olivier Messiaen, *Music and Color: Conversations with Claude Samuel* (Portland: Amadeus Press, 1994), p. 21.

the drama of the liturgy from the usual church context into a secular space.¹³⁹ This general influence from Messiaen has been acknowledged by MacMillan.¹⁴⁰ That said, *Triduum* also illustrates the essential theological contrast that exists between MacMillan and Messiaen, a contrast that has been expressed as that between the mystical and the rooted.¹⁴¹ This division is sharper and more foundational than McGregor suggests.¹⁴² As Jeremy Begbie has shown,¹⁴³ these two poles encapsulate not only an important fundamental difference between MacMillan and Messiaen's musical-theological emphases; they also get to the heart of MacMillan's music-theological vision.

There are three other more specific references to Messiaen's music to be found in *Triduum*, all in 'Vigil'. First, at the end of 'Light' come passages that MacMillan describes these as 'little flames of sound',¹⁴⁴ but they sound rather like Messiaen birdsong:

The image shows a musical score for the 'Light' section of *Triduum*. It includes staves for Woodwind, Percussion, Glockenspiel, Vibraphone/Harp, and Piano. The Woodwind part is highly active with complex rhythmic patterns and dynamic markings like *f*, *ff*, *p*, and *sfz*. The Percussion part includes 'Antique cymbals (hand-held)' with *sfz* markings. The Glockenspiel and Piano parts also feature complex rhythmic patterns and dynamic markings like *ff*.

Ex. 1.52: Birds disguised as flames? Messiaen's birdsong style evident in 'Light'

¹³⁹ 'I've imposed the truths of the Faith on the concert hall, but in a liturgical sense...I intended to accomplish a liturgical act, that is to say, to bring a kind of Office, a kind of organised act of praise into the concert hall. This was original because I removed the idea of the Catholic liturgy from the stone edifices intended for worship and installed it in other buildings not meant for this type of music but which, ultimately, accommodates it quite well.' Samuel, *Music and Color*, p. 22.

¹⁴⁰ 'Theologically it [Messiaen's music] inspired me as well because it suddenly made clear to me that here was one of the truly special musical individualists of the twentieth century, who wasn't embarrassed at all about making clear what the theological starting points were.' McGregor, 'James MacMillan: a conversation and commentary', p. 70.

¹⁴¹ McGregor comments: '[MacMillan] appears to distinguish between mystical and visionary on the one hand (viz. Messiaen) and a corporeal 'rooted' theology, one might even say an 'embodied' theology on the other.' McGregor, 'James MacMillan: a conversation and commentary', p. 70.

¹⁴² 'The distinction that MacMillan draws sharply here and which resurfaces again later in the conversation is perhaps not as fundamental as he indicates.' McGregor, 'James MacMillan: a conversation and commentary', p. 70.

¹⁴³ See Jeremy Begbie, *Resounding Truth: Christian Wisdom in the World of Music* (Grand Rapids: Baker, 2007), chapter 7 'Two Theological Musicians', pp. 163 - 182.

¹⁴⁴ MacMillan, 'Vigil'.

The reminder of Messiaen is not surprising, as MacMillan has stated that any attempt to write birdsong can only be made in his shadow.¹⁴⁵ Secondly, there are moments in two of the orchestral passages in 'Vigil's' final movement that are reminiscent of passages in Messiaen's *Turangalîla-symphonie*. The first of these is at bars 95 - 96. One hears Messiaen in the repeated diminished fifths of the upper voice (in high strings and woodwind), a clarity of influence that has led Stephen Johnson to label these Messiaen influences as undigested:¹⁴⁶

Strings, Flutes, Piccolo, Glock., Vib., Xyl.

Ex. 1.53: 'Undigested Messiaen'? Messiaen-like writing in 'Water'

One hears these rising intervals as deriving from a passage such as the famous opening of 'Joie du sang des étoiles' from Messiaen's *Turangalîla -symphonie*. Similarly, one hears *Turangalîla's* influence in the chains of rising staccato quavers at bar 117ff of 'Vigil's' final movement, particularly in the timbres chosen: piano and tuned percussion:

Ex.1.54: Further influence of Messiaen in 'Water'

¹⁴⁵ 'Well I don't do birdsong, maybe now and again I've attempted it, but you can't avoid sounding like Messiaen; he's cornered the market with birds.' Mandy Hallam and James MacMillan, *Conversation with James MacMillan, Tempo*, Vol. 62, No. 245 (Jul., 2008), pp. 17 - 29 (p. 22). In fact, their presentation as musical symbols of both birdsong and flames is perhaps deliberate, given that the Spirit, a symbol of new life in Christianity, is pictured biblically both as a dove and a flame of fire.

¹⁴⁶ Stephen Johnson, Untitled Review: 'For me the Messiaen-like (rather than messianic) moments are the least convincing passages in the *Triduum*, especially in the Symphony - the influence that doesn't sound fully digested.' (p. 44). Johnson does not seem to have considered that these perhaps constitute *conscious* and *deliberate* references to Messiaen.

As noted above, these passages have been criticised by Stephen Johnson¹⁴⁷ as sounding too unoriginal; yet there is surely another way of interpreting the clarity of these Messiaen references. Why might they not have been deliberate allusions to Messiaen's style? If so, it would not be surprising; in writing a cycle of pieces so deliberately taken up with Catholic religious themes, surely we would expect a composer who is known for frequent examples of musical borrowing to cite Messiaen. They become allusions that reference a type of religious modernist musical tradition that MacMillan sees himself a part of.

Berg

The inclusion in a concertante work like *TWR* of a Bach chorale, fully and originally harmonized, suggests an obvious connection to Berg's Violin Concerto, although no debt between the two works has ever been suggested by MacMillan.¹⁴⁸ This linkage is further suggested by the fact that in both works, the tonal properties of the chorale in question is projected onto the structure of the new work.¹⁴⁹ In *TWR*, for example, the formal structure of the first of the five sections is tripartite, and sectioned by the presentation of three diatonic triads: C sharp minor, E major and C sharp minor:



Ex. 1.55: Structural triads in *TWR*'s first section

These three triads, and the minor/major mixture of the same key signature that they suggest, are a projection of the tonal properties of Bach's harmonization of *Ach wie nichtig*, clear from the first three phrases:

Ex. 1.56: The source of *TWR*'s first-section structural triads - *Ach wie nichtig*

¹⁴⁷ Stephen Johnson, Untitled Review, p. 44. See n. 133.

¹⁴⁸ Rather, the Bach chorale *Ach wie nichtig* comes from the Maundy Thursday liturgy, in which MacMillan has heard it sung 'in the eucharistic procession to the altar of repose.' See MacMillan, 'The World's Ransoming'.

¹⁴⁹ See Anthony Pople, *Berg: Violin Concerto* (Cambridge: Cambridge University Press, 1991).

The derivation of MacMillan's tonal scheme from the chorale is further suggested by the fact that, just after the arrival of the second C sharp-minor triad, the brass play Bach's chorale in its original harmonization, transposed to the 'key' implied by the triads of the first section, C sharp minor:

The image shows a musical score for Brass and Piano. The Brass part (top) starts at measure 77, with a boxed '7' above the first measure. It features a sequence of triads, with a '2' above the second measure. The Piano part (bottom) starts at measure 83, with a '2' above the first measure. It also features a sequence of triads, with a '2' above the first measure and 'etc.' above the second measure. Both parts include dynamic markings like 'i' and 'III'.

Ex.1.57: *TWR*'s first-section triads:
articulated proof of their chorale origin in *TWR* section two

MacMillan's Modernist Identity

The strength and importance of the modernist elements of the works serve to highlight Wells's conclusion that, for all his invocation of tradition, MacMillan still sees himself as a modernist. Wells carefully argues the appropriateness of 'retrospective modernist' as a label for MacMillan by distinguishing him from three other brands of modernism: High -, Anti-, and Post-.¹⁵⁰ It is striking how the example of *Triduum* supports Wells's argument in offering examples of the inappropriateness of these other three labels. The large space for tradition *Triduum* presents suggests a clear separation from the ideals of high modernists.¹⁵¹ Yet the inclusion in *Triduum* of many allusions to modernist works and the heavy reliance on modernist techniques of chant transformation imply that MacMillan is in no way an 'anti-modernist'.¹⁵² The label 'postmodern' is also inappropriate for *Triduum* because the work is so heavily taken up with religion.¹⁵³ Further, MacMillan's music exhibits

¹⁵⁰ See Wells, *Retrospective Modernist* Part IV, pp. 254ff.

¹⁵¹ As MacMillan himself has expressed in the essay 'Music and Modernity'. See Wells's observation about this essay: 'he claims that the reconciliation of tradition and modernism has been thwarted by some of the key European 'high' modernists, especially Boulez.' Wells, *Retrospective Modernist*, p. 256.

¹⁵² Although as I shall argue later there are elements of *Triduum* that could nevertheless be termed 'antimodern' in that they subvert some of high modernism's aims.

¹⁵³ Wells observes, 'a religious postmodernist is a contradiction'. Wells, *Retrospective Modernist*: 'Lyotard contended that metanarratives, of which religion is one, have become incredible, hence the secularism that accompanies postmodernism. If one accepts his assessment, as well as Scruton's

a profound regard for grand narratives, a fact that is also in conflict with the values of postmodernity.¹⁵⁴ Not only is this seen in his use and vindication of the Christian grand narrative of Easter throughout *Triduum*, or in the abundance of deep-level connectivity in his musical structures. It is also evident in MacMillan's attitude toward history and tradition, which seems to be grounded in a desire to *establish* rather than challenge a grand narrative;¹⁵⁵ to place modernism within the overarching stream of tradition, reconnecting itself to the past that has produced it, and thus seeking to expose its fragmentary and isolated qualities. This is a subtle but crucial reversal of postmodern values, also suggesting a different rationale for the polystylistic qualities in MacMillan's style.¹⁵⁶ These have their roots in the music of Schnittke,¹⁵⁷ in whose music they may also be construed as exemplifying an abandonment of universalism, through the breakdown of high and low art, a feature of a postmodern aesthetic.¹⁵⁸ However, in MacMillan, such polystylism may also be understood as a means of exploring and establishing his identity as a composer, and thus may ultimately be rooted in a desire to affirm coherence and unity in his own musical personality.¹⁵⁹

Triduum presents both sides of Wells's designation of MacMillan as a retrospective modernist, preserving both MacMillan's identity as a modernist and his high regard of tradition. How might we interpret this unique mixture?

D *Triduum's* anti-modernist trajectory

The musical borrowings of *Triduum* contribute to its trajectory, one that mirrors that of the liturgy whose drama the borrowed plainchants reference, that moves from death of Christ to His Resurrection. For all its references to modernism, it is this trajectory - a trajectory of hope - that forms the chief component of *anti-modernist* rhetoric in *Triduum*. This is a liturgically-derived metanarrative¹⁶⁰ that transcends that of each individual work.¹⁶¹ This trajectory of hope inverts the implication of a hopeless, debilitating present that is occasionally characteristic of modernism. This is exemplified in the madness that works

comments, there can be no such person as a 'religious postmodernist', even though Borsay claims otherwise. Religion, unless referred to ironically, is antithetical to postmodernism.' p. 280.

¹⁵⁴ See Derek B. Scott, 'Postmodernism and Music' in Stuart Sim (ed.), *The Routledge Companion to Postmodernism, Third Edition* (Abingdon: Routledge, 2011), pp. 182 - 193.

¹⁵⁵ MacMillan's comments about history and tradition, already cited in n. 90 above, make a fitting comparison here, as they are described in universalising language. See MacMillan et al, 'Raising Sparks', p. 32.

¹⁵⁶ As identified and described by Wells. See Wells, *Retrospective Modernist*, pp. 230 - 241.

¹⁵⁷ Wells, *Retrospective Modernist*, p. 230.

¹⁵⁸ Kenneth Gloag, *Postmodernism in Music* (New York: Cambridge University Press, 2012), pp. 132 - 148.

¹⁵⁹ See Wells, *Retrospective Modernist*, p. 232.

¹⁶⁰ This is further proof that MacMillan's musical concerns do not easily fit the categories of postmodernism, one of which is the denial of metanarratives. See Jean-François Lyotard: *The Postmodern Condition: A Report on Knowledge* (Minneapolis: University of Minnesota Press, 1984).

¹⁶¹ Though the general trajectory of the whole is also mirrored in the specific trajectory of 'Vigil', which itself moves from darkness to light. See Weitzman, sleeve-notes to BIS CD-989, and MacMillan's comments in Johnson and MacMillan, 'Raising Sparks', p. 22.

such as Maxwell Davies's *Eight Songs for a Mad King* and Berio's *Recital 1 (For Cathy)*¹⁶³ express are in stark contrast to the hopeful presentation of the past that MacMillan presents.

This trajectory of hope, in contradicting the nihilism that has been identified as an important strand in modernism,¹⁶⁴ inevitably connects further back historically to the Romantic symphonic narrative.¹⁶⁵ But, crucially, it finds its ultimate explanation for the 'light', and therefore its ultimate source of hope, in the specificity of the Christian Easter narrative. It is the particular contours of this narrative that are given musical expression - the life and light hard-won through struggle and death. This is *theological* music, then, defined in a particular way: biblical, 'earthy', Catholic. Perhaps it is the dialectical elements explicit in the liturgical drama of the 'three days' that ultimately lies behind the recourse to more romantic symphonic trajectories - for these provide readymade narrative templates that thrive on the musical equivalents of these theological dramas - thematic contrast, detailed exposition, over-arching development and climactic apotheosis. This dialectic approach is perhaps also reflective of MacMillan's brand of modernism, perhaps less straightforwardly 'retrospective' than Wells allows. For it is a modernism that positions itself in conflicted, troubled terms, both with itself and, consequently, with the retrospective elements that it nevertheless appears to enervate. Thus, to describe MacMillan as an 'anti-modernist' in *Triduum*, by virtue of the hope that the cycle ultimately seeks to offer, is not to overlook the cost involved in achieving that hope. MacMillan still shows himself to be a modernist through and through by the fact that his method is to expose the conflict between modernist and traditional materials, and in so-doing expose modernity's captivity to a worldview that makes it blind to the value of tradition.¹⁶⁶ This is a method-of-exposure-through-conflict that ironically is itself thoroughly modernist, very much in tune with a tenet of Adorno's philosophy of modernist music as that which should do something very similar: expose the various ways that society had become reified in its attitude to music by adopting a style that consciously conflicts with those elements that both reflect and contribute to the commodification of music within society.¹⁶⁷ Instead of Well's 'retrospective modernist', MacMillan's overall modernist aesthetic could be summarised as an expression of conflicting modernities (tradition; modernism) yet that are nevertheless contained within an overall modernity of conflict.

¹⁶³ 'In these works, the evocation of madness makes a blunt point: such excessive artistic and historical reminiscences are not "normal." More than that, they are debilitating.' Metzger, *Quotation and Cultural Meaning*, p. 75.

¹⁶⁴ Shane Weller, *Modernism and Nihilism* (New York: Palgrave, 2011).

¹⁶⁵ It is in this way that Robert Fink's description of MacMillan as a 'neo-romantic' is appropriate. Robert Fink, '(Post-)minimalisms' in Cook and Pople, *The Cambridge History of Twentieth Century Music*, p. 549.

¹⁶⁶ The same technique seems to operate in MacMillan with regard to Christianity. MacMillan's recalibration of a modernist musical language in explicit Christian narratives seems calculated to expose modernity's captivity to an atheistic worldview. This is also a modernist, and particularly an Adornonian, strategy.

¹⁶⁷ For example, the quality of melody that is picked out as an exemplar in Schoenberg's music of an element whose particularly knotty character is designed to expose the fact that '[t]he reified mind is allergic to the elaboration and fulfilment of melody, for which it substitutes the docile repetition of mutilated melodic fragments.' Theodor W. Adorno, 'Arnold Schoenberg, 1874 - 1951' in Theodor W. Adorno, *Prisms* (Cambridge, Mass.: The MIT Press, 1981), pp. 147 - 172, (p. 152).

The Sacred in Modernism

By reframing modernist techniques and aesthetics within a traditional framework, and communicating a theological narrative, MacMillan highlights a sacred element in modernism. This theme surfaces in many of his writings.¹⁶⁸ MacMillan cites Wagner, Schoenberg, Cage, Messiaen and Britten alongside Schnittke, Gubaidulina, Pärt, Kanchelli and Górecki - as well as Ives - as all exemplifying in different ways a religious strand that runs through modernism.¹⁶⁹ It seems that as well as presenting a more balanced modernism that reaches out to tradition, MacMillan's aim in *Triduum* is to highlight the religious and spiritual possibilities of modernist musical language, a project that has the effect of both highlighting the spiritual aridity of one branch of modernism, whilst at the same time reclaiming it, redeeming its inherent secularity. This desire seems particularly to lie behind the invocation in *Triduum* of modernist composers who - as shown in 'Music and Modernity' - MacMillan has publically associated with the sacred: Messiaen, Ustvolskaya, and Ives. Thus, what emerges is not merely a retrospective modernism, but a specifically *theological* retrospective modernism.

Conclusion: The Centrality of Christ

The picture in *Triduum* is of retrospective modernism, framed in such a way as to highlight the search for the sacred in both romanticism and modernism. It is striking that what links the romantic Wagner with modernists like Messiaen, Schnittke and Górecki is the 'search for the sacred'.¹⁷⁰ In *Triduum* this sacred element unites both the traditional and the modernist elements. Although the way in which these elements portray and proclaim the sacred is not preachy,¹⁷¹ nevertheless this element is not only highlighted, but also *intensified*. The general category of the 'sacred' in *Triduum* is given a very specific theological context: the Catholic liturgical expression of the three days of Easter, with the death and Resurrection of Christ at the centre. Thus, the quest for the sacred that is evident in both romanticism and modernity is one that MacMillan would have been shown to end in the death and resurrection of Christ.

¹⁶⁸ 'The modernist hierarchy is still so powerful that in places such as German radio stations and German and French New Music festivals that it acts like a politburo. And like all good politburos in recent times, it sees religion as an enemy to be confronted and defeated. This is why it is often airbrushed from official readings of recent musical history. But there is a huge untold story that is worth pursuing, with religion in the faultlines of this ongoing discussion.' MacMillan, 'Music and Modernity'.

¹⁶⁹ MacMillan, 'Music and Modernity'.

¹⁷⁰ MacMillan, 'Music and Modernity'.

¹⁷¹ 'MacMillan doesn't insist dogmatically on his own message. You can follow his programmes religiously (in both senses of the word), or you can use them as the elemental starting-point for meditations of your own'. Stephen Johnson, Untitled Review, pp. 44 - 45.

2 On Turning Theology into Music (i): Musical-Analytical Issues Identified

Earlier we defended Wells's description of MacMillan as a 'retrospective modernist'. Encapsulated in this description is the idea of duality, already examined through the realm of musical borrowing in *Triduum*. In the previous chapter, we sought to clarify Wells's terminology by placing MacMillan's duality within a wider aesthetic of conflict that was identified, for all its retrospective quality, as nevertheless modernist. We will now examine some general issues that arise in analysing MacMillan by examining Wells's description further. MacMillan's retrospective modernism, and the aesthetic of conflict that it implies, is projected onto three different elements of his music that each affect analysis: first, the source material selected, characterised by both the extra-musical and the purely musical;¹ second, the dual aesthetic qualities of beauty and ugliness expressed together; third, his compositional technique that can be characterised as both tonal and non-tonal.

1: Source material: Mixture of Musical and Extra-musical

A dichotomy between musical content and extra-musical source is typical in MacMillan.² *Triduum*'s years of publication, 1996 and 1997, saw 18 works published. Of these, 17 have an extra-musical association evident from the title, or 94.44%. If only instrumental works are taken into account, the total rises to 100%. Expanding this to the period between 1990 and 2000, 58 out of 69 pieces have a clearly expressed extra-musical association in the title, or 85.29%. If only the non-choral works are counted, the total is 31 out of 39 works, or 79.48%.

In any analysis of a musical work in which extra-musical elements play a role in either compositional genesis or in subsequent decisions that create the resulting musical score, there is an imperative to assess how these extra-musical elements may have affected musical outcomes. That they do affect each other is axiomatic.³ However, in order to allow for the proper exploration of this transaction, it must be demonstrated that such a transaction is possible, by an examination of some basic issues.

Organicism

'Organicism' has been axiomatic to much musical analysis, and has recently been roundly critiqued.⁴ 'Organic' becomes a metaphorical descriptor by which other phenomena are

¹ On the problematic usage of these terms, see James Currie, 'Music after All', *Journal of the American Musicological Society*, Vol. 62, No. 1 (Spring 2009), pp. 145 - 203.

² See Richard McGregor, "Transubstantiated into the musical...!": a critical exegesis on James MacMillan's *Veni Veni Emmanuel*', in Hair, Graham (ed.): *A Companion to Recent Scottish Music* (Glasgow: Garthland Design and Print, 2007).

³ McGregor demonstrates this in his analysis of *Veni Veni*, and as MacMillan himself has said: 'There is definitely a connection between the extra-musical stimulus and the musical outcome, but there has to be some element of (to use a theological analogy) transubstantiation of the extra-musical into the musical, so that the idea fully communicates itself as music.' James MacMillan, Julian Johnson, and Catherine Sutton, 'Raising Sparks: On the Music of James MacMillan' in *Tempo*, New Series, No. 202, (Oct., 1997), pp. 1-35.

⁴ It can be defined as '[t]he notion that human history, society, and experience may be viewed and described in organic terms'. Ruth A. Solie, 'The Living Work: Organicism and Musical Analysis', *19th-Century Music*, Vol. 4, No. 2 (Autumn, 1980), pp. 147 - 156 (p. 147).

understood. Implicit in this definition is conceptual language that originates in biology.⁵ Montgomery has highlighted two biological models that have been applied to musical theory,⁶ Goethe's *Urtypen*⁷ and Robinet's concepts of natural organic development.⁸ The idea of a generic prototype from which more complex entities develop naturally applies itself as a metaphor for motivic transformation in the arts, especially in early nineteenth-century German music to which organicist metaphors have been traditionally applied.⁹ Famously, these metaphors formed the basis for the analytical systems of Schenker and Reti,¹⁰ through which they were filtered, leading to the metaphor being applied to music for which it was not originally conceived.¹¹ Critics of organicism cite its ubiquity within music writing,¹² and its production of a value-system that is uncritically accepted as normative.¹³

Part of the contemporary critique of organicism has been simply to raise awareness of its pervasiveness.¹⁴ However, it is attacked specifically at both source and outcome. The source of the metaphor, biological science, is flawed,¹⁵ as are its musical results. Ruth Solie, as well as uncovering the pervasive quality of the metaphor in Schenker's and Reti's analytical systems, points out that the metaphor assumes questions about the relationship between art and biology that are problematic.¹⁶ Further, in its Hegelian prioritizing of the

⁵ 'The core metaphor of organicism, that of seed germinating and developing into a full-grown plant'. Janet Levy, 'Covert and Casual Values in Recent Writings about Music', *The Journal of Musicology*, Vol. 5, No. 1 (Winter, 1987), pp. 3 - 27 (p. 5).

⁶ David L. Montgomery, 'The Myth of Organicism: From Bad Science to Great Art', *The Musical Quarterly*, Vol. 76, No. 1 (Spring, 1992), pp. 17 - 66 (p. 18).

⁷ 'Goethe's theories included several different prototypical forms, or *Urtypen*, each of which had an abstract function in its own sphere of reference. For example, there was an *Urtier* ("generating animal") for the fauna, and an *Urpflanz* ("generating plant") for the flora.' Montgomery, 'The Myth of Organicism', p. 18.

⁸ Published in the late nineteenth century book 4 of his treatise *De la nature*. Montgomery, 'The Myth of Organicism', pp. 18 - 20.

⁹ Montgomery, 'The Myth of Organicism', p. 24. Though the concept goes back further. See Solie, 'The Living Work', p. 147.

¹⁰ See Solie, 'The Living Work'.

¹¹ Montgomery, 'The Myth of Organicism', p. 24: 'To be sure, any consideration of Schenker and Reti eventually leads back to the nineteenth-century, particularly by way of Beethoven. But it has often led anachronistically to the eighteenth century as well - to Schenkerian views of Mozart and even Bach! [...] Thus the 'organic' metaphor is in danger of losing its primary context namely music itself'.

¹² 'The core metaphor of organicism, that of a seed germinating and developing into a full-blown plant, occurs not only in the writings of Heinrich Schenker, Rudolph Reti and their disciples [...] but is very much alive among writers of program notes and music appreciation texts.' Levy, 'Covert and Casual Values', p. 5.

¹³ Levy, 'Covert and Casual Values'.

¹⁴ Joseph Kerman, 'How we got into Analysis and How to Get Out', *Critical Inquiry*, Vol. 7, No 2 (Winter, 1980), pp. 311 - 331; Ruth Solie, 'The Living Work' and Janet Levy, 'Covert and Casual Values'.

¹⁵ See Montgomery: 'Can it be that neither Robinet's nor Goethe's prototype deserved to survive as a metaphor of what art represents? After all, they were both constructed on the dubious principle of thematic unity between diverse and self-sufficient structures or parts of structures. And they borrowed that principle, although not directly, from well-established but indefensible notions of the natural world - indeed from simple bad science.' 'The Myth of Organicism', p. 60.

¹⁶ Solie, 'The Living Work': 'Why do works of art need such unity? what sort of organicism can serve as the model? what are the relevant characteristics of life forms and, in fact, is there any evidence to

'whole' over and against the 'parts',¹⁷ the concept tends to produce a straitjacketed view of entities, discounting complexity and any phenomena that do not fit its narrow constraints, a fact that in the end negates the possibility of cogent analysis.¹⁸ It is not only analysis that suffers, but also the compositional process. The entelechy assumed in the organic process implies a diminished role for the composer.¹⁹ The concept is also criticised for cabalism, restricting access to the musical work.²⁰

Organicism has also created many 'covert values' that are now implicitly and uncritically assumed in the assessment of musical works,²¹ including economy, concentration, and simplicity. Organicism denigrates the mechanical as a category in music, when it may be occasionally a fruitful metaphor to use. Levy identifies the organicist tendency to limit analytical enquiry by encouraging sloganism.²² Similarly, the application of these values has been inexcusably reductive, such as when they are used to justify the presence of musical phenomena that really characterise their opposites.²³ The reductive nature of organicism as is a common theme among its critics, though one wonders whether this is entirely the fault of the metaphor itself and is rather a criticism of the way it has been applied. It is also apparent that this reductive quality of organicism is an assumption held more rigidly by those who oppose it; those who defend organicism and its associated concepts of unity and coherence understand the term less rigidly than its critics assume.²⁴ Another attack on the notion of organicism has been directed at Schenker himself, the 'arch-organicist'.²⁵ This begins with William Pastille, who questioned Schenker's commitment to organicism in the theorist's early writings, particularly *Der Geist der musikalischen Technik* (1895).²⁶ Pastille's article generated a series of responses.²⁷ At stake in these articles is the rigidity of the various dichotomies that characterise Schenker's theorizing, particularly the issue of what to make of Schenker's apparent anti-organicist statement in *Geist*.²⁸ The anti-organicist

suggest that they can support the weight of aesthetic justification which has been erected upon them?' (p. 148).

¹⁷ Solie, 'The Living Work': 'Beauty is in turn defined by Hegel as the *union* of idea and objective reality; that is, the success of this unification is the measure of the degree of beauty. It follows, then, that the unity most like nature's unity produces the highest beauty' (p. 149).

¹⁸ 'If the critic must fear for the literal annihilation of the work, then meaningful analysis of its constituent analysis is in fact not possible.' Solie, 'The Living Work', p. 151.

¹⁹ Solie, 'The Living Work', pp. 155 - 156.

²⁰ Solie, 'The Living Work', p. 156.

²¹ Levy, 'Covert Values'.

²² Levy, 'Covert Values': 'Exploration seems to stop when the slogan or its many variants are found to fit the work(s)' (p. 20).

²³ Such as when Mahler's large orchestral forces are praised for their increased ability to produce a greater number of smaller, clearer orchestral sonorities. See Levy, 'Covert Values', p. 21.

²⁴ See Robert P. Morgan, 'The Concept of Unity and Musical Analysis', *Music Analysis*, 22/i-ii (2003), pp. 7 - 50.

²⁵ A term coined by William Pastille in William Pastille, 'Heinrich Schenker, Anti-Organicist', *19th-Century Music*, Vol. 8, No.1 (Summer, 1984), pp. 29 - 36, and quoted in Marva Duerksen, 'Schenker's Organicism Revisited', *Intégral*, Vol. 22 (2008), pp. 1-58.

²⁶ Suggesting that the 'view of musical organicism presented in *Geist* is precisely the opposite of that expressed in Schenker's later works.' Pastille, 'Heinrich Schenker', p. 31.

²⁷ See summary in Duerksen, 'Schenker's Organicism', pp. 1-5.

²⁸ '[M]usic has no inherent logic or causal nexus, and that the frequently used organic metaphor, in reference to the logical necessity or coherence of a piece, is really misapplied.' See Alan Keiler and

rhetoric of *Geist* is to be seen in a more complex philosophical context of rhetoric aimed to contradict the Hanslick's formalism by challenging his view that perceived organic processes in music are inherent in the music itself; Schenker locates it instead in the compositional process.²⁹ Thus, it is not organicism *per se* that is rejected in *Geist*, only one form of it in a particular context.³⁰ Responding to Keiler, Korsyn affirms that 'there are organicist impulses in "Geist"', agreeing with Keiler that 'Schenker was responding to very diverse cultural pressures',³¹ but showing Keiler to be incorrect in 'refusing to acknowledge anything that resists the hegemony of organicism',³² vindicating Pastille through a closer examination of the wider background and intellectual context of *Geist*, a context that reveals, according to Korsyn, Schenker's anti-organicism as unexceptional.³³ Duerksen's response to Korsyn is cautious, questioning whether Schenker's commitment to organicism was as consistent as is assumed, seeking to demonstrate that Schenker's dualistic categories of the mechanical and the organic were more fluid through his career.³⁴

These critiques have weakened organicism's influence on contemporary musical analysis. Analysis' centrality to the debate is demonstrated by Kerman's initial salvo of criticism directed at organicists and its subsequent responses.³⁵ This is also revealed in another pamphlet war in *Music Analysis* on the related issues of unity and coherence, started by the above mentioned article by Robert P. Morgan. Morgan is responding to an attack by Alan Street on the 'critical orthodoxy' of unity as a principle, and as the logical consequence of organicism.³⁶ Morgan's article takes to task five separate analytical attempts to highlight *disunity* in four different musical works. All five analyses highlight the essential elements in Street's attack on unity: 'the organicist assumption of 'utmost connectedness', its ideological foundation, and its stranglehold on current analytical practice'.³⁷ Morgan's rebuttal is cogent and fair, exhibiting not only clearer analyses in their place but also highlighting some of the ideological weaknesses of the 'anti-unitarianism' on display by the five contractors. There are at least three such weaknesses highlighted. First is the clarification by Morgan that the anti-unitarians do not sufficiently try to understand how traditional analysts define their terms. For Morgan demonstrates that 'unity' as traditionally conceived does not discount difference or variety in musical compositions.

Schenker, 'The Origins of Schenker's Thought: How Man is Musical', *Journal of Music Theory*, Vol. 33, No. 2 (Autumn, 1989), pp. 273 - 298 (p. 288).

²⁹ 'The result of these conditions is that the music deceives the listener who responds as if real musical coherence or logic actually exists when it does not.' Keiler, 'Origins', p. 288.

³⁰ 'So it is not surprising that even in his earliest period of work, that period which has been our principal concern here, the influence and stimulus of organic thinking can be established in more than one context.' Keiler, 'Origins', p. 291.

³¹ Kevin Korsyn, 'Schenker's Organicism Reexamined', *Intégral*, Vol. 7 (1993), pp. 82 - 118, p. 85.

³² Korsyn, 'Schenker's Organicism Reexamined', p. 85.

³³ Korsyn, 'Schenker's Organicism Reexamined', p. 85.

³⁴ Duerksen, 'Schenker's Organicism', pp. 6 - 7.

³⁵ Joseph Kerman, 'How we Got into Analysis'; See also Kofi Agawu's Response, Kofi Agawu, 'How we Got Out of Analysis and How to Get back in', *Music Analysis*, 23/ii-iii (2004), pp. 267 - 286.

³⁶ See Alan Street, 'Superior Myths, Dogmatic Allegories: The Resistance to Musical Unity', *Musical Analysis*, Vol. 8, No. 1/2 (Mar. - Jul. 1989), pp. 77 - 123. '[T]he wholesale belief in unity held by the music-analytic enterprise can also be regarded as an unreflective outgrowth of this same root metaphor' Street, 'Superior Myths', p. 83.

³⁷ Morgan, 'The Concept of Unity', p. 9.

Rather, it 'acknowledges the coexistence of distinct and contrasting elements'.³⁸ The difference is in the larger perspective: difference - disunity - need not negate overall coherence. Indeed, the disjunction of different musical elements may contribute to overall coherence.³⁹ This highlights a crucial semantic issue in the debate: whether 'unity' equals 'coherence'. The attacks on unity by modern analysts are based on the assumption that, in traditional analysis, unity and coherence are equivalents.⁴⁰ Yet Morgan demonstrates that, as traditionally conceived, the two concepts are not treated as equivalents.⁴¹ Further, attacks on unity presuppose that all that hold to traditional concepts of unity also hold the same deterministic conception of organicism that is found in Schenker. Morgan shows that this is simply not the case.⁴² Second, Morgan demonstrates the analytical weaknesses of anti-unitarian analysis, as compared to traditional analysis. In this regard, the various responses to Morgan's article repay close reading for in all cases they inadequately address Morgan's valid analytical points of contention.⁴³ The strength of this point lies in the fact that Morgan's arguments, in relying for their power on the actual musical evidence, are seen to stand apart from mere ideology, a point that cannot be said of the five anti-unitarian analysts. Thus a decision on whether the criteria of unity as traditionally held is appropriate in a given analysis ought to rest on the particular qualities of the music under consideration and not be taken *a priori*. This brings us to Morgan's third criticism of the anti-unitarians, that their stance rests as much on ideological inflexibility as the traditionalists they accuse. The responses by the protagonists are not entirely satisfactory, all of which to varying degrees have the effect of entrenching their respective ideological positions through impassioned rhetoric rather than dispassionate argument, not least through the above-mentioned unwillingness in some cases to adequately deal with Morgan's compelling analytical points about the music concerned.⁴⁴ Part of this ideology is revealed by Kramer's response to Morgan, namely the issue of meaning. Part of the resistance to 'unity' as traditionally conceived is the fact that it appears to disallow extra-musical meaning. Morgan rejects this. However, the article exchange does highlight the fact that musical meaning is another issue at the heart of the debate.⁴⁵

³⁸ Morgan, 'The Concept of Unity', p. 21.

³⁹ Morgan, 'The Concept of Unity', p. 22.

⁴⁰ 'When the analysts we are considering state that a certain musical event, or formal segment, lacks unity, they are in essence claiming that some aspect of the work is lacking in coherence.' Morgan, 'The Concept of Unity', p. 22.

⁴¹ '[T]he unity asserted by music analysts acknowledges the coexistence of distinct and contrasting elements, but finds that, however differentiated these may be, they work together to produce a common and coherent goal.' Morgan, 'The Concept of Unity', pp. 21 - 22.

⁴² 'Even at the height of Schenker's influence in the United States, however, I suspect that relatively few of his admirers fully ascribed to his absolutist conception; and virtually none do so now.' Morgan, 'The Concept of Unity', p. 26.

⁴³ Daniel Chua, 'Rethinking Unity', *Music Analysis*, 23/ii-iii (2004), pp. 353 - 359; Joseph Dubiel, 'What we Really Disagree About', *Music Analysis*, 23/ii-iii (2004), pp. 373 - 385; Kevin Korsyn, 'The Death of Musical Analysis? The Concept of Unity Revisited', *Music Analysis*, 23/ii - iii (2004), pp. 337 - 351; Jonathan Kramer, 'The Concept of Disunity and Musical Analysis', *Musical Analysis*, 23/ii - iii (2004), pp. 361 - 372.

⁴⁴ See, for example, Daniel Chua, 'Rethinking Unity'.

⁴⁵ See Jonathan Kramer, 'The Concept of Disunity: 'A beautiful and meaningful analysis is an interpretation, and a profoundly musical analyst is like a sensitive performer, who uncovers new

This debate influences MacMillan analysis in three ways. First, MacMillan's music is regularly characterised by an overall coherence achieved through the unity of its sometimes disparate musical elements. It is therefore appropriate to use organicist categories in analysing it. Second, Morgan's clarification that the disunity of a work's individual elements does not equal a lack of coherence is also relevant to MacMillan's compositional aesthetic, which is in most pieces characterised by fields of often radical disunity. Of course, disunity is a feature of much of twentieth-century music as the weakening of tonality's connective influence on musical structure created the need for other non-connective ways of conceiving structure.⁴⁶ Yet MacMillan's is characterised by elements that in their local context emphasize discontinuity and conflict yet which appear in a wider context of overall structural coherence. This coherence is usually projected through form, and lies behind the composer's frequent employment of bridge forms in larger-scale works, but is also often present in the pitch and triadic centres associated with the start and end of a work. This fact validates the use of Schenkerian techniques in identifying the particular large-scale form of a work. Thirdly, the introduction of meaning as one of the issues at stake in the discussion, particularly as is involved in the assessment of extra-musical elements within the overall analysis of a work, also has an application to MacMillan, the genesis of whose music often involves an extra-musical idea. The implication of this, when taken together with the organicist tendency of his music suggests an analytical approach that can borrow fruitfully from both sides of the organicist debate. On a piece-by-piece basis, MacMillan's music is analytically responsive to organicist, pro-unitarian methods and also to those analytical methods developed as a reaction against organicist approaches. One such fruitful area that will be explored later is the realm of metaphor, particularly as it might be used as a tool to elicit theological meaning in his music.

MacMillan and Schenkerian Analysis

The application of Schenkerian analysis to post-tonal music is common but controversial.⁴⁷ The limitations of the method as originally conceived are evidenced by the primary literature.⁴⁸ Attempts to widen the scope of his theory to repertoire such as Stravinsky's

ways to hear and understand a piece. The analyses that I most value do not try to prescribe how a piece ought to be heard, rather they suggest ways that it might be heard. And those ways should, and for me sometimes do, respond to other aspects of the work and its unity. A piece of music is like a person, or like life. It is not totally neat. Not all parts of it belong together in clear-cut ways. It can do strange things. It can be easier to love than understand. It can contain moments of irrationality, of disorder, even of chaos - which can be appreciated as important contributors to meaning and experience' (pp. 369 - 370).

⁴⁶ For a general introduction, see Arnold Schoenberg, 'Problems of Harmony' in Leonard Stein (ed.), trans. Leo Black, *Style and Idea* (Los Angeles: University of California Press, 1975), pp. 268 - 287. For a specific study on one such alternative, see Jonathan D. Kramer, 'Moment-form in Twentieth-Century Music', *The Musical Quarterly*, 1 April 1978, Vol. 64 (2), pp. 177 - 194.

⁴⁷ See Martha Hyde, 'Twentieth-Century Analysis during the Past Decade; Achievements and New Directions', *Music Theory Spectrum*, Vol. 11, No. 1, Special Issue: the Society for Music Theory: The First Decade (Spring 1989), pp. 35 - 39.

⁴⁸ This literature contains no examples of the theory being applied to the post-tonal repertory. See, for example, Allen Forte and Steven E. Gilbert: *Introduction to Schenkerian Analysis* (New York: Norton, 1982); Oswald Jonas (translated by John Rothgeb): *Introduction to the Theory of Heinrich*

Rite of Spring appeared in 1959.⁴⁹ These analyses were not based primarily on Schenkerian assumptions⁵⁰ as much as on an overly simplistic approach to the tonal characteristics of the repertory concerned,⁵¹ and foreshadow the work of Felix Salzer in which Schenkerian ideas were applied to a much wider repertory.⁵² Salzer has been criticised for only succeeding in this by redefining Schenker's terms.⁵³ Such a move allowed an inference of Schenkerian coherence from musical passages in which dissonance and chromaticisms disrupted the larger harmonic framework and result from a redefinition of tonality as mere chord prolongation.⁵⁴ Further, the dislocation of Salzer's concept of prolongation from the fundamental harmonic chord progression of I-V-I opened up the field of analysis to post-tonal works containing many other fundamental progressions.⁵⁵ Such analyses, though offering fascinating insights into the possibility of finding genuine long-term connective voice-leading in post-tonal music, is unconvincing because of the imprecision with which Salzer categorises dissonances in relation to an overall harmonic scheme.⁵⁶ Thus, Salzer illustrates the fundamental problem in applying Schenkerian method to post-tonal music: a tight application of the concepts relies on the fundamental operation of traditional tonal frameworks as generators of background, middleground, and foreground structures. Any attempt to use it in music in which traditional tonality is not operative in this way will necessitate either a redefinition of Schenker's terms, or a reductive engagement with the music concerned.

Salzer's work highlights in particular the problem of assigning the notion of prolongation to post-tonal repertory.⁵⁷ Katz, in seeking to apply Schenkerian principles more widely, affirms that structure and prolongation are the two fundamental elements that create unity and coherence through all music.⁵⁸ She attempts to analyse music of Debussy, Stravinsky and Schoenberg from these perspectives,⁵⁹ even finding in Schoenberg's *Verklärte Nacht*

Schenker (New York: Longman, 1982), also Schenker's own *Free Composition* contains no musical examples that reflect the post-tonal repertory. See Heinrich Schenker (translated by Ernst Oster): *Free Composition (De freie Satz) Supplement: Musical Examples* (New York: Longman, 1979).

⁴⁹ Roy Travis, 'Toward a New Concept of Tonality?', *Journal of Music Theory*, Vol. 3, No. 2 (Nov., 1959), pp. 257 - 284.

⁵⁰ See Ernst Oster: 'Re: A New Concept of Tonality', *Journal of Music Theory*, Vol.4, No. 1 (Apr., 1960), pp. 85 - 98.

⁵¹ See comments in James Baker, 'Schenkerian Analysis and Post-Tonal Music' in David Beach (ed.): *Aspects of Schenkerian Theory* (Yale: Yale University Press, 1983), pp. 156 - 158.

⁵² See Felix Salzer: *Structural Hearing* (Two Volumes) (London: Constable, 1962).

⁵³ In particular, for divorcing overall musical coherence in a work from the presence of an underlying harmonic framework. See Untitled Review: *Structural Hearing. Tonal Coherence in Music* by Felix Salzer, *The Musical Quarterly*, Vol. 39, No. 1 (Jan., 1953), pp. 126 - 129.

⁵⁴ Salzer, *Structural Hearing*, Part 1, p. 22.

⁵⁵ 'Progressions based on the fundamental harmonic progression I-V-I are by no means the only types of frameworks in which directed motion finds expression.' Salzer, *Structural Hearing*, Part 1, p. 27.

⁵⁶ See, for example, the long graph of the first movement of Hindemith's Piano Sonata No. 2 in Felix Salzer: *Structural Hearing: Tonal Coherence in Music*, Volume II (New York: Dover, 1952), pp. 298 - 305.

⁵⁷ See Adele Katz: *Challenge to Musical Tradition: A New Concept of Tonality* (London: Putnam, 1947).

⁵⁸ Katz, *Challenge*, p. 14.

⁵⁹ Katz, *Challenge*, see chapters VII, VIII and IX, pp. 248 - 397.

evidence of prolongation.⁶⁰ Yet, as Baker observes,⁶¹ Katz finds Schenkerian techniques inadequate to fully explain the tonal and harmonic characteristics of these twentieth-century composers.⁶² Latterly, more recent scholars have also noted the difficulty of ascribing the idea of prolongation to the post-tonal repertory, which negates four conditions required for its working.⁶³ More recent, successful, attempts to apply Schenkerian concepts to post-tonal repertory are marked a more honest assessment of both Schenkerian theory and the repertory itself. Two in particular, by Baker and Straus, have relevance for the present study.⁶⁴

The usefulness of Baker's approach lies in three insights he brings. First is the possibility of *selective application* of Schenkerian theory. One of Baker's fundamental observations is that Schenkerian theory is based several distinct axioms, each of which can be separated and applied to post-tonal music as appropriate.⁶⁵ This approach, mixed with set-theoretical observations, is successful in Baker's example because it does justice to the fundamental importance ascribed by Schoenberg to pitch level in the expression of each of the twelve notes of the row, providing a wider analytical context for the inevitable repetitions of pitches and pitch classes in the piece. As such, the issue of register is central to Baker's analysis, providing the foundation for an account of coherence that revolves around similarities in registral treatment of both pitches and motives.⁶⁶ When registral treatment coincides with the repetition or correspondence of sets, then the result is the quasi-prolongation of a particular pitch or sonority.⁶⁷ In turn, Baker highlights a large-scale motion, and thus a kind of background structure at work in the piece, one that presents a Schenkerian *Urlinie*,⁶⁸ operating within a localized tonic-dominant framework, and founded on strict Schenkerian application of the structural bass.⁶⁹ Baker's conclusions suggest a

⁶⁰ Despite Schoenberg having never discussed this concept in his theoretical writings. 'In general [...] there is sufficient evidence of the prolonging techniques to justify our conclusion that in this early work Schönberg [sic] discloses a concept of tonality having little in common with his theoretical approach to the problems of harmony and counterpoint.' Katz, *Challenge*, p. 367. See James Baker's comments: 'In this work, Katz finds that tonal unity is achieved through the prolongation of a tonic triad, in spite of the fact that Schoenberg never treated the subject of prolongation in his theoretical writings.' Baker, 'Schenkerian Analysis and Post-Tonal Music', p. 154.

⁶¹ 'Katz generally finds Schenkerian analytical techniques ineffectual in dealing with post-tonal music.' Baker, 'Schenkerian Analysis and Post-Tonal Music', p. 154.

⁶² As, for example, when Katz observes that in the opening of Stravinsky's *Rite of Spring*, such prolongation as does exist serves to intensify polyharmonic principles that contradict a traditional Schenkerian understanding and treatment of the concept: 'Since Stravinsky has replaced the old techniques with new ones, the fundamental problem of his music presents in whether in discarding the old concept of coherence he has formulated a new one, based on a structural principle that clarifies the polyharmonic technique.' Katz, *Challenge*, p. 323.

⁶³ See Joseph N. Straus, 'The Problem of Prolongation in Post-Tonal Music', *Journal of Music Theory*, Vol. 31, No. 1 (Spring, 1987), pp. 1 - 21.

⁶⁴ James M. Baker, 'Voice-Leading in Post-Tonal Music: Suggestions for Extending Schenker's Theory', *Music Analysis*, Vol. 9, No. 2 (Jul., 1990), pp. 177 - 200 and Joseph Straus, 'The Problem of Prolongation'.

⁶⁵ In particular, Baker separates the concept of octave equivalence and applies it successfully to Schoenberg's Op.19/1.

⁶⁶ Baker, 'Voice-Leading', p. 180.

⁶⁷ Baker, 'Voice-Leading', p. 189.

⁶⁸ Baker, 'Voice-Leading', p. 191.

⁶⁹ See Baker's Ex. 5 in 'Voice-Leading', p. 192.

strong possibility of applying a Schenkerian idea of a two-part fundamental structure to Schoenberg's post-tonal music, in particular using it as a criterion against which to judge the power of particular long-term pitch connections in individual pieces.⁷⁰ Thus Baker selectively applies a number of separate Schenkerian axioms: octave transference, voice-leading, prolongation, coherence based on large-scale motion, the importance of the structural bass, and the fundamental structure projected through an *Urlinie*. The one crucial Schenkerian axiom that is avoided in Baker's analysis is that of diatonic functional tonality in its most strictly applied sense.⁷¹ Importantly, the two fundamental structures for Schoenberg's Op. 19/1 that Baker offers both find the smaller-scale detail operating around Tonic-Dominant axes.⁷² The wisdom of a selective application of Schenkerian principles lies in its flexibility to the particular characteristics of the music under analysis. Secondly, the above discussion highlights the theoretical interaction present in Baker's analysis: Schenkerian insights interacting with those of set-theory.⁷³ There is flexibility in Baker's analytical approach here too which honours the tonal particularities of Schoenberg. There is no attempt, as with Salzer,⁷⁴ to make the piece fit the theory. Such a theoretical interaction has its roots in a respect for Schoenberg's own comments on the importance of motive and line in the piece and so is entirely appropriate.⁷⁵ Thirdly, this flexible use of theoretical models and an *a priori* respect for the composer's own comments on the work highlights Baker's desire for work contextualization. He allows the particularities of the given work dictate how the analysis ought to best proceed.⁷⁶ Such an approach is perhaps un-Schenkerian in that it downplays the universalizing quality of fundamental musical structures, whilst at the same time honouring this universalizing quality by suggesting that even works that do not proceed from diatonic presuppositions might nevertheless contain fundamental structures.

Baker's approach hinges on a crucial question, the legitimacy of labelling a procedure in post-tonal music as Schenkerian 'voice-leading' without the theoretical framework of triadic diatonic harmony that, for Schenker, underpinned the term. Such semantic considerations are at the heart of Straus's unease with employing the term 'prolongation'

⁷⁰ Baker, 'Voice-Leading', p. 196: 'What is suggested most generally by my analyses of hypothetical tonal structure in Op. 19/1 is the applicability of the Schenkerian norm of the two-part Fundamental Structure - with the concomitant concept of structural registration - to the body of music related to Schoenberg's post-tonal idiom. In analysing this repertoire, it may not be possible in many cases to demonstrate a comparable Fundamental Structure. Nevertheless, the Schenkerian tonal *Ursatz* should still prove useful as a model against which one may measure the relative strength and coherence of pitch relations'.

⁷¹ Interestingly, this is also the axiom that is absent from Felix Salzer's *Structural Hearing*, a fact that brings him close to Baker in the way that he applies Schenkerian theory to this repertoire.

⁷² See Baker, 'Voice-Leading', p. 192.

⁷³ 'The Schenkerian concepts of coupling and voice exchange proved to be useful during this phase of analysis, and motivic and pc-set-correspondences were found to interact with those procedures in significant ways'.

⁷⁴ In Salzer, *Structural Hearing*.

⁷⁵ See Baker, 'Voice-Leading', pp. 177 - 178.

⁷⁶ 'I believe that an approach such as the one I have demonstrated, which draws upon a number of theories yet which proceeds within the context of the composition on the basis of very few assumptions, minimises the uncertainties of analysing this music.' Baker, 'Voice-Leading', pp. 196 - 197.

in twentieth-century music.⁷⁷ Straus suggests that Schenker's concept of prolongation incorporates four necessary elements: consonance-dissonance - a means of consistently calibrating consonant, and therefore dissonant, harmonies; scale-degree - a way of determining the relative importance of pitches and their harmonies; embellishment - a means of determining which tones are of greater and lesser importance; and harmony-voice-leading - a consistent demarcation between vertical and horizontal dimensions.⁷⁸ Given the typical absence in post-tonal repertory of these four conditions, he concludes by urging caution in applying Schenker's terms to such repertory.

Straus's article does not get us very far. He merely reaffirms post-tonal music's non-tonal properties, thus explaining its unsuitability for a close application of Schenker's concept. He needs a more flexible application of the concept. One could conceivably treat the idea of 'prolongation' in a similarly flexible way as Baker does with the idea 'Schenkerian' and allow for its application in a modified form when one or more of its constituent parts is present.⁷⁹ For example, Salzer's work demonstrates that Straus's condition of 'voice-leading' can be found even in post-tonal works, as is the case throughout MacMillan's music;⁸⁰ in individual cases a particular sonority could be said to be being 'prolonged' across a wider span. Yet this still entails redefining Schenker's terms. Straus's conclusion is of value for the present study because of his suggestion that middle-ground structures in post-tonal music can still be identified, based on less strictly applied concepts of structural repetition: that of simple 'association'.⁸¹ Also, Straus highlights the fact that in post-tonal music, Schenkerian prolongation is difficult to assess because of the lack of consistency regarding the hierarchy of pitch relations. As Straus argues, the absence of a tonal framework perhaps removes a consistent way of assessing whether particular pitches are weak or strong in relation to similar pitches occurring in the middleground structures of post-tonal works. The relevance of this insight for MacMillan is its concurrence with the discussion in chapter 1 regarding the issues of conflict in his music. For, as was demonstrated in the discussion of metrically-aligned and non metrically-aligned juxtapositions in *Triduum*, a key strategy of these juxtapositions is their levelling of pitch hierarchy between the layers juxtaposed. This levelling of pitch hierarchy on the surface of the music is one element that contributes to the expression of conflict so strongly projected by such moments, and so to the drama of the music. Yet to identify this levelling

⁷⁷ See Straus, 'The Problem of Prolongation'.

⁷⁸ Straus concedes that some post-tonal alternatives to diatonic harmony, such as the octatonic scale, could in theory be used to project prolongations in post-tonal works, but that in practice composers do not use them for such. Straus, 'The Problem of Prolongation', p. 7.

⁷⁹ For an interesting attempt, see Joseph Straus, 'A Principle of Voice-Leading in the Music of Stravinsky', *Music Theory Spectrum*, Vol. 4 (Spring, 1982), pp. 106 - 124. Straus' argument, that Stravinsky's various background structures in multiple works are reducible to a number of tetrachords, is close to the Schenkerian 'background' model, especially in its reductive nature of locating a commonality of fundamental structures between multiple works. However, it is not clear whether such a reductive approach to fundamental structure is possible in music where such structure is necessarily arbitrary, disconnected from a generative tonal framework.

⁸⁰ This is particularly true given the typically horizontal, vocal nature of MacMillan's style.

⁸¹ 'If we wish to discuss middleground structure in post-tonal music, we will have to retreat to a less-comprehensive but more defensible model of voice-leading, one based on association rather than prolongation.' Straus, 'The Problem of Prolongation', p. 13.

of hierarchy as such a strong feature of MacMillan's musical surface is to beg the very question of the middleground: the levelling of pitch hierarchy on the musical surface does not necessarily remove the possibility that on the middleground there are pitches that are nevertheless connected and connective. Indeed, MacMillan's employment of traditional formal types throughout *Triduum* that were identified in chapter 1 suggests that, amidst the surface tension and conflict, middleground pitch structures exemplifying connection and coherence may indeed be found. If this mixture of connection and conflict is borne out by the analyses, then this is yet another example of the ultimate aesthetic of conflict that pervades all levels of MacMillan's music: united, yet conflicted; tensioned, yet resolved; unified, yet projecting incoherence.

This discussion forms a necessary methodological backdrop for the later analytical chapters on *Triduum*, in which analyses will proceed using a mixture of Schenkerian principles and set theory, honouring the mixture of tonal and post-tonal elements in the works. Long term associative and prolongational pitch structures will be demonstrated, along with the importance of fundamental pitch structures. In turn, these analytical insights will form the basis for extra-musical commentary, based primarily on the application of an interpretive framework based on the concept of metaphor. The mixture of the extra-musical and the purely musical in MacMillan's source material necessitates further discussion. For one of the criticisms of organicist analysis is that it fails to do justice to the extra-musical.⁸²

One of the fault lines that the New Musicology has arisen from is the perceived inability of traditional analysis to engage with elements that lie beyond the music itself.⁸³ Kerman highlights this reductive quality of traditional analysis,⁸⁴ in which an overriding concern with musical structure excludes outside elements that legitimately play a part in conveying musical meaning.⁸⁵ Analytical methods that are based on demonstrating inner coherence are conceived as both positivist and formalist, terms which highlight their ideological basis and explain their reductive quality as the negative result of a more positive desire for scientific rigour.⁸⁶ These analytical systems are also discourses rooted in structuralism,⁸⁷ thus linking them with the system of semiotics that highlights the abstraction central to them. It needs to be said that, as my later chapters will bear out, my theologically-orientated analysis of MacMillan's *Triduum* relied on formalist methods and, in its reliance in part of the evidence of the theological evidence in, and associated with, the objects found in MacMillan's scores, exhibits a high degree of positivism. To the degree that any

⁸² 'Along with preoccupation with structure goes the neglect of other vital matters [...], everything else that makes music affective, moving, emotional, expressive.' Joseph Kerman, *Contemplating Music* (Cambridge, Mass: Harvard University Press, 1985), p. 73.

⁸³ 'New Musicology' has also been labelled 'Current Musicology'. Alistair Williams, *Constructing Musicology*, (Farnham: Ashgate, 2001), ix.

⁸⁴ See Joseph Kerman, 'How we got into Analysis', and *Contemplating Music*.

⁸⁵ 'Along with a preoccupation with structure goes the neglect of other vital matters - not only the whole historical complex [...] but also everything else that makes music affective, moving, emotional, expressive.' Kerman, *Contemplating Music*, p. 73.

⁸⁶ 'From the standpoint of the ruling ideology, analysis exists for the purpose of demonstrating organicism, and organicism exists for the purpose of validating a certain body of work of art.' Kerman, 'How we got in', p. 315.

⁸⁷ See Williams, *Constructing Musicology*.

music-theological approach toward music bases its conclusions on the musical objects themselves, it also belies a reliance on positivist methods. Yet, my theological analyses of *Triduum* separate from positivism in an important way. As an ideological stance, positivism strictly would disallow any extra-musical factor from colouring the analysis of purely musical material. In a hierarchy, it is the musical material whose primacy must dictate the place of any extra-musical meaning in the resulting analysis. However, in my later chapters, for example, the theological contours of the aesthetics of Hans Urs von Balthasar form premises from which the musical data is read for meaning; it is the theology that forms the framework out of which the musical data is read, not the other way around.

This discussion also highlights the centrality of autonomy to traditional modes of musicology, locating their real source in the nineteenth-century category of absolute music.⁸⁸ Mark Evan Bonds has demonstrated that the idea of musical autonomy is a complex of two interrelated ideas: music's freedom from social or moral use, able to be contemplated on its own terms; and music's separateness from the material world and other art forms. The development of these two ideas is explained by specific phenomena through the eighteenth and early nineteenth centuries, such as the decline of mimesis as a means of explaining beauty in the arts, in the divorce of beauty and goodness, and in the rise of concerts. Their projection of musical autonomy is encapsulated in the French notion of '*l'art pour l'art*'.⁸⁹ Yet for all its rationality, the concept of autonomy as it relates to the notion of absolute music has been compellingly deconstructed by Daniel Chua,⁹⁰ who shows how supposedly autonomous music was involved in a myriad of extra-musical discourses.⁹¹

One of the crucial aims of contemporary challenges to the idea of absolute music and its satellite ideas is to expose music's cultural, contextual, basis, its 'worldliness'.⁹² This has been traced back to Dahlhaus, who observes that the idea of absolute music arises itself out of a cultural discourse, that of an 'Esthetic Paradigm'.⁹³ Thus art works cannot be considered apart from their cultural context.⁹⁴ This has been demonstrated in the attempts

⁸⁸ Daniel Chua, *Absolute Music and the Construction of Meaning* (Cambridge: Cambridge University Press, 1999), pp. 3 - 4.

⁸⁹ A concept introduced around 1830. Mark Evan Bonds, *Absolute Music: The History of an Idea* (New York: Oxford University Press, 2014) p. 103.

⁹⁰ Though, as Mark Evan Bonds points out, Chua overlooks the way in which the term *Absolute Music* developed through the nineteenth century, rather treating it as a single unchanging concept. See Evan Bonds, *Absolute Music*, p.15.

⁹¹ Daniel Chua, *Absolute Music*.

⁹² 'Musical autonomy, even Carl Dahlhaus's "relative autonomy", is a chimera; neither music nor anything else can be other than worldly through and through.' Lawrence Kramer, 'The Musicology of the Future', *Repercussions* 1 (1992), pp. 5 - 18 (p.9).

⁹³ See Carl Dahlhaus, *The Idea of Absolute Music* (translated by Roger Lustig), pp. 1-2, and Williams *Constructing Musicology*, pp. 14 - 20. However, this may be a revisionist reading of Dahlhaus, whose admissions that autonomy is 'relative' come in a wider context of writing that defends music's "autonomy principle". See Pieter C. van den Toorn, *Music, Politics and the Academy* (Berkeley: University of California Press, 1995), pp. 3 - 4.

⁹⁴ Gary Tomlinson, 'The Web of Culture: A Context for Musicology', *19th-Century Music*, Vol. 7, No. 3, Essays for Joseph Kerman (Apr. 3, 1984), pp. 350 - 362.

to expose the ideological freight inherent in formalist modes of analysis.⁹⁵ Alistair Williams links this project to the wider aims of Poststructuralism, which seeks to demonstrate that structuralist discourses were inseparable from the cultures in which they were proclaimed. Thus there is no such thing as the 'music itself' as something separate from its discourses.⁹⁶ Music cannot but proclaim its dependency on things other than itself, even whilst claiming separateness from them. Once this has been exposed, 'meaning' in its broadest sense can be explored, even in relation to music that appears to be absolute. The language of Poststructuralism, and its inclusion of Derrida's deconstructionism,⁹⁷ highlights the postmodern foundation of this New Musicological work,⁹⁸ a fact that brings into focus one of the more troubling ideas that lies in its background: a scepticism towards successfully accessing the truth content of 'texts'.⁹⁹

Even in a climate of suspicion over music's autonomy, the concept is still defended as an expression of its complexity. This complexity can only be harmfully trivialized by the reductionism of some New Musicologists.¹⁰⁰ Tampering with autonomy in the name of immediacy may actually make the musical object more distant. Taken to its logical conclusion, it destroys the possibility of analysis by closing all direct access to the musical object. Similarly, dismantling music's autonomy may be harder and more dangerous than is generally understood by those who try to do so; the New Musicology is vulnerable to the same critique that it offers for the old musicology. There is an irony in accusing formalist analysis of fostering tyrannically reductive approaches to music and a closed-circle, elite 'priesthood' of academic knowledge when the doctrine of the accusers is also tyrannical, reductive, and elitist.¹⁰¹ Music's complexity is most honourably served by technical analysis,

⁹⁵ 'Even those primary categories of the mind proposed by some idealist theories of knowledge are increasingly viewed within a network of relationships, so that invariants, if they exist at all, are already mediated.' Jim Samson, 'Analysis in Context' in Nicholas Cook and Mark Everist (eds.), *Rethinking Music* (New York: Oxford University Press, 1999), p.35.

⁹⁶ 'Poststructuralism indicates that there is not a 'music itself' that can be separated from the discourses or media associated with it, and this point extends right into the notation of the medium.' Williams, *Constructing Musicology*, p.30.

⁹⁷ 'Poststructuralism challenges the idea that one can step behind a discourse to examine its underlying codes, and deconstruction might be described as a sub-discipline of post-structuralism.' Williams, *Constructing Musicology*, p. 30.

⁹⁸ See Lawrence Kramer, 'Musicology and Meaning', *The Musical Times*, Vol. 144, No. 1883 (Summer, 2003), pp. 6 - 12.

⁹⁹ Kramer's comment is telling: 'How [...] can we reflect on musical works or traditions - indeed on any artistic works or traditions - without either overidealizing (sanctifying, fetishizing) or demonizing them, without either mystifying or crassly disenchanting them? I hope to suggest some answers to these questions in what follows. Admittedly, it may be hard to do so without the comforting thought that music, and not only untexted music, is something numinous and, more important, accessibly, possessibly numinous.' Lawrence Kramer, *Classical Music and Postmodern Knowledge* (Berkeley: University of California Press, 1995), p. xii.

¹⁰⁰ Such as Susan McClary, *Feminine Endings: Music, Gender and Sexuality* (Minneapolis: University of Minnesota Press, 1991). This is one of the many persuasive points made by Pieter van den Toorn. See van den Toorn, *Music, Politics and the Academy*.

¹⁰¹ 'My worry is that, officially installed with its own 'priesthood', the new subjectivity will constitute a greater imposition on the individual aesthetic than anything that might have emerged from positivist or formalist thought.' van den Toorn, *Music, Politics and the Academy*, p. 53. This points also undermines Alistair Williams's critique of van den Toorn - for Williams's argument can be used against himself.

analysis that need not be divorced from its aesthetic qualities,¹⁰² but may rather serve them.¹⁰³ One criticism of contextual musicology has been its tendency to overlook the many cases in which formalist analysis engaged in such contextual issues unproblematically.¹⁰⁴

Further, given that a rejection of musical autonomy is tantamount to a rejection of its complexity, it is unsurprising that an analytical method based on the premise of music's contextual locatedness does not yield the necessary level of musical detail required. Approaches to analysis that deal too much with music's contextual elements cannot always account adequately for musical detail, inevitably ending up in trivialities based on over-reductions of history.¹⁰⁵ Consequently such analyses yield occasional inaccuracies in the use of technical vocabulary,¹⁰⁶ and actual result.¹⁰⁷

However, these critiques fail to distinguish difference within the New Musicological ranks. For example, Kofi Agawu, who is cited together with other New Musicologists by Robert P. Morgan, and whose work on semiotics is contextual in approach, nevertheless demonstrates through other writing sympathy with formalist analysis, straddling old and New.¹⁰⁸ Further, even those more entrenched in the New Musicology recognize that seeing music as a signifier to other contexts does not negate the qualities of music as *music*.¹⁰⁹ Further, traditional, formalist analysis has continued to thrive and develop its own concepts.¹¹⁰

As will be demonstrated in later analytical chapters on *Triduum*, MacMillan's music intersects with these debates by demanding a traditional analytical paradigm whilst challenging it through the clarity with which the composer's music engages with theological

¹⁰² Its 'presentness': Leo Treitler, *Music and the Historical Imagination* (Cambridge, Massachusetts: Harvard University Press, 1989), p. 40: 'The first order of business in the summary of their case must be an attempt to elucidate the central concept of "presentness," and especially to show the sense in the seeming paradox of the "presentness of the past"'.

¹⁰³ 'The analyst can move back and forth between the demands of the terms and those of the context. And, contrary to much recent criticism of Schenkerian analysis (indeed, of "technical" analysis in general), this process can enliven a sense of the foreground, heightening an awareness of its detail.' van den Toorn, *Music, Politics, and the Academy*, p. 16.

¹⁰⁴ See Kofi Agawu, 'Analysing Music under the New Musicological Regime', *The Journal of Musicology*, Vol. 15, No. 3 (Summer, 1997), pp. 297 - 307. '[T]he habit of some new musicologists of ritually denouncing "formalist" analysis would gain greater credibility if the group of theorists, too, was understood not as a monolithic group espousing a single doctrine but as a highly diverse group motivated by a few shared concerns. [...] Within the discipline of theory, there exists a vast range of innovative inquiries that have been overlooked by new musicologists.' (p. 304).

¹⁰⁵ Peter Williams, 'Peripheral Visions?', *The Musical Times*, Vol. 145, No. 1886 (Spring, 2004), pp. 51 - 67.

¹⁰⁶ 'But it seems to be in the nature of New Musicology to catch the kind of inexactitude normal in grand aperçus.' Williams, 'Peripheral Visions?', p.53.

¹⁰⁷ Morgan, 'The Concept of Unity'.

¹⁰⁸ See Agawu, 'How We Got Out of Analysis'.

¹⁰⁹ See Leo Treitler, 'Language and the Interpretation of Music' in Leo Treitler, *Reflections of Musical Meaning* (Indiana: Indiana University Press, 2011), pp. 3 - 31.

¹¹⁰ See the useful summary in Agawu, 'How we Got Out', p. 282 (n7). A recent example is William E. Caplin, James Hepokoski and James Webster, *Musical Form, Forms & Formenlehre* (Leuven: Leuven University Press, 2010).

and social issues. His music may prove an exemplar of such that is responsive to both the demands of formalist analysis and the contextual apparatus of the New Musicology. It is in this way that MacMillan's retrospective modernism is further evident: retrospective in that his music yields to formalist analysis, yet is modern in its allowance for extra-musical issues to engage with and contribute to his formalist musical processes.

2 Aesthetic Qualities of Beauty and Ugliness

The two sides of Wells's dichotomy are also evident in the aesthetic of MacMillan's music which exhibits a tension between beauty and ugliness. The intellectual tradition tapped into in these areas is the so-called 'Great Tradition'. The 'Great Tradition'¹¹¹ represents the intellectual framework that is tapped into in *Triduum*, particularly in its portrayal and exploitation of musical beauty. Particularly, qualities in the music are traceable to Platonic notions of the numerical, morally dynamic, socially influential, and imitative qualities of music, that music expresses something of pre-existent, transcendental realities.¹¹² The background of Plato's thought is the writing of Pythagoras.¹¹³ Together, these Greek notions of beauty underpin a view of beauty that defines it as an inherent, objective quality, qualities that in turn feed into an important theological stream of aesthetics.

Beauty and the Great Tradition

For our purposes, one particular category in which the Great Tradition frequently frames the imitative quality of art needs to be explored: beauty. The term is wrapped up with the aesthetic qualities on which the Great Tradition was founded. The qualities associated with the Great Tradition's assessment of the arts - proportion, number - were also its criteria for assessing the degree of beauty within them. Included in the 'Great Theory' of beauty was its definition as something proportionate, symmetrical.¹⁴⁸ The Great Tradition's terminology for music also incorporated the idea of beauty: *harmonia* didn't merely signify

¹¹¹ The term used by Jeremy Begbie, who provides a useful and concise history of the Great Tradition, and its influence on Christian theologies of beauty and aesthetics. See Jeremy S. Begbie, *Resounding Truth: Christian Wisdom in the World of Music* (Grand Rapids: Baker Academic, 2007). Wayne Bowman also provides a helpful summary of this tradition in *Philosophical Perspectives on Music* (New York: Oxford University Press, 1998), pp. 19 - 68. See also Jamie James, *The Music of the Spheres* (St Ives: Abacus, 1993).

¹¹² All evident in *The Republic*, *The Laws*, and *Timaeus*. See Plato, Benjamin Jowett (trans.), *The Dialogues of Plato, Volume 4: The Republic* (Aylesbury: Sphere Books, 1970); Plato, Trevor J. Saunders (trans.), *The Laws* (London: Penguin, 1970); Plato, H.D.P Lee (trans.), *Timaeus and Critias* (Harmondsworth: Penguin, 1965). For a helpful introduction of the various points see Edith Watson Schipper, 'Mimesis in the Arts in Plato's *Laws*', *The Journal of Aesthetics and Art Criticism*, Vol. 22, No. 2 (Winter, 1963), pp. 199 - 202.

¹¹³ See W Guthrie, *A History of Greek Philosophy*, Vol. 1 (Cambridge: Cambridge University Press, 1962), pp. 223 - 224; Richard Crocker, 'Pythagorean Mathematics and Music', *The Journal of Aesthetics and Art Criticism*, Vol. 22, No. 2 (Winter, 1963), pp. 189 - 198; Carl A. Huffman, 'The Pythagorean Tradition' in A.A. Long (ed.), *The Cambridge Companion to Early Greek Philosophy* (New York: Cambridge University Press, 1999), pp. 66 - 87; and Charles H. Kahn, 'Pythagorean Philosophy before Plato' in Alexander P.D Mourelatos (ed.), *The Pre-Socratics* (New York: Anchor, 1974), pp. 161 - 186.

¹⁴⁸ Wladyslaw Tatarkiewicz: 'The Great Theory of Beauty and its Decline', *The Journal of Aesthetics and Art Criticism*, Vol. 31, No. 2 (Winter, 1972), pp. 165 - 180.

music, but beauty in music.¹⁴⁹ The 'Great Theory' has been defined as consisting in proportion,¹⁵⁰ and was the dominant aesthetic theory up until the eighteenth century. Then criticisms that had been quietly levelled against it gathered force, eventually relegating the notion of beauty to a relative value whose criteria were located entirely in the psyche, and the Great Theory to an irrelevance.¹⁵¹ Alongside its main idea of beauty-as-proportion were a number of related ideas: its rationality; its numerical character; its embodiment of a deeper reality; its objectivity; its moral efficacy.

This 'Great Theory' was Christianized by Augustine and Boethius. Two strands of the theory in Christianity have been identified.¹⁵² First, it was modified by Plotinus, whose thought influenced the Christian Pseudo-Dionysius. Plotinus clouded the distinction between the ideal realm and the imitations of that realm in creation and art.¹⁵³ Whilst maintaining the Great Theory's location of beauty in symmetry of the parts,¹⁵⁴ Plotinus also weakened it by noting that beauty may also be found where symmetry is absent, and is also located in simple phenomena.¹⁵⁵ This can be seen in Aquinas's formulation of beauty.¹⁵⁶ Second, the Great Theory in its purer form was taken into the church through Boethius's *De institutione musica*, who lent his support to Augustine. Augustine's theology of music, as presented in *De Musica*, was built upon the Great Tradition but given theological expression. This theological expression of beauty was hugely influential, and can be seen in the various theologies that encompass beauty and the arts, particularly those of Martin Luther,¹⁵⁷ Jonathan Edwards,¹⁵⁸ and Hans Urs von Balthasar. Edwards's and Balthasar's theologies will be applied to the music of MacMillan in later chapters, so require small introductions here.

¹⁴⁹ Tatariewicz: 'The Great Theory of Beauty', p. 166.

¹⁵⁰ '[T]hat beauty consists in the proportion of the parts, more precisely in the proportions and arrangements of the parts, or, still more precisely, in the size, equality, and number of the parts and their interrelationships.' Tatariewicz, 'The Great Theory of Beauty', p. 167.

¹⁵¹ Jerome Stolnitz, 'Beauty, Some Stages in the History of an Idea', *Journal of the History of Ideas*, Vol. 22, No. 2 (Apr. - Jun., 1961), pp. 185 - 204.

¹⁵² See Tatariewicz, 'The Great Theory of Beauty', p. 168.

¹⁵³ See discussion in Bowman, *Philosophical Perspectives*, pp. 56 - 59.

¹⁵⁴ 'Almost everyone declares that the symmetry of parts towards each other and towards a whole, with, besides, a certain charm of colour, constitutes the beauty recognized by the eye, that in visible things, as indeed in all else, universally, the beautiful thing is essentially symmetrical, patterned.' Plotinus, *The Enneads* I.6.1. See Plotinus, Stephen MacKenna (trans.), *The Enneads* (London: Penguin, 1991), p. 46.

¹⁵⁵ 'All the loveliness of colour and even the light of the sun, being devoid of parts and so not beautiful by symmetry, must be ruled out by the realm of beauty. And how comes gold to be a beautiful thing? And lightning by night, and the stars, why are these so fair?' Plotinus, *The Enneads*, I.6.1.

¹⁵⁶ 'ad rationem pulchri sive decori concurrat et claritas et debita proportio.' Thomas Aquinas, *Summa theol.* II-a II-ae q. 145, a 2. Quoted Tatariewicz, 'The Great Theory of Beauty', p. 168.

¹⁵⁷ See Robin A. Leaver, *Luther's Theological Music: Principles and Implications* (Grand Rapids: Eerdmans, 2007), and Martin Luther, Theodore G. Tappert (ed.), *Luther: Letters of Spiritual Counsel* (Louisville: Westminster John Knox Press, 2006).

¹⁵⁸ See Roland A. Delattre, *Beauty and Sensibility in the Thought of Jonathan Edwards: An Essay in Aesthetics and Theological Ethics* (Eugene: Wipf & Stock, 1968).

Edwards and Balthasar

For Edwards, beauty is a key concept in his understanding of the character and being of God.¹⁵⁹ God's beauty is in turn reflected through His Creation,¹⁶⁰ through the means of typology.¹⁶¹ Edwards's notion of beauty is that it is perfected in heaven.¹⁶² Edwards's indebtedness to the Great Tradition is most explicitly seen in his grasp of beauty's essential quality as harmony.¹⁶³

For Balthasar, beauty is also a central concern and the centrepiece of his vast three-part theology of aesthetics. In the first volume of *Seeing the Form*, Balthasar sets out some of the key ideas in his notion of beauty. First, beauty requires form.¹⁶⁴ Second, beauty also requires perception.¹⁶⁵ Beauty is self-evidential.¹⁶⁶ And, in line with the Great Tradition, beauty points away from itself standing as a symbol of something greater and other than itself; it is analogous to faith, specifically faith in Christ.¹⁶⁷ Both Balthasar's and Edwards's theological concepts of beauty can be mapped onto MacMillan's music in such a way as to elicit theological meaning from musical events, as will be explored later.

In broad terms, then, there are the main contours of a theological understanding of the Great Tradition of beauty. What relevance has this for MacMillan's music? My suggestion is that elements of the Great Tradition can be strongly perceived in his music, particularly in how it treats musically the category of beauty.

A Beauty as objective

This can be seen at the opening of *TWR*. The aesthetic effect of the opening is one easily described in terms of beauty and ugliness. The brutal twelve-tone opening is juxtaposed

¹⁵⁹ 'For as God is infinitely the greatest Being, so he is allowed to be infinitely the most beautiful and excellent.' Jonathan Edwards, 'The Nature of True Virtue' in Jonathan Edwards, Edward Hickman (rev.), *The Works of Jonathan Edwards, Volume One* (Edinburgh: The Banner of Truth Trust, 1834, 1976), pp. 122 - 142, chapter II, p. 125.

¹⁶⁰ 'The Son of God created the world for this very end, to communicate himself in an image of his own excellency'. Edwards, *Miscellanies*, 108, quoted in Delattre, *Beauty and Sensibility*, p. 181.

¹⁶¹ '[T]he beauties of nature are really emanations or shadows of the excellencies of the Son of God.' Edwards, *Miscellanies*, 108, quoted in Delattre, *Beauty and Sensibility*, p. 181.

¹⁶² 'There are none but lovely objects in heaven.....And there is nothing that is deformed with any natural or moral deformity; but everything is beauteous to behold, and amiable and excellent in itself'. Jonathan Edwards, Tyrone Edwards (ed.), *Charity and Its Fruits* (London: The Banner of Truth Trust, 1852, 1969), p. 328.

¹⁶³ 'Beauty does not consist in discord and dissent, but in consent and agreement.' Edwards, *The Nature of True Virtue*, chapter 1. *The Works of Jonathan Edwards*, p. 122.

¹⁶⁴ 'Those words which attempt to convey the beautiful gravitate, first of all, toward the mystery of form (*Gestalt*) or of figure (*Gebilde*).' Hans Urs von Balthasar, Erasmo Leiva-Merikakis (trans.), *The Glory of the Lord I: Seeing the Form* (San Francisco: Ignatius Press, 2009), p.19.

¹⁶⁵ 'But if a man is to live in an original form, that form has first to be sighted. One must possess a spiritual eye capable of perceiving (*wahrnehmen*) the forms of existence with awe. [...].' *Seeing the Form*, p.24.

¹⁶⁶ 'The beautiful brings with it self-evidence that en-lightens without mediation.' *Seeing the Form*, p.36.

¹⁶⁷ 'The precious 'pearl' must have been espied in the first place by an eye that recognizes value, an eye which, being enthralled by the beauty of this unique form, dismisses all else as 'rubbish' in order to acquire this one thing (Mt 13.46, Phil 3.8).' *Seeing the Form*, p.26.

with the beautiful entry of the cor anglais. Its beauty stems from the two objective qualities of proportion and clarity. Its evocation of triadic harmony, the music hovering around a C sharp minor triad that is gradually assembled from the entry of the cor anglais's G sharp, is a musical embodiment of *harmonia*, the music stripped back to the bare essentials of harmony, the three primary tones of the triad. This opening embodies stylistic proportion: the loud, thickly-scored, twelve-tonal music of the opening balanced by the softer, more sparsely textured diatonic music that follows it. But the focus on the three notes of the C sharp minor triad also symbolises numerical proportions as it is entailed in the Greek concept of harmony, embodied in the triad. The preoccupation with this triad also reflects the quality of clarity, as the musical texture, orchestration, and motivic writing all serve to clarify a crystalline sound world that simply articulates one triad.

B Beauty clarified through conflict

It will be noted that the theme of conflict has threaded its way through the initial analytical observations of *Triduum*, especially in chapter 1. Yet despite the evidences of conflict, *Triduum* nevertheless projects a trajectory of hope, achieved through conflict, and as such a musical embodiment of the Easter theology. The idea of beauty being clarified through conflict maps easily onto this theological journey of Death-to-Resurrection and finds particular musical expression at the end of 'Vigil'. This, the very end of *Triduum*, is deliberately beautiful and described as such by MacMillan in language that invokes images of clarity and beauty.¹⁶⁸ Yet this beauty has been hard won - through the cross, through the Concerto. This is given instrumental expression: the heavy iron bar heard throughout the Concerto, and 'Vigil', is replaced by the more delicate antique cymbal, heard conspicuously through the final pages of 'Vigil'.

C Beauty as a symbol of truth

Triduum is a series of three works that exhibits massive integrity. Each work is fused with symbols that speak to theological ideas, to transcendent truth. The works also function as musical-theological symbols on multiple levels, all aspects integrated toward one vision. In addition, there are moments of particular subjective beauty in which the music's symbolic connection to Christian truth is made crystal clear. This is especially evident in the climaxes, where the 'swirls' of plainchants are particularly audible, beautiful in their clarity. For example, the climax of *TWR* where the brass enter with the chorale *Ach wie wichtig*; the four rondo *Crux fidelis* refrains of the Concerto's final movement; and the climax of *Vigil*, with its motivic presentation of the *Alleluia* from the Easter Vigil. These moments present the connection between music and theology, between symbol and referent, with powerful clarity, making the presence of truth felt very strongly.¹⁶⁹ In a later chapter we will examine one such moment in the Concerto's second movement.

¹⁶⁸ 'The climax subsides into the final section with luminous floating chords on high strings accompanying gentle soaring trumpet calls and bright percussion'. James MacMillan, 'MacMillan: James: Symphony 'Vigil'', *Boosey and Hawkes* (2015), <<https://www.boosey.com/cr/music/James-MacMillan-Symphony-Vigil/771>> [accessed 12 November 2015].

¹⁶⁹ A fact which links *Triduum* to other instances where MacMillan associates particular plainchants with the presence of God. See James MacMillan, 'MacMillan: James: Veni Veni Emmanuel', *Boosey*

D Beauty as agent of social healing

In the Concerto's second movement, 'The Reproaches', the tragedy of the shootings at Dunblane are in the background.¹⁷⁰ The incorporation of musical symbols such as *Dunblane Cathedral* for the tragedy inevitably link it with the death of Christ, opening the door to a redemptive interpretation of the events at Dunblane. This suggests MacMillan's desire to offer redemption and healing through his music in the face of a real tragedy.¹⁷¹

There is a third area in which retrospective modernism plays out in MacMillan's music. It is reflected not only in the source material of his works, or in their aesthetics, but also in his *technique*. In particular, the two sides of the retrospective modernist equation are evident in the peculiar mixture of tonality and non-tonality evident in *Triduum*.

3 Technique: Mixing Tonality and Non-tonality

MacMillan's usage of a traditional tonal paradigm has been frequently observed, especially by Johnson.¹⁷² Fink has also classified MacMillan as both a post-minimalist and a neo-romantic on account of the composer's employment of traditional harmony and melody.¹⁷³ While these descriptions are correct in general terms, they lack the necessary analytical depth to bring their description of MacMillan's deployment of traditional tonality into a clearer focus. For MacMillan's deployment of traditional tonality has clear parameters, and is itself very dependent on particular musical context. In discussing the notion of 'tonality' one is aware of two difficulties. The first has to do with the plethora of complexities involved in securing a definition of the term. A huge number of definitions of the term over the course of music history have arisen from disagreements over its chronological, geographical, and theoretical boundaries.¹⁷⁴ The second difficulty concerns the problematic usage of the term in regard to post-tonal music for the rise of modernism c1910 represented the start of a new tonal paradigm. Thus, 'tonality' is used in the post-tonal era as a generic descriptor of a particular historical epoch, a paradigm against which all that

and Hawkes (2015), <<https://www.boosey.com/cr/music/James-MacMillan-Veni-Veni-Emmanuel/3051>> [accessed 7 September 2015].

¹⁷⁰ See chapter 7.

¹⁷¹ As such 'The Reproaches' links with other works in which he responds compassionately to actual horror, like *Tuireadh*, as well as to comments elsewhere where he clearly states the power of music to offer real hope in the face of social suffering. See James MacMillan, 'MacMillan: James: Tuireadh', *Boosey and Hawkes* (2015), <<http://www.boosey.com/cr/music/James-MacMillan-Tuireadh/1603>> [accessed 2 February 2016], and James MacMillan, 'James MacMillan talks about Tuireadh', *Soundcloud* (2011), <<https://soundcloud.com/hebridesensemble/james-macmillan-talks-about-tuireadh>> [accessed 13 July 2015].

¹⁷² See Stephen Johnson, 'James MacMillan: "Veni, Veni, Emmanuel"', *Tempo*, New Series, No. 183 (Dec., 1992), pp. 34 - 35, and Stephen Johnson, 'James MacMillan', *Tempo*, New Series, No. 185 (Jun., 1993), pp. 2 - 5.

¹⁷³ Robert Fink, '(Post-)minimalisms 1970 - 2000: the search for a new mainstream' in Nicholas Cook, Anthony Pople (eds.), *The Cambridge History of Twentieth-Century Music* (Cambridge: Cambridge University Press, 2004), pp. 539 - 556.

¹⁷⁴ For a helpful overview, see Brian Hyer, 'Tonality', *Grove Music Online, Oxford Music Online*, <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/28102>> [accessed 10 August 2015].

comes after is contrasted as 'post-tonal'.¹⁷⁵ It is in this sense that, perhaps, the use of the word 'tonal' best fits MacMillan. For, in keeping with his retrospective modernism, 'tonality' represents a monolithic historical phenomenon which the composer, from his contemporary modernist vantage-point, refers back to through the invocation of particular musical symbols that are indelibly associated with it, including triads, voice-leading, and traditional cadential formulae. This is the sense in which I will use 'tonality' to begin with, identifying four ways in which MacMillan's music evokes this historical epoch, and can thus be described as 'tonal', before looking at more detail at how MacMillan's invocation of traditional tonality fits with twentieth-century definitions of the term, as represented by Schoenberg. Within this initial definition of 'tonality', then, there are four ways in which MacMillan invokes the traditional 'tonal' epoch.

First, the most clearly-defined deployment of traditional tonality within MacMillan's compositional technique concerns his usage of pre-existent music that is itself 'tonal'. In other words, MacMillan evokes the tonal epoch through the frequent unadorned quotation of music from that era. There are two chief ways in which he does this, broadly two kinds of traditionally 'tonal' music that he evokes. One way is through the quotation of common-practice tonal music, characterised by the presence of a tonic or primary tone. Many examples could be mentioned in *Triduum*. In *TWR*, there is the quotation of Bach's chorale *Ach wie wichtig*, a chorale melody that originally cadences onto A. Similarly, in the second movement of the Concerto, the hymn tune *Dunblane Cathedral*, similarly in E, is used extensively.¹⁷⁶ A second way is through the frequent employment of plainchants in his music, using them both as the basis for simple quotation and more complex transformation, as noted earlier throughout *Triduum*.¹⁷⁷ Although the plainchants employed are strictly 'modal', rather than 'tonal', given that the system applied to them is that of the eight church modes,¹⁷⁸ nevertheless they still belong to the historical 'tonal' epoch as is described by Hyer, above. For the purposes of our discussion, these plainchants represent the 'tonal' epoch and their frequent usage counts as an example of the traditional tonal quality of much of MacMillan's style. Second, MacMillan often intensifies

¹⁷⁵ Cf Brian Hyer, 'Tonality': 'In this sense, tonality is a generic term that refers to music based on the eight modes of the Western church as well as the major-minor complexes of common-practice music, repertoires that share common melodic gestures and cadential formulae, coordinate successions of intervals or harmonies with conditions of dissonance and consonance, and evince a basic textural stratification into a treble melodic voice over a supporting bass line with inner voices that fill out harmonic sonorities.'

¹⁷⁶ Elsewhere, one thinks of the quotation of other tonal melodies that pepper MacMillan's music: the quotation of the melody from the second movement of Mozart's Piano Concerto No. 21 K.467 (given in the minor!) in *Stomp* (2006); the quotation of the melodies 'Rule Britannia' and 'Knees up, Mother Brown' in *Britannia* (1994); the myriad references to popular melodies from the tonal epoch in *A Scotch Bestiary*, including Wagner's 'The Ride of the Valkyries' and the 'Promenade' melody from Mussorgsky's *Pictures at an Exhibition*. For a complete list of the melodies quoted throughout MacMillan's oeuvre, see Dominic Wells, 'James MacMillan: Retrospective Modernist' (PhD Thesis, University of Durham, 2011), appendix C2, pp. 320 - 323. One could include in this list MacMillan's frequent quotation of his own *Tryst* melody, given that it is also written in the style of a Scottish folk Ballad, in D major. See Wells, 'Retrospective Modernist', chapter 5 'Self-retrospective Modernism: MacMillan, Self-Quotation, and the Mahler Connection', especially pp. 182 - 195.

¹⁷⁷ See appendix 1.

¹⁷⁸ See discussion of the modal qualities of the chants used in *Triduum* in appendix 1.

the 'tonal' qualities of these quotations by supplying them with traditional, unadorned, diatonic harmony. This can be seen in the cases where the melodies of the classical tradition are given in their originally harmonized - and even orchestrated - form. In *Triduum* this is seen in MacMillan's retention of the original harmonization of *Ach wie wichtig*, as well as the frequent recourse to diatonic harmony in the harmonization of plainchant melodies, such as that of 'Popule meus' in the Concerto.¹⁷⁹ Third, MacMillan sometimes deploys a traditional tonal framework for entire pieces, including the use of key signatures. In *Triduum*, a good example of this is the miniature *Lumen Christi*, heard at the end of 'Vigil's second movement on the celeste. The piece is in G minor, with key signature, and articulates its attendant triads at both local and deep levels. Fourth, MacMillan's debt to the tonal epoch can be seen in his larger-scale structures. These evocations of tonality involve the use of tonic triads, often enmeshed in traditional tonal relationships. To underscore the appropriateness of the designation 'tonal', it is enlightening to compare Schoenberg's definition of 'tonality',¹⁸⁰ in which he identifies its presence with the use of *triads*, triads which 'represent' keys. Further, however far the music drifts from the main 'key', this 'key' - referred to by its relevant triads - are still highlighted at the 'main dividing-points of formal organization'. These two representations of overall tonality - diatonic triads that relate to an overall key and their deployment at structural junctures - can be seen in MacMillan's large structures. He often deploys diatonic triads as large-scale markers, rooting a structure in a more traditional tonal paradigm, as an anchor to counterbalance the more surface-layer dissonances. For the musical surface represents one area among others that MacMillan's music comes into conflict with tonality. It is on the musical surface where the language of the writing is very rarely tonal. Pre-existent, 'tonal' music such as chants, even when harmonized in a tonal way, are layered with other elements that are post-tonal, creating a musical surface that has no immediately obvious primary tonal reference point. The overall structures created by this layering are thus, *in toto*, twelve-tonal in their effect and technique. Yet the argument here is that, even when the surface is presenting music in conflict with traditional tonality, at the same time there are evident deeper structures that reflect the notion of tonal hierarchy, and that these structures are often rooted in diatonic triadic harmony. A good example from *Triduum* is the large-scale structure of the third movement of the Concerto. Here, for example, is a graphic representation of the main tonal moves of the first part of the movement. Notice the presence of the tonic triads that project a move from F to C at the start of the first Episode (E1) and the start of the second rendition of the *Crux fidelis* chant (CF2, Ex. 2.1).

¹⁷⁹ See also *Britannia*, bars 66 - 69, in which MacMillan quotes a section of Elgar's *Cockaigne* overture with the original orchestration.

¹⁸⁰ 'My Two Ballads, Op. 12, were the immediate predecessors of the Second String Quartet, op. 10, which marks the transition to my second period. In this period I renounced a tonal centre - a procedure incorrectly called 'atonality'. In the first and second movements there are many sections in which individual parts proceed regardless of whether or not their meeting results in codified harmonies. Still here, and also in the third and fourth movements, the key is presented distinctly at all the main dividing-points of the formal organisation. Yet the overwhelming multitude of dissonances cannot be counterbalanced any longer by occasional returns to such tonal triads as represent a key. It seemed inadequate to force a movement into the Procrustean bed of a tonality without supporting it by harmonic progressions that pertain to it.' Arnold Schoenberg, 'My Evolution' in Leonard Stein (ed.), trans. Leo Black, *Style and Idea* (Los Angeles: University of California Press, 1984), pp. 79 - 92 (p. 86).

The image displays a musical score for the piece 'Dearest Wood and Dearest Iron'. It consists of two systems of staves. The first system includes a piano part (left) and a violin part (right). The piano part features several chords and melodic lines, with annotations such as CF1, E1, R'x', 'x', and E2. The violin part has a melodic line with various ornaments and dynamics, including 'v.i.', 'v.', and 'd:v'. The second system continues the piano and violin parts, with annotations like CF2, c:v, c:i, F:iv I, c:v/iv iv, d:v, CF3, d:I, d:V, #D:ess, d:lb, E3, CF4, Coda 1, Coda 2, R'x', v, v.i., and d:i. The score is written in a key signature of one sharp (F#) and a 4/4 time signature. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

Ex. 2.2: Large-scale structure of 'Dearest Wood and Dearest Iron'

CF 1

R'x'

E1

CF2

v.l.

c.i.

F:♭v I
c:v/iv iv

c:V
i

Ex. 2.1: Diatonic triads as structural markers in the Concerto's first movement

The first of these, the F major triad at E1, is preceded by a flattened dominant, representing a chromaticized perfect cadence (see Ex. 2.1). Similarly, the C triad at CF2 is preceded by a clear local dominant, another perfect cadence, and also anticipated by the C minor triad with which it is connected. Note also that these triads, connected through the traditional dominant - tonic relationship, remain sealed-off from other structural markers, notably the A-E dyad at CF1. The structure is connected motivically by 'x', a motive that derives from the *Crux fidelis* chant. To see how these localised, sealed-off triadic markers relate to the structure of the entire movement, another example is needed (see Ex. 2.2).

Whilst Ex. 2.2 contains much information, note that the wider picture reveals that the localised highlighting of F and C is not part of a wider structural emphasis of these key areas. Rather, the E and A dyad highlighted at CF1 is bracketed by the A minor triad noted about half-way through (bar 6 above) - the F/C triad is secondary to the A triad that is of greater structural importance. This in turn connects to the wider structure as a dominant of D, which is shown to be the central pitch of the movement: as a pitch it is gradually emphasised more in the top register (see the end of the top line; also both bars of the next line) before it is given a quasi-cadential treatment at CF3. A reduction of the voice-leading inherent in the next episode reveals it as a primary pitch through the articulation of the 'x' motive, gradually ascending, and still connected to A as its dominant (see the second bar, third line). The two codas establish it is melodically a central pitch, though - strikingly, and significantly as we shall see - not accompanied by its relevant triad. The D is a single pitch that serves as a deep-level centre of the movement, apparently unrelated to the triadic centres (apart from the A minor triad) that other parts of the structure both articulate and connect.

This D pitch also exists outside another deep-level connection of two pitches, which themselves are unrelated to the F and C triads: the pitches B flat and E, which connect the first and fourth *Crux fidelis* refrains:

Ex. 2.3: The Bflat/E dyads, connective in 'Dearest Wood and Dearest Iron'

It is outside this bracket of E and B flat that the pitch D acts as a connector for the entire work, given that D is also a central pitch of the first movement, and indeed opens the work.¹⁸¹

Ex. 2.4: The D pitch bracket in the Concerto

These facts highlight the localised importance of the dominant/tonic triads noted above. Yet, even though they are only local in importance, they are nevertheless clear. Thus, traditional tonality is referenced here through the two criteria laid out by Schoenberg as markers of tonality: the use of triads to refer to particular keys, and the articulation of these triads at structural moments.¹⁸² The presence of the triad - so crucial to MacMillan's compositional technique that it can not only be seen at the deeper levels of his compositions but also often on the surface, often used in conjunction with the serial principle of the twelve-note row¹⁸³ is frequently cited by Schoenberg as the indispensable element needed to establish a tonal centre, even in chromatic music.¹⁸⁴ Further, Schoenberg argued that the two unavoidable consequences of the presence of tonality

¹⁸¹ See chapters 6 - 8 on the Concerto to see how these deep-level connections are worked out on the musical surface.

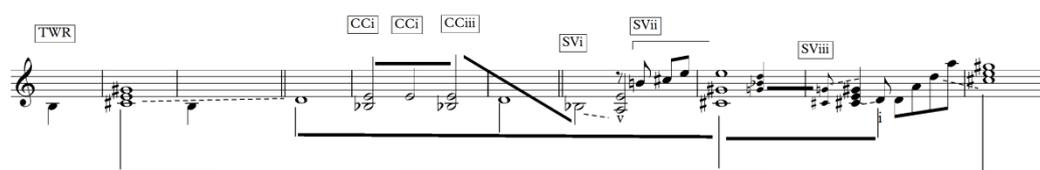
¹⁸² Schoenberg, 'My Evolution', p. 86. See n. 177 above.

¹⁸³ cf James MacMillan, 'Creation and the Composer' in Jeff Astley, Timothy Hone, Mark Savage, *Creative Chords* (Leominster: Gracewing, 2000), pp. 3 - 19.

¹⁸⁴ 'Of course, any tone of the chromatic scale can be made a fundamental if the succession of tone and chord combinations gives emphasis to such meaning. Each tone can pass for a fundamental if its most important characteristics are strengthened, for example, if its major third and its perfect fifth are reinforced, if the major triad which is lightly sounded in the overtone series be stressed, awakened to life.' Arnold Schoenberg, 'Problems of Harmony' in Leonard Stein (ed.), trans. Leo Black, *Style and Idea* (Los Angeles: University of California Press, 1984), pp. 268 - 287, (pp. 272 - 273).

were structural unity and structural differentiation,¹⁸⁵ a fact that allowed him a stretched definition of tonality, so far as to forcibly suggest that some of his compositions regarded as 'atonal' were incorrectly labelled as such.¹⁸⁶ Schoenberg suggested that these two necessary functions of tonality were successfully achieved through his motivically-rich style, a fact that allowed him to subtly claim that he stood in the same historical and stylistic line as earlier 'tonal' classicists.¹⁸⁷ Thus, by Schoenberg's definition, MacMillan's employment of triads in conventional dominant-tonic configurations at moments of structural importance, clearly qualifies his music as 'tonal', at least in a deep-level sense.

This is not just true in the Concerto. There are pitches and triads that MacMillan highlights throughout *Triduum*, deep-level structural triadic markers that unify the three works. Without going into how the musical surface presents these pitches,¹⁸⁸ here are the big tonal layers of the three works:



Ex. 2.5: The deep-level pitch structure of *Triduum*

The primary triad of the three works is C sharp minor, which is presented as both the primary triad of *TWR* and 'Vigil', particularly as the primary triad of the second movement and the triad articulated at the climax of the third movement. Within this, the deepest structure, there are other more local relationships, particularly the E/B flat dyad, which plays a central role in the Concerto's three movements. Note that the E of the pair is also the central pitch of the second movement, and the B flat features heavily in 'Light'. The revelation of the primary importance of the C sharp-minor triad also clarifies other important pitch and triadic centres in the cycle, notably the D of the Concerto (seen as a structural upper neighbour note to the C sharp, to which it returns in the final movement of 'Vigil'), and, by implication, the A/E dyad, already seen at a more local level in the Concerto's final movement, which plays an important role in 'Vigil's' first movement - the A/E can be seen as representing a dominant relation to the D, whose central role in 'Vigil's' final movement is prepared by the A/E pair in its first movement. Thus, through the cycle as a whole we have tonal operations present: both triads, including some of their attendant

¹⁸⁵ 'I perceive in both these functions, the conjoining and the unifying on the one hand, and on the other the articulating, separating, and characterizing, the main accomplishments of tonality.' Schoenberg, 'Problems of Harmony', p. 278.

¹⁸⁶ Schoenberg, 'Problems of Harmony', p. 283.

¹⁸⁷ 'It is evident that abandoning tonality can be contemplated only if other satisfactory means for coherence and presentation present themselves. [...] Without a doubt there are means for accomplishing this; [...] [e]veryone with a knowledge of music is aware that each piece has certain parts, the smallest, which always recur: the so-called motives. [...] Hence we shall find in the classics, besides the unity of tonal relations, that at least the same end of coherence is attained with at least the same amount of carefulness, through the unity of configurations, the unity of ideas. Tonality is thus seen to be not the only means of producing the unity of a piece.' Schoenberg, 'Problems of Harmony', p. 279.

¹⁸⁸ Examined in more detail in later chapters.

dominants more local levels, combined with their articulation at structural moments. What is missing is the priority in these articulations of more consistent dominant-tonic relations: note that the C sharp minor triad is not accompanied structurally by its dominant. Its priority is secured rather through chromatic voice-leading. This example also perhaps creates a false impression that these connected pitches are both completely audible, and unchallenged by other pitch structures in the works, both on the surface and at deeper levels. For, to pick up a thread that runs through this thesis, MacMillan's aesthetic of conflict means that the musical surface is often far from, and in conflict with, these pitches. Thus, although individual pitches that constitute these deep-level structures are audible on the surface (one thinks of the opening of *TWR*, in which the C sharp minor harmony is given audible prominence), the coherence that their structural placement results in is not, or at least that the musical surface with all of its conflict on the level of pitch, problematizes the presence of these structures. It might also be pointed out that the deep-level structures of these works also exhibit incoherence; the chaotic twelve-tonal opening of *TWR* sits uncomfortably with the serene (also twelve-tonal) close of *Vigil*. Yet, other analytical evidence supports the identification of these structures as nevertheless connective, and the works display an extraordinary degree of coherence as a result, the more extraordinary for the additional elements that would undermine that coherence. The presence of this coherence with such surface-level conflict is yet further evidence, already cited, of the ultimate aesthetic of conflict that MacMillan's music exhibits. The exact nature of the tonal quality of the music raises the question of a more specific classification in tonal terms, to be discussed below.

We have noted, then, the various ways that MacMillan's musical language can be described as tonal. It also mixes this with elements of non-tonality. It was noted above that diatonic triads are often present at deep-level structural points, so honouring a criteria for 'tonality'. Whilst MacMillan's deep-level structures are often tonal in this way, these deep-level tonalities combine with a surface layer that is characterised by a more non-tonal language. An examination of the some of the same musical area in the Concerto's final movement will provide some examples of this and suggest some of the characteristics of MacMillan's non-tonality. We will examine the opening of the final movement, up to the entrance of the first *Crux fidelis* refrain at bar 24, just after letter C.

The music up to bar 24 is motivic and fragmentary, though increasingly active towards the entry of the plainchant. An analysis of these motivic fragments is revelatory and uncovers the primacy of two sets that control the presentations of the motives.¹⁸⁹ These are sets [0,1,2,3,4] and [0,2,5]. The latter of these is derived from the opening incipit of the *Crux fidelis* chant:

¹⁸⁹ Information on set theory as an analytical technique has been taken from three sources: Allen Forte, *The Structure of Atonal Music* (New Haven: Yale, 1973); Audrone Jukenaite, 'Theoretical and Practical Aspects of Set-Analysis' in Mart Human (ed.), *A Composition as a Problem* (Tallinn: Eesti Muusikaakadeemia, 1997), pp. 50 - 57; and Joel Lester, *Analytical Approaches to Twentieth-Century Music* (New York: Norton, 1989).

[C = 0] [0,1,2,3,4] [0,2,5]

0 1 2 3 4 0 2 5 0 2 5

Crux fi - dé - lis, ___

Ex. 2.6: Sets in 'Dearest Wood', and the derivation of set [0,2,5]

Let us examine how these two sets are seen in the surface detail. First, amidst a background of thundersheet and bass drum rolls, and low piano and harp glissandi, four double basses enter pianissimo with a fragment of the set [0,1,2,3,4]:

5

Double Bass

Double Bass

Double Bass

Double Bass

0 1 2 3

0 0 0 3

Ex. 2.7: Set [0,1,2,3,4] fragmented

Then, this is repeated before, in bar 6, the lower brass and woodwind play angular motives that also reduce down to [0,1,2,3,4]:

6

Contrabassoon

Tuba

0 3 2 4 0 = 0 1 2 3 4

1 3

Ex. 2.8: Set [0,1,2,3,4] expressed motivically

A more definite event occurs in bar 13, with the entrance of a *pp* chord in trombone, horn and bass clarinet, still based on [0,1,2,3,4], this time outlining the outer interval of the set at two transposition levels simultaneously:

13

Bass Clarinet in B \flat

Horn in F

Trombone

[E \flat = 0] [G = 0]

0 4 8
0 4

Ex. 2.9: Two levels of [0,4]

At the same time, in bar 13, the double basses play their four-note homophony, motivicizing sets [0,1,2,3,4] and interval contours from [0,2,5]:

13

Double Bass

Double Bass

Double Bass

Double Bass

[E=0] [G \sharp =0]

0 0 4 5
0 1 2 2

Ex. 2.10: Mixing sets [0,1,2,3,4] and [0,2,5]

As the texture starts to fill, the lower brass and woodwind motivicize the set, once again at two transpositions simultaneously:

15

Contrabassoon

Tuba

[A=0] [G=0]

0 1 3 0 11 4 3 6
2 1 11 10 2 1

Ex. 2.11: Motivicizations set [0,1,2,3,4]

At letter C, the two sets govern two bars of homophony, introducing the chant material before it takes over the texture at bar 25:

23 **C**

Ex. 2.12: Aggregate formed through homophony

The pitches in these two bars of homophony form a twelve-note aggregate. On first glance it would appear that the designation atonal is more appropriate given the immediate lack of a clear pitch hierarchy. Closer analysis reveals the omnipresence of both sets, [0,1,2,3,4] and [0,2,5]. In each part, the three short motives after each rest represent three transpositions. First, the bass clarinet; each of the three motives motivicize pitches from set [0,1,2,3,4]:

Ex. 2.13: Set [0,1,2,3,4] motivicized

The bassoon, similarly, motivicizes the set. The diminished fifth from B - E sharp fits into the set by connecting its two pitches to other pitches, through transposition:

Ex. 2.14: E# and B as connective

The horn also motivicizes the complete set, at three transposition levels, whilst in the second phrase introducing the *Crux fidelis* set, [0,2,5]:

Horn

[F# = 0] [G = 0]

4 4/3 2 1 0 0 2 5 4 1 0

[G = 0]

Ex. 2.15: The set motivicized

Finally, the two lower string parts play exactly the same phrase, at level T7. This anticipates the fact that, once *Crux fidelis* starts for real in bar 25, these two instruments play the chant, shadowing each other at the same transposition level. They also play three short motives, the first and third taken from [0,1,2,3,4] and the middle referencing [0,2,5]:

Viola

[C = 0] [E = 0] [F = 0]

0 1 2 3 4 0 2 5 4 1 0

Violoncello

[F = 0] [A = 0] [Bb = 0]

0 1 2 3 4 0 2 5 4 1 0

Ex. 2.16: Motivicized set in the viola and cello

Lastly, this homophonic passage reveals another of MacMillan's technical traits with regard to its treatment of the twelve tones. An analysis of the *vertical* structures produced by the first five notes produces a *ten-note set*:

Instrument	First quaver	Second quaver	Third quaver	Fourth quaver	Fifth quaver
Bass Clarinet	E flat	F	F sharp	C sharp	D sharp
Bassoon	G	G sharp	A	A sharp	B
Horn	B	B flat	A flat	G	F sharp
Viola	C	C sharp	D	D sharp	E
Cello	F	F sharp	G	G sharp	A

Table 2.1: Vertical structures and a ten-note set

If we treat each vertical chord as a separate entity, with the top (bass clarinet) note as 0, then we can discern the presence of a further set, a ten note collection: [0,1,2,3,4,5,6,7,8,9]. The passage thus reveals itself as a verticalization of this ten-note set, at five transpositions:

Instrument	First quaver	Second quaver	Third quaver	Fourth quaver	Fifth quaver
Bass Clarinet	0 [E flat = 0]	0 [F = 0]	0 [F sharp = 0]	0 [C sharp= 0]	0 [D sharp=0]
Bassoon	4	3	3	9	8
Horn	8	5	2	6	3
Viola	9	8	8	2	1
Cello	2	1	1	7	6

Table 2.2: Verticalizations of the ten-note set

Note, further, that [0,1,2,3,4,5,6,7,8,9] divides into two subsets of [0,1,2,3,4]. Thus, MacMillan has simply doubled the original set to create a ten-note collection, and the seemingly atonal surface is really still under the governance of the set [0,1,2,3,4]. MacMillan frequently uses ten-note collections in *Triduum* which are only revealed through careful analysis of a musical surface that seems superficially to be a simple aggregate. The preceding analysis suggests the following conclusions regarding MacMillan's twelve tonal technique.

i) Atonal or Twelve-tonal?

Here we meet a problem of definitions. Is it more appropriate to label MacMillan's technique here atonal or twelve-tonal? Note that MacMillan's two sets here do not encompass all twelve-notes of the chromatic scale; there is no Schoenbergian combinatoriality¹⁹⁰ between the two sets. The sets themselves do not use all twelve-notes: this fact strictly rules out the designation of 'twelve-tonal'.¹⁹¹ However, this analysis suggests that a designation of 'twelve-tonal' may be more appropriate than merely 'atonal', given that the pitches selected are not simply without a 'contextual definition' in relation to conventional tonality, and are not without a hierarchy of pitch-importance, two features of atonal music.¹⁹² Rather the sets - [0,1,2,3,4] and [0,2,5] in this case - direct the motives and pitches used, and through their (unsystematic) transposition generate all twelve pitch classes: all of the examples above, when the pitches are counted, use all of the twelve pitches. Thus the sets do not arise out of the unordered mass of all twelve pitches; rather the other way around: all twelve pitches generated through the governance of the two sets. This fact may qualify MacMillan's technique as twelve-tonal.¹⁹³

¹⁹⁰ 'Set-form association based on such aggregates of the 12 pitch classes, known as combinatoriality, is the governing structural principle in Schoenberg's 12-note music.' Paul Lansky, et al. 'Twelve-note composition.' *Grove Music Online, Oxford Music Online* <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/44582>> [accessed 12 August 2015].

¹⁹¹ 'The term '12-note music' (or 'dodecaphony') commonly refers to music based on 12-note sets'. Lansky, et al. 'Twelve-note composition'.

¹⁹² See Paul Lansky et al. 'Atonality' *Grove Music Online. Oxford Music Online*. Oxford University Press <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/47354>> [accessed 12 August 2015].

¹⁹³ 'The term '12-note music' (or 'dodecaphony') commonly refers to music based on 12-note sets, but it might more logically refer to any post-triadic music in which there is constant circulation of all pitch classes, including both the pre-serial 'atonal' compositions of Schoenberg, Berg and Webern and the 'atonal' compositions of Skryabin and Roslavets based on unordered sets of fewer than 12 elements.' Lansky et al. 'Atonality'.

ii) Ten-note collections, disguised as aggregates

This principle, the primary governance of the sets and the consequent subsuming of the twelve pitches to them, is nicely illustrated by the two bars of homophony at letter C (see Ex. 2.12) in which a seemingly atonal musical surface, in which all twelve pitches are utilized without order, in actual fact is governed by the presence of multiple transpositions of a ten-note set that is created by doubling up the original set [0,1,2,3,4]. Interestingly, this employment of twelve-tonal homophony that results from transpositions of a pre-existent set is very common in MacMillan's writing, notably in *Triduum*.¹⁹⁴ This technique underscores the primacy in MacMillan's compositional thinking of melody, related to his frequent deployment of plainchants as musical objects.

iii) Dominance of small sets

MacMillan's two sets - [0,1,2,3,4] and [0,2,5] - are small; the employment of small, chromatic, sets is also common through *Triduum*. For example, it will be seen later that in 'Tuba', Vigil's second movement, there are three note sets constantly deployed. This reflects a paired-down quality to MacMillan's compositional technique, and certainly leads to textures often built around semitones. The frequent reliance on motives with small numbers of notes,¹⁹⁵ as well as small interval content, and the resultant creation of textures peppered with semitones links his technique more closely with the paired-back aesthetic of Galina Ustvolskaya,¹⁹⁶ an influence on *Triduum* that was examined in the previous chapter. The employment of small-scale sets also hints at another aspect of MacMillan's atonal technique: his frequent reliance of pre-existent plainchant material as starting-points for his sets.

iv) Serial treatment of chant motives

This is particularly true in *Triduum*, where much of the music is chant-based. The sets used are derived from small incipits of chant, as we saw above with the set [0,2,5] that derives directly from the opening of *Crux fidelis*. We noted in the previous chapter that chromatic transformation was one of the techniques employed by MacMillan in his transformation of plainchants; so here. We can go further now, and suggest that this frequent incorporation of pre-existent melodies into a twelve-tonal framework aligns MacMillan most closely with Berg, most famously whose Violin Concerto incorporates a twelve-note row with two

¹⁹⁴ For a good example, see the homophonic writing in ten-parts in the Symphony 'Vigil's second movement, *Tuba insonet salutaris*. See chapter 10.

¹⁹⁵ 'Despite the difference in harmonic language, a simplified motivic working (exemplified by the recurring use of a brief motto theme and a touch here and there of inversion, or of a metric dislocation that just occasionally dares to throw the weight of a phrase across the barline) hints at an increasingly rarefied future.' Susan Bradshaw, 'Galina Ustvolskaya in Focus: St Peter's Friend', *The Musical Times*, Vol. 141, No. 1871 (Summer, 2000), pp. 25 - 35 (pp. 30 - 31).

¹⁹⁶ 'Two years on, Symphony no. 1 (1955) was effortlessly, and with apparently equal conviction, mining quite another vein of inspiration - one whose diatonic outlines are generally shadowed by semitones employed not as harmonic dissonances but as semitonally-enhanced unisons.' Bradshaw, 'Galina Ustvolskaya', p.30.

external melodies, Bach's *Es ist genug* and a Carinthian folk song. The final four notes of the work's row spell out the first four notes of the chorale, transposed up a semitone.¹⁹⁷



Ex. 2.17: Bergian influence, the Violin Concerto row

This leads to the final observation, the MacMillan's twelve-tone technique historically is most closely aligned with that of Berg.

v) Bergian Twelve-tone Technique

MacMillan's twelve-tone technique in *Triduum* is characterised, rather than a strict Schoenbergian treatment of the sets, by a loosely twelve-tone technique placed alongside elements of tonality, particularly triads, and conspicuous musical source material (in this case, plainchants). This places MacMillan in a similar technical category to Berg, rather than Schoenberg or Webern, a fact that tallies with MacMillan's own assessment of his relationship to the Second Viennese School. He has stated that he feels most interested technically in Berg's music, revealed in his alignment of triadic tonality with serialism.¹⁹⁸

Towards a Definition

We have already seen how an application of Schoenberg's discussion of tonality highlights the 'tonal' features of MacMillan's technique. A further examination of Schoenberg's nomenclature in relation to tonality can help clarify and historically contextualize MacMillan's exact usage of traditional tonality. Schoenberg described two different types of tonality in relation to his own music: 'Floating' or 'Suspended' (*schwebende*) Tonality', and 'Extended Tonality'.

'Suspended', or 'Floating' (*schwebende*), tonality is mentioned in Schoenberg's *Structural Functions of Harmony*, and describes a situation in which the tonic is implied, but never stated. Thus the music must be analysed in relation to the tonic key, even though that key is technically absent.¹⁹⁹ It may also relate to music that can be analysed in relation to two

¹⁹⁷ Example of Violin Concerto series from a letter of 28 August 1935, Berg to Schoenberg, quoted in Anthony Pople, *Berg: Violin Concerto* (Cambridge: Cambridge University Press, 1991), p.29.

¹⁹⁸ 'I think Berg is probably the figure of most interest to me. So when I handled my series, my twelve-note rows, they always had a connection, not so much with tonality, but with triadic music. Instead of using twelve notes in a row, I would use perhaps twelve chords, twelve triads, each of which would have its basis on the twelve notes of the chromatic scale, which would set off resonances which touched the music of the past'. MacMillan, 'Creation and the Composer', p. 7.

¹⁹⁹ Arnold Schoenberg, Leonard Stein (ed.), *Structural Functions of Harmony* (London: Faber, 1983), p.111.

keys simultaneously.²⁰⁰ 'Extended' tonality, more thoroughly delineated by Schoenberg,²⁰¹ was developed from pieces exploring extra-musical influences.²⁰² It denoted music that contained moves to more remote tonal regions,²⁰³ 'enrichments of harmony',²⁰⁴ even if only brief,²⁰⁵ and harmonic transformations from the home region to more distant regions.²⁰⁶ These periods of 'extended tonality' were employed primarily for emotional expressiveness.²⁰⁷ Schoenberg described his first period as exemplifying extended tonality that is before his move towards twelve-note serialism in 1920.

In the above example of the tonal plan from the Concerto's final movement, the usage of triads as local structural markers combined with their incorporation into local wide-ranging relationships that honour those of conventional tonality (i.e. tonics and dominants) enables a short-range analysis of regions of MacMillan's music in relation to keys. The combination of these tonal key areas with twelve-tonal music that represents pitch and harmonic regions unrelated to these key areas qualifies MacMillan's technique as extended tonality. However, the disjunction implied between the tonal and non-tonal elements of MacMillan's compositional technique, a disjunction that is implied through the constant linkage in MacMillan's writing with the triadic tonality he uses and the notion of 'tradition', results in these triadic moments retaining an 'emblematic' feel. This fact undermines the continuum between tonal and non-tonal that the phrase 'extended tonality' projects. Further, the utility of Schoenberg's terms to MacMillan's music depend on an individual basis. There are moments in *Triduum* where it may be appropriate to apply these terms, but their application on a general basis obscures as much as they would reveal. As an illustration that neatly highlights some of these issues, consider this passage in *TWR*:

²⁰⁰ In other words, it may refer to the ambiguity implied by music that hints at two keys simultaneously, 'the capacity to being related simultaneously to different centres' (Dahlhaus, New Grove 'Tonality', quoted in Norton Dudeque, *Music, Theory and Analysis in the Writings of Arnold Schoenberg* (Aldershot and Burlington, VT: Ashgate, 2005) p. 123.

²⁰¹ See Schoenberg, *Structural Functions*, chapter X.

²⁰² Schoenberg, *Structural Functions*, p. 76.

²⁰³ Schoenberg, *Structural Functions*, p. 76.

²⁰⁴ Schoenberg, *Structural Functions*, p. 77.

²⁰⁵ Schoenberg, *Structural Functions*, p. 77.

²⁰⁶ Schoenberg, *Structural Functions*, p. 79.

²⁰⁷ Schoenberg, *Structural Functions*, p. 80.

The above passage comes from the first section of *TWR*. The key that fits much of the passage is E major, whose major triad marks the arrival of the passage at figure 5, when the strings enter on an E major triad. This is tonicized by the implied perfect cadence, in the bass, from IV- V in the bars immediately before it. The opening bars of the passage, bar 44, which represent a slip down from a long held A (with its accompanying major triad) in the bars immediately before it, presents a passage of four-part counterpoint, in which the three lower strings accompany the cor anglais solo. Much of these chords produced by the counterpoint can be analyzed in relation to E - especially bars 46 and 47, in which an A pedal produces alternate chords IV and V7D. Two other regions are explored, chord iii (G sharp minor) and chord vi (C sharp minor), really both part of vi - C sharp minor. This alternation with E major and C sharp minor affects events horizontally too - notice the prominence of C sharp in the cor anglais line. The middle of the passage presents the most challenging music to analyse within E major, or even its most distant regions. Indeed, the bracketed bars are really better understood in atonal terms, with all twelve-notes of the scale present. Conventional triads are rarely produced; only with the arrival of the D minor triad at the end of bar 53 does the music revert back to E major. Even then, the D minor triad, and the D sharp seventh that follow it, both in the distant vii region, are very distant from the original key. Thus, there is a kind of extended tonality here, in that there are musical events that can be analysed in relation to E major and its regions, but are nevertheless distant from it. However, this designation obscures as much as it reveals, in two ways. First, the bracketed bars in the middle do not really fit with E major, and trying to make them fit hides the presence of all twelve pitches, and the atonal quality of the music. Second, and more significantly, the counterpoint here is being driven by the power of the plainchant that is heard in the cor anglais. The motive in bar 44 in the cor anglais is taken directly from the chant, and dictates the counterpoint in the lower strings. The atonality in the middle section arises from a chromatic transformation of the motive. This observation also highlights a further problem arising from trying to fit the music into Schoenberg's 'extended tonality' category: a problem of integration. For it is not clear how the atonal part of the extract fits, tonally speaking, with the more tonal remainder. Rather, both tonal and atonal passages are unified by tracing them back to the motive in bar 44. Thus, tonal considerations take second place to that of the plainchant, which appears to be controlling the pitches.

This point can be reinforced by considering a passage in which 'floating tonality' may be appropriate. The very opening of *TWR* provides an example of a passage in which a tonality is implied without actually being stated through its tonic: the music up to figure 3. Figure 3 presents the first clear 'tonal' moment in the work, the arrival of a C sharp minor triad:

This gradual reduction of pitches continues in bar 6, until in bars 7-9 just the pitches for C sharp Aeolian mode remain:

C sharp Aeolian

Ex. 2.21: Gradual emergence of C sharp Aeolian in *TWR*

Before finally settling onto the complete triad of C sharp minor at figure 3, the purity of the mode is clouded by the addition of further pitches; D natural in bar 10, then C natural and G natural in bar 11:

Ex. 2.22: Gradual emergence of C sharp Aeolian in *TWR* - next process

The pitches are reduced again to the pure mode in bar 14 before a C natural and then D natural cloud it again in bars 15 and 16:

Ex. 2.23: Gradual emergence of C sharp Aeolian in *TWR* - continued

Finally, bars 20 - 22 continue to play out the same pitches as bar 19 - C sharp Aeolian, clouded with a D natural:

Ex. 2.24: Gradual emergence of C sharp Aeolian in *TWR* - next stage

Thus, the passage represents a gradual reduction from all twelve pitches to the seven of the mode. This raises the question of where the C sharp, clearly tonicized in these bars, comes from. The answer is the plainchant, *Pange lingua*. This is hinted at in bar 4, by the trumpets which play a motive taken directly from the opening of the chant. Trumpet 1 plays the motive; trumpet 2 accompanies:

The image shows a musical score for a trumpet in C. It consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 4/4. The music starts with a dynamic marking of *ff* (fortissimo). The first four measures feature a triplet of eighth notes: G4, A4, and B4. This is followed by a quarter note G4, a quarter note F#4, and a quarter note E4. The second staff continues the melody with a quarter note D#4, a quarter note C#4, a quarter note B4, and a quarter note A4. The lyrics 'Pan-ge lin-gua glo-ri-o - si' are written below the second staff, with 'Pan-ge' under the first staff and 'lin-gua glo-ri-o - si' under the second staff.

Ex. 2.25: Motivicization of *Pange lingua* in *TWR*

The chant is in mode 3, the *deuterus authenticus*,²⁰⁸ which cadences onto E; in this transposition, the equivalent of this final is G sharp. Thus, the C sharp is a fifth lower. Its 'tonic feel' is an extension of the qualities of the mode: the *deuterus authenticus* is closely related to mode 4, the *deuterus plagalis*, which, though cadencing onto the same final (G sharp), nevertheless has a range that typically extended a fifth below (C sharp), and a fifth higher (D sharp), a situation in which C sharp could sound as a quasi-final. Further, the presence in this first phrase of a complete C sharp minor triad (G sharp - C sharp - E) gives the C sharp a tonic feel. Thus, the chant itself projects the tonicization of C sharp; it is from this that MacMillan's tonal centre - and triadic centre - of C sharp (minor) arises. Thus, as was the case with trying to apply Schoenberg's 'extended tonality' to MacMillan, the application of the term 'floating tonality' hides the most important source of the 'tonal' element here, namely the plainchant.

We can conclude with some general observations about MacMillan's musical language, arising from his particular mixture of tonality and non-tonality. First, the presence of tonality is affirmed by the occasional appropriateness of both the designators 'extended' and 'floating' tonality. What the above examples illustrate is the occasional validity of applying these categories to MacMillan's music. This further highlights the tonal qualities of the music that make for the successful application of Schoenberg's categories. In other words, what this discussion highlights is the validity of the 'tonal' label for MacMillan's music. Indeed, the two examples above portray music that is demonstrably *more* tonal than the categories would allow, and music, particularly in the first example, that is more stratified into tonal and non-tonal elements, a stratification that undermines the consistency between tonal and non-tonal implied by the phrase 'extended tonality'. But the tonal quality of the music is not in question. Second, the use of these terms obscures the pervasive influence of the plainchant on compositional decisions about tonality and serial technique. The plainchant influences both sides of the musical language. 'Tonality' is

²⁰⁸ See David Hiley, 'mode', *The Oxford Companion to Music*, edited by Alison Latham, *Oxford Music Online* <<http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e4468>> [accessed 28 August 2015], and discussion in appendix 1.

imposed on the music from the implied tonality of the chant's melody. 'Non-tonality' is produced by a serial technique that is applied to the chant's motivic content. This is an insight into MacMillan's compositional process, as the extra-musical object, the chant, is filtered through the prism of *both* tonality and serialism, yielding different results in each case. These two examples reveal that the source of *both* tonal and non-tonal features in these passages is the plainchant, whether the modal and melodic qualities are extrapolated into the use of 'tonal' triadic writing and tonicization, or whether the chant is serialized, given a chromatic treatment and projected into sets that are worked into an atonal, or twelve-tonal, surface. In both cases, the ultimate source of the tonal/non-tonal mixture is the plainchant, and thus serves to unite them. Schoenberg's two categories have in common a triadic paradigm. Yet MacMillan's tonal strategies, in as much as they are projections from the chant, perhaps reveal a monodic paradigm, in other words, the priority of individual pitches over triads, and of melody over harmony.²⁰⁹ This perhaps challenges the equality of Wells's 'retrospective modernist' label, as it appears that, technically-speaking, the 'retrospective' elements (the plainchants) are typically dictating the 'modernist' elements of the music. Third, the consequent tonal/non-tonal mixture is often evident on the musical surface, but the tonal element shows itself to be the stronger influence. This is evident in the observation of frequent deeper structures that are organized through conventional triadic relationships. Yet, these examples further reveal that this tonal/non-tonal mixture is a characteristic of the musical surface, and that typically triads appear at structural moments; indeed MacMillan's structures in *Triduum* are marked by long-term structural triadic connections that have the effect of tonicizing certain triads (for example, the C sharp minor triad in *TWR*). Thus, once again, MacMillan's positive attitude towards tonality is given a suggestive metaphor in his music, which is characteristically rooted (literally) in tonal structures. Note again the implication of the metaphor that projects a certain anxiety towards modernism, or non-tonality.

We have seen three broad areas in which MacMillan's retrospective modernism operates analytically: in his selection of source material, in his aesthetic, and in his compositional technique as it is evidenced by the mixture of tonal and non-tonal elements. As they are evident in *Triduum*, what all three of these areas have in common is theology. Theology, in the form of liturgy and plainchants, is the most common extra-musical source used by MacMillan in *Triduum*, and so links the musical and extra-musical (through the use of plainchants); theology is also the driving force behind his aesthetic in that the aesthetic effects intended throughout are put to use in the service of a wider, theological, agenda; and the contours of the theology narrative of both the *Triduum* as a whole and of the individual works are very often mapped metaphorically onto the tonal technique, so that abstract musical structures can be interpreted theologically. All this will be demonstrated in the later analytical chapters of this thesis. Having examined some of the musical issues that are relevant to MacMillan analysis, it is time to turn more thoroughly to the examination of the *extra-musical* issues, and consider how they might relate. The most fruitful conceptual tool for this examination is *metaphor*. To this we now turn.

²⁰⁹ This would fit with MacMillan's frequent employment of pitch centres in his work, such as C sharp in *Triduum*. Cf Richard McGregor's, 'A Metaphor for the Deeper Wintriness', *Tempo*, Vol. 65, Issue 257 (Jul., 2011), pp. 22 - 39 (pp. 29 - 31).

3 On Turning Theology into Music (ii): Musical-Analytical Issues Resolved through Metaphor

It has been shown that MacMillan's music engages in three analytical dichotomies that project the composer's retrospective modernism: the musical and the extra-musical; beauty and ugliness; and tonality and non-tonality. One concept that can serve to unite these three dichotomies and generate analytical meaning through them is *metaphor*. To demonstrate this, this chapter will lay out five theoretical frameworks that employ metaphor, each providing a different way of constructing metaphorical meaning in music, and each generating a set of technical vocabulary. These five frameworks will then be used in the later analytical chapters, applied to *Triduum*.

These five frameworks have been chosen as all representative in some way of an area of metaphor theory. They are based on the work of five separate theorists: Michael Spitzer; Eero Tarasti; Suzanne Langer; Jeremy Begbie; and Lawrence Zbikowski. Together they complement each other, and each contributes an important element in a constructing a thorough metaphorical account of *Triduum*. Spitzer summarizes the musical possibilities of cognitive metaphor, of great influence on some current metaphor theories, with a large reach into music.¹ As such his book also serves as a recent summary of current metaphor work in relation to music. The cognitive account of metaphor in music has proven highly useful for work on MacMillan, largely because of the flexibility and range of its potential areas of signification. As such, Spitzer's account links to another whose approach to metaphorical signification in music has proven very similar to my own work on MacMillan, that of Christopher Peacocke.²

Tarasti is representative of another important stream of metaphorically-driven musical analytical work whose importance has grown over recent years within musicology - narrativity. There are other authors who could have served as emblematic of this approach, notably Robert Hatten and Lawrence Kramer.³ Tarasti may seem like an odd choice for MacMillan, given application of his theory primarily to works of the classical and early Romantic repertory. However, the advantage of this application is its inclusion of unity into

¹ Michael Spitzer, *Metaphor and Musical Thought* (Chicago: Chicago University Press, 2004). See also, for example, George Lakoff and Mark Johnson, *Metaphors We Live By* (Chicago: University of Chicago Press, 1980) and Lawrence M. Zbikowski, 'Conceptual Models and Cross-Domain Mapping: New Perspectives in Theories of Music and Hierarchy', *Journal of Music Theory*, Vol. 41, No. 2 (Autumn, 1997), pp. 193 - 225.

² Christopher Peacocke, 'The Perception of Music: Sources of Significance', *British Journal of Aesthetics*, Vol. 49, No. 3, July 2009, pp. 257 - 275. Christopher Peacocke concludes that, in order for a piece of music to be heard 'metaphorically-as', there needs to be an isomorphic mapping between the two domains - between the music and the domain being incorporated into the metaphor. In other words, it is not enough simply to decide to try and hear something in the music; rather there needs to be 'a correspondence between the mental representations of items in each of these domains'. See Peacocke, 'The Perception of Music', p. 267. This close identification between musical object and metaphorical interpretation gets to the heart of how, I posit, metaphorical meaning unfolds in *Triduum*.

³ Robert Hatten, 'On Narrativity in Music: Expressive Genres and Levels of Discourse in Beethoven', *Indiana Theory Review*, Vol. 12 (Spring and Fall, 1991), pp. 75 - 98. Lawrence Kramer, 'Musical Narratology: A Theoretical Outline', *Indiana Theory Review*, Vol. 12 (Spring and Fall 1991), pp. 141 - 162.

the narrative frame, a fact that is anathema to, for example, Kramer.⁴ As such, Tarasti's theory can do justice to not only the clearly audible narrative quality of MacMillan's aesthetic, but also do so in a way that may honour MacMillan's invocation of pre-modernist styles, including attendant underlying unity. Langer was chosen as an important philosopher of musical aesthetics whose theories combine symbolism with the language of emotions, and as such allow the beginnings of a metaphorical engagement with the emotive qualities of MacMillan's style. Langer has been roundly critiqued, yet that too is useful for MacMillan, as the criticisms levelled at her theory provide further clarification to how music may serve as an emotional symbol. Such is the case with the metaphor theory of Jeremy Begbie, who bases his theory on a modified version of Langer's symbolist philosophy. Further, Begbie proved invaluable for two other reasons: his theological concerns, with which the music of MacMillan is entirely in tune, and his additional work in which he applies his own theories directly to MacMillan's work. Lastly, what was lacking in these four theories was a cogent way in which the theories could be directly applied analytically to music; what was needed was an actual method of metaphorical musical analysis. Such was provided by Lawrence Zbikowski, whose recent article suggests such a method that has proven flexible enough to incorporate into its machinery the theoretical insights of the other four theorists.⁵ Together, these five provide an elegant and rounded way of pulling out some of the interpretive threads germane to MacMillan's style - theology, emotions, structure, text - and showing how, metaphorically, they may project meaning. This is not to suggest that the employment of metaphor to elicit only theological meaning in *Triduum* reduces the possible range of metaphorical meanings present in the music: it is only a starting point. There are other categories that could be investigated as potential metaphors to investigate meaning in MacMillan's music: psychoanalysis; Marxism; and Scotland-as-place are three other possibilities that could provide interesting engagements with the music.

Metaphorical accounts of musical meaning can be considered as a particular branch of semiotics, the two branches related through common scholarship.⁶ Semiotics and metaphor have in common a desire to apply to music elements that are common to language.⁷ Thus many issues that metaphorical accounts of music solve are problems first laid out by scholars exploring how the discipline of semiotics could benefit musical analysis.⁸ Agawu lays out many of the promises of semiotics that are thus also relevant to metaphorical accounts of music, including the possibility of dealing with issues of *meaning*, the capacity of semiotic accounts to deal semantically with both extrinsic and intrinsic

⁴ Kramer, 'Musical Narratology', pp. 142 - 143.

⁵ Lawrence M. Zbikowski, 'Metaphor and Music' in W. Gibbs, Jr. (ed.), *The Cambridge Handbook of Metaphor and Thought* (New York: Cambridge University Press, 2008), pp. 502 - 524.

⁶ Shown, for example, by the contributions to both categories of thought by Michael Spitzer. See Michael Spitzer, 'Narratives of self-consciousness in Proust and Beethoven' in Eero Tarasti (ed.), *Musical Semiotics in Growth* (Imatra: Indiana University Press, 1996), pp. 329 - 435, and Spitzer, *Metaphor and Musical Thought*.

⁷ See Lawrence M. Zbikowski, 'Metaphor and Music' in W. Gibbs, Jr. (ed.), *The Cambridge Handbook of Metaphor and Thought* (New York: Cambridge University Press, 2008), pp. 502 - 524 (p. 505).

⁸ Compare, for example, Kofi Agawu 'The Challenge of Semiotics' in *Rethinking Music* (Oxford: Oxford University Press, 1999) and Michael Spitzer *Metaphor and Musical Thought* (Chicago: University of Chicago Press, 2004).

elements of music, and the capacity of semiotic accounts to therefore promote interdisciplinary work between music and other fields.⁹ All three of these issues are relevant to MacMillan's music, a fact that underscores the relevance of metaphor as a paradigm for analyzing his music. This is particularly evident through exploring the recent book by Michael Spitzer,¹⁰ which suggests the first set terms and concepts that apply themselves to MacMillan's music.

A Spitzer: Metaphor as Conceptual Tool

Spitzer's account of metaphor rests on a broad construction of the concept as a complex category,¹¹ emphasizing its rich potential as a conceptual category rather than merely as a syntactical one.¹² This enables Spitzer to identify common musical-analytical vocabulary as metaphorical in orientation.¹³ Basic to Spitzer's account of metaphor is an argument, using the terminology from Johnson and Ricoeur, that the concepts transferred in a metaphorical account of reality are characterized by 'schema', a central concept to Spitzer's formulation of metaphor.¹⁴ The use of metaphor always proceeds as a 'mapping'¹⁵ from simple to more complex schema,¹⁶ highlighting its universality as a conceptual tool.

The centrality of metaphorical mapping, using concepts and vocabulary from one domain in conceptualizing another, in Spitzer's account, allows him to use the phrase 'hearing as' to describe this process. This phrase is derived from Wittgenstein's distinction between 'seeing' and 'seeing as' in his famous picture of the 'duck-rabbit', that can be interpreted as either a duck or a rabbit.¹⁷ The viewer can decide how they view the picture. 'Seeing' is non-voluntary; 'seeing as' is the result of conscious choice.¹⁸ Spitzer applies Wittgenstein's language to music: by 'hearing as', one can choose to hear music in particular ways. This links to Scruton's account of metaphor, also based on Wittgenstein. The possibility of choosing between two possible interpretations of the changing aspects of a sound - 'aspect perception' - is equivalent to 'hearing as', the cognitive ability at any given moment to hear the music in one of many possible interpretive ways.¹⁹ Scruton's account of metaphor has

⁹ Kofi Agawu, 'The Challenge of Semiotics'.

¹⁰ Spitzer, *Metaphor*.

¹¹ Spitzer, *Metaphor*, p. 3. It could be countered that it is not strictly accurate to mix these terms, as doing so masks important and traditionally held differences, such as between 'metaphor' and 'simile'.

¹² After the catalogue of the term offered in 1993 by Gerhard Kurz. Spitzer, *Metaphor*, p. 4.

¹³ Such as Schenkerian Analysis, the use in which of metaphorical language *within* itself as an analytical model allows Spitzer to rescue the notion of organicism from those who have decried it as inaccurate. Spitzer, *Metaphor*, p. 32.

¹⁴ Spitzer, *Metaphor*, p. 54.

¹⁵ 'Metaphorical-mapping' is the term Spitzer uses, borrowed from George Lakoff and Mark Johnson.

¹⁶ Spitzer, *Metaphor*, p. 55.

¹⁷ Ludwig Wittgenstein, G.E.M Anscombe (trans.), *Philosophical Investigations* (Oxford, Blackwell, 1953), pp. 194ff.

¹⁸ 'One can decide, or be instructed, to see the drawing in a particular way.' Spitzer, *Metaphor*, p. 9.

¹⁹ See Roger Scruton, *Art and Imagination: A Study in the Philosophy of Mind* (London: Routledge and Keegan Paul, 1974). See especially. pp. 107ff: 'Finally, 'seeing as', like imagery, and like unasserted thought in general, is subject to the will. Which is to say that it makes sense to order someone to see a figure in a certain way. Moreover, once a man has grasped the several aspects of an ambiguous figure, he may see it in almost any of the possible ways at will.' (pp. 109-110).

been criticized for not being clear enough about the extent to which the listener exercises a deliberate choice over how they hear.²⁰ Spitzer also notes that Scruton, whilst allowing for metaphorical interpretation of music, does not explain how the metaphorical transaction between the music and the interpretation actually takes place in the imagination. Spitzer's account fills both the gaps of Scruton's theory. First, Spitzer's grounding of metaphor in cognitivism provides an account of how actual volitional choice is possible. This in part comes from the cognitive theory's assertion that metaphorical projection is a far more basic activity to human perception than has previously been assumed.²¹ Spitzer builds on this by asserting three separate sources from which metaphorical projection consciously occurs.²² Second, through the concept of 'schema', Spitzer accounts for how the metaphorical transaction takes place. He distinguishes between 'cross-domain' mapping, in which concepts are borrowed from other fields and mapped onto musical fields; and 'intramusical' mapping, in which terms from within music are mapped onto other fields within the same musical domain.²³ Schemas are not merely the source for metaphorical projection; they are the hinge on which metaphorical transaction occurs. Configuring the metaphorical 'hearing as' as occurring through a schema-as-hinge allows Spitzer to categorize both intra- and cross-domain mappings within his definition of metaphorical 'hearing as',²⁴ yielding rich results.

Spitzer's wide-ranging and rich account of musical metaphor gives access to both concepts and categories that one can utilize in musical analysis, if not providing an actual methodology for metaphorical analysis. Further detail that points toward a methodology is provided by terminology employed within semiotics that begins to partition the musical surface into metaphorical segments that can be projected onto specific musical works. Central to these terms is a desire to provide a cogent account for musical narrativity.

B Tarasti: Musical Narrativity

Tarasti conveys the problem of narrativity in music that semioticians have tried to solve: how music can be understood as having narrative when as an element it has nothing within it that connects it to linguistic strategies of meaning. To what extent can music legitimately

²⁰ '[T]he act of identifying pitch motion in a simple musical context (such as a scale) does not entail or even permit choice. In asserting the inescapability of space and motion terms when describing any music as it is perceived (as 'intentional object'), Scruton has in fact ruled out the possibility of choice and hence of active interpretation on the part of the listener who hears the scale in this way.' Naomi Cumming, 'Metaphor in Roger Scruton's aesthetics of music.' in Anthony Pople (ed.), *Theory, Analysis, and Meaning in Music* (Cambridge: Cambridge University Press, 1994), pp. 3 - 28 (p. 17).

²¹ Lakoff and Johnson, *Metaphors We Live By*. See also Andrew Ortony, *Metaphor and Thought*: 'the locus of metaphor is not in language at all, but in the way we conceptualize one mental domain in terms of another.' (p. 203), quoted Spitzer, p. 15.

²² '[S]chemata, domains (metaphor proper), and from basic-level or prototypical categories'. Spitzer, *Metaphor*, p.60.

²³ Spitzer, *Metaphor*, pp 37 - 39, and pp. 54 - 55.

²⁴ 'A schema is the hinge between the dual aspects of musical material: the intra-musical and the cross-domain. In other words, these aspects are isomorphic with each other on the basis of a common array of experiential image schemata.' Spitzer, *Metaphor*, p. 55. See also Arnie Cox: 'While intra-domain mappings may not seem terribly interesting as *metaphor*, they involve the same basic reasoning'. Arnie Cox, Untitled review of Michael Spitzer, *Metaphor and Musical Thought*, *Music Theory Spectrum*, Vol. 28, No. 2 (Fall 2006), pp. 291 - 298 (p. 291).

be treated analytically in the same way as language?²⁵ Tarasti's account of musical narrativity occurs within the context of necessary theorizing in preparation of the elucidation of his own theory of semiotics. This theory limits itself to absolute music, though nevertheless proclaims itself free from historical- and cultural-specific configurations of musical style,²⁶ applicable to multiple musical styles.²⁷ The correct identification of the signs described by Tarasti is empirical, assuming the presence of an ideal listener, though without depending on their validation for verification.²⁸

Tarasti's theory offers an account of how musical narrativity is achieved through the means of four broad areas of signification.²⁹ First, *isotopies* denote the various levels of meaning of a work, and enable the first level of segmentation of a text under analysis; second, these isotopies are further categorized into one of three types: those of *spatiality*, those of *temporality*, and those of *actoriality*. The isotopies of spatiality are articulated through the sounding bodies of tonal space; those of temporality concern the temporal organization of musical elements. The first two isotopies are clearly defined in terms of their musical equivalents: tonality, and rhythm. The third is the richest in its potential for suggesting musical narrative: musical 'actors', elements that take part in 'actorial' moves within a work, suggestive of musical narrative. Thirdly, the richest sphere of analytical signification belongs to Tarasti's 'Modalities'.³⁰ These modalities present themselves as specific states into which different musical modes of operation suggest themselves:³¹

²⁵ 'Now we must examine more closely what narrativity in music is, and how one can argue that some music is narrative even though it has no explicit connection with a verbal, gestural or pictorial language that can provide a "plot". The problem is simply whether music as such can be narrative.' Eero Tarasti, *A Theory of Musical Semiotics* (Bloomington: Indiana University Press, 1994) (p.23). Yet this description seems to make certain assumptions about music's relation to language that need further explanation. This is provided in Agawu's careful description of the similarities and differences between the two mediums in Agawu, 'The Challenge of Semiotics'.

²⁶ This idea is questionable, as it can be argued that all linguistic structures only have meaning because they rely on their rootedness in a particular cultural agreement on what particular words and concepts refer to.

²⁷ 'The system also strives to be a model independent of musical style period. It can thus be applied to many kinds of musical texts.' Tarasti, *A Theory of Musical Semiotics*, p. 50.

²⁸ 'How can one verify the correctness of the results of the method? Is the definition of modalities based on a subjective activity depending on its interpreter? [...] Should one conduct experiments with various listener groups, for example, to decide whether the modalities of a piece have been correctly determined? In no way diminishing the significance of experimental research in the quest for cognitive processes in music, I consider this requirement irrelevant in this context.' Tarasti, *A Theory of Musical Semiotics*, p. 50.

²⁹ Developed from the generative semiotic theories of Greimas.

³⁰ Also developed from Greimas.

³¹ See chapter 1 of Raymond Monelle, *The Sense of Music* for a discussion of the problem this raises, that this structuralist views of semiotics is incompatible with many of the assertions of postmodern hermeneutics. Monelle's elegant response is to highlight music's elevation above, and therefore resistance to, linguistic analysis, while asserting its capacity as a text to signify through its 'correlation of syntactic structure and semantic structure'. Raymond Monelle, *The Sense of Music* (New Jersey: Princeton University Press, 2000), pp. 3 - 13 (p. 11).

'Being' (<i>être</i>) ³²	- Stability - State of rest and Consonance
'Doing' (<i>faire</i>)	- Musical actions - Dynamism and Dissonance
'Becoming' (<i>devenir</i>)	- Normal temporal processes of music
'Will' (<i>vouloir</i>)	- Musical direction - Kinetic energy
'Know' (<i>savoir</i>)	- Musical information - Cognitive moments in music
'Can' (<i>pouvoir</i>)	- Power/Efficiency of music - Technical resources, including those realized in performance
'Must' (<i>devoir</i>)	- Aspects of genre, formal type - Relation of music to stylistic and normative categories
'Believe' (<i>croire</i>)	- The epistemic values of music - Its persuasiveness in reception - The distribution of values like 'truth', 'untruth', 'lie', 'secret'

Table 3.1: Eero Tarasti's table of modalities

These various modalities are mapped onto a 'semiotic-generative system' of analysis in which they are assessed in individual pieces in terms of their relative strength and weakness at any given moment, as well as the multifarious ways in which they can interact with each other. Fourthly, musical figures are defined by *phemes* and *semes*, terms that denote the smallest level of musical unit on the level of signifier (*pheme*) or signified (*seme*). Figures are explained as musical narratives in-and-of-themselves, musical tropes that are present in certain bodies of music - such as 'Struggle and Victory' in symphonic works, and that can provide a narrative context for the modalities in which to operate.³³ Tarasti highlights the importance of contrast between the various actors and modes in a given piece, even dissonance, crucial to the presence of narrativity.³⁴ Tarasti's terms can be related to Kofi Agawu's 'topics'.³⁵ For Agawu, 'topics' are limited to the Classical repertory, but though delineated in a bounded-list for analytical expediency,³⁶ nevertheless can be seen to be potentially limitless in application.³⁷ These terms, suggested by Tarasti, gain considerable traction in analyzing MacMillan's music semiotically.

Previous chapters suggest two elements can we expect to find as metaphors in *Triduum*. The discussion of aesthetics in chapter 2 highlighted beauty's importance in *Triduum*, both objectified, and observed subjectively. This suggests that emotional categories may be

³² See Tarasti, *A Theory of Musical Semiotics*, pp. 48 - 49.

³³ See Tarasti, *A Theory of Musical Semiotics*, p. 49.

³⁴ '[T]he smallest narrative utterance in music, F (x,y), presupposes the existence of at least two contrary elements. In addition, one may suppose that these minimal units are dissonant with each other because of their dissimilitude.' Tarasti, *A Theory of Musical Semiotics*, p. 31.

³⁵ Kofi Agawu, *Playing with Signs: A Semiotic Interpretation of Classical Music* (Princeton: Princeton University Press, 1991).

³⁶ See Agawu, *Playing with Signs*, p.30.

³⁷ 'The world of topic, like its parent world of sign, is potentially open, so that one cannot - and need not - specify the total number of topics current in the eighteenth century. At the same time, it is analytically expedient to limit the domain of topic empirically - hence my adoption of a provisional universe'. Agawu, *Playing With Signs*, p. 49.

interpreted through *Triduum*. Also, through chapters 1 and 2 we have noted the centrality of the Catholic *Triduum* liturgy to the works, reflected in the importance of plainchants in *Triduum*'s compositional strategy. Thus, categories of theology and liturgy may be richly mined through metaphorical analysis; we can now consider relevant accounts.

C Langer: Music Symbolic of Emotions

Langer's much-criticised theory of aesthetics can be summarised in two parts. First, Langer suggests that music, a non-discursive symbol,³⁸ is thus different from discursive elements such as language. Her theory allows music to function meaningfully whilst recognizing its essential difference from language. Langer states that language is distinguished as discursive because it is fixed, having an immovable order.³⁹ However, language is not the only form of communication, because Langer roots all meaning ultimately in symbolism.⁴⁰ The realm of meaning, incommunicable through discursive language, is characterized by feelings,⁴¹ and is particularly suited to communication via non-discursive symbolism,⁴² or *presentational* symbols.⁴³ These constitute the arts in general and music in particular. Langer's presentational symbols work by portraying not feelings themselves but the *forms* of feelings, a fact that affirms Hanslick's notion that music is both essentially *form*,⁴⁴ and thus cannot express specific emotions, whilst resisting Hanslick's outright rejection of music's emotional import.⁴⁵ Secondly, music conveys the forms of feelings through a structural similarity between musical elements and the forms of feelings. Behind this idea is the notion that feelings have shape,⁴⁶ shapes congruent with those musical shapes. In attempting to define these, Langer describes these musical structures in terms that affirm their similarity with the morphology of feeling: growth and diminishment, conflict and resolution, fast and slow, excited and calm, flow and staticity.⁴⁷ The closeness of this congruence allows Langer to go beyond acknowledging that music may merely symbolize

³⁸ Langer divides symbolism into two separate classes, discursive and presentational. Discursive symbols are defined as *language*, labelled as discursive due to the necessity in language for verbal symbols to be arranged in a particular order if their symbolism, and so meaning, is to be understood. By contrast, presentational symbols allow for symbolic meaning beyond the realm of language and are defined as symbols that communicate a direct *presentation* of that which they symbolise. See Susan K. Langer, *Philosophy in a New Key*, (Cambridge, Mass.: Harvard University Press, 1942), pp. 79 - 102.

³⁹ Langer, *Philosophy in a New Key*, p. 80. Needless to say, the notion that language is fixed and immovable in meaning has been vigorously challenged by postmodern hermeneutics.

⁴⁰ Langer, *Philosophy in a New Key*, pp. 88 - 89.

⁴¹ Langer, *Philosophy in a New Key*, p. 86.

⁴² Langer, *Philosophy in a New Key*, p. 93.

⁴³ Langer, *Philosophy in a New Key*, p. 97.

⁴⁴ Eduard Hanslick, Gustav Cohen (trans.), *The Beautiful in Music* (Indiana: Bobbs-Merrill, 1957).

⁴⁵ Yet Hanslick's emotive use of language throughout his treatise perhaps betrays his conclusion. See Robert W. Hall, 'On Hanslick's Supposed Formalism in Music', *The Journal of Aesthetics and Art Criticism*, Vol. 25, No. 4 (Summer, 1967), pp. 433 - 436.

⁴⁶ '[F]eelings have definite forms, which become progressively articulated.' Langer, *Philosophy in a New Key*, p. 100.

⁴⁷ Susan K. Langer, *Feeling and Form* (New York: Charles Scribner's Sons, 1953), p. 27.

or portray feelings; rather the closeness of structural similarity between the forms of music and those of feeling enable music to *reveal* feelings.⁴⁸

Langer's theory has been criticised on many levels.⁴⁹ Two areas of these criticisms are relevant to this enquiry. First, the connection that Langer privileges between music and feelings has been criticized, on both sides. On the one hand, feelings are not susceptible to easy delineation into set 'forms': they have many forms.⁵⁰ Similarly, Langer's conception of 'feeling' is too ambiguously defined, eventually through her life becoming a concept that was so broad as to be confusing,⁵¹ conflating at least three distinct modes of feeling as emotion; feeling as sensation; feeling as consciousness.⁵² Langer is also too vague about the particular structures in music that symbolize feelings. Musical structures are multifarious in any given composition, and the particular shapes of these structures differ considerably.⁵³ It is thus incumbent on a symbolic theory of musical meaning to specify which musical structures are under consideration at any given time. Similarly, many have noted that music, whilst it may contain structural similarity with some forms of feelings, by the same token also bears structural similarity with many possible things.⁵⁴ The accounts of metaphorical approaches to analysis mentioned above deal with these criticisms. First, the broad, cognitive-based, definition of metaphor allows it a wide application to both music and the types of phenomena that music may symbolically present. Thus, it allows for both the multiplicity of structures of feeling possible, and the many possible elements of a musical composition that may at any given time be symbolically involved. Secondly, the accounts of metaphor of Spitzer and Tarasti leave the specificity of what is being symbolized free, allowing music to symbolize the many potential phenomena with which its various structures share structural similarity.

One of these phenomena is *theology*. Jeremy Begbie, picking up this last criticism of Langer, makes the rich potential of the arts in general to structurally align with many things in our experience one of the foundation stones of a theory of metaphor in relation to the arts and theology.

⁴⁸ Langer, *Philosophy in a New Key*, p. 235.

⁴⁹ For two different summaries of these criticisms, see Wayne Bowman, *Philosophical Perspectives on Music* (New York: Oxford University Press, 1998) pp. 215 - 224 and Malcolm Budd, *Music and the Emotions: The Philosophical Theories* (London: Routledge and Keegan Paul, 1985), pp. 104 - 120.

⁵⁰ 'Each instance of a certain emotion will have a particular form - a particular manner of development - but different instances of the same kind of emotion can have different forms and instances of different kinds of emotion can have the same form.' Budd, *Music and the Emotions*, p. 109.

⁵¹ Music is able to reveal feelings that range 'from a fleeting small experience to the subjective pattern of a whole human life.' Langer, *Feeling and Form*, p. 394.

⁵² As identified by Forest Hansen. See Bowman, *Philosophical Perspectives*, p. 219.

⁵³ '[T]he idea of the structure of a musical work is indefinite, if for no other reason than the possibility of considering musical structure in greater or less detail or with reference to a different specification of the elements of a musical work. There is no determinate context-free answer to the question, What, exactly, is the structure of Beethoven's *Diabelli Variations*?' Budd, *Music and the Emotions*, p. 117.

⁵⁴ 'The justification for Langer's emphasis on the forms of feeling is weakened by the fact that feelings have no special forms which distinguish them from many other kinds of phenomena.' Budd, *Music and the Emotions*, p. 114.

D Begbie: *Music as Theological Metaphor*

Jeremy Begbie's narrative of art-as-metaphor based on Polanyi's account of metaphor.⁵⁵ Begbie is concerned to critique a Christian reductionist view of art that sees its function as merely decorative, or a mover of emotions. Key to this is the employment of metaphor, by which art has semantic potential. Begbie takes his definition of metaphor as a 'figure of speech whereby we speak about one thing in terms that are seen as suggestive of another',⁵⁶ a definition restrictive to metaphor-as-language. It takes further engagement with Michael Polanyi to connect an understanding of metaphor with the arts. Polanyi's basic distinction between 'focal' and 'subsidiary' elements in metaphor provides the basic framework of a concept of metaphor that can be mapped onto the arts. All knowing consists of a relationship between a 'focal target' and 'subsidiary elements'. Under normal circumstances, one is primarily concerned with the focal target, but under conditions of metaphor, we juggle the focal and subsidiary elements, deriving meaning from their interaction without focussing exclusively on one of the other.⁵⁷ Polanyi also distinguishes between two parts in a metaphor, 'tenor' and 'vehicle', corresponding to the two parts of the metaphorical equation. The success of a metaphor consists in our being able to hold both the vehicle and the tenor as intrinsic and primary focus without getting distracted from the metaphor by the subsidiary elements.

Polanyi's account of metaphor is mapped onto two further concepts that relate to how art may communicate:⁵⁸ 'frame' and 'story'. The 'frame' of a work of art is its outward features, subsidiary elements that distinguish an artwork and make it recognizable as such, elements in music like tonal properties, rhythmic syntax, expressive sounds.⁵⁹ By contrast, the 'story' of a work of art is its representative, or prose, element. The 'frame' and 'story' are distinct and incompatible, yet the meaning of artworks derives from the viewer or listener fusing the frame and the story together, just as in a metaphor we derive meaning from the fusion of vehicle and tenor. Thus, an artwork *is* a metaphor, functioning in the same way, communicating its meaning by a similar fusion of disparate elements.

Begbie connects this to Langer's symbolic theory of music, through the language of structural similarity. The 'story' of a piece of music, its representative elements, is the part of the artwork that links to the outside world and Begbie enables the content of music's 'story' to be potentially limitless through an adoption of a revised form of Langer's theory.

⁵⁵ Jeremy Begbie, *Voicing Creation's Praise* (Edinburgh: T&T Clark, 1991).

⁵⁶ From Martin Soskice. See Begbie, *Voicing Creation's Praise*, p. 234.

⁵⁷ Begbie is unclear here as to how the subsidiary and focal elements combine in Polanyi's account of metaphor. On the one hand, 'if we allow ourselves to become focally aware of the subsidiaries, the metaphor is in danger of collapsing, and its power lost' (p.237). On the other hand, 'the subsidiaries - the inchoate experiences of our own lives which are related to the two parts of the metaphor - are brought together and related to each other in novel ways, and it is this which gives the metaphor its force' (p. 237). It seems we are to at the same time attend *focally* (ie, primarily) to the 'tenor' and the 'vehicle' of the metaphor, yet these relationships depend on subsidiaries whose semantic proximity to both parts of the metaphor adds to its force.

⁵⁸ Who used them from I.A. Richards.

⁵⁹ Both 'rhythm' and 'expressive sound' are cited by Begbie as examples of, say, a poem's 'frame' that distinguishes it from prose; yet it could be countered that prose too has both these qualities, not least when prose is written poetically.

Noting Budd's criticism of Langer that 'structural similarity' in musical terms can be extended to many phenomena, Begbie posits the possibility of music serving as a metaphor for theology through its structural similarity with many things in the created world.⁶⁰ Listening to music meaningfully becomes an engagement with it as a metaphor-writ-large, the content of the other side of which is free.⁶¹ Extending this theory of music-as-metaphor to theology Begbie applies it in three ways. First, he asserts the 'irreducibility' of art, its inability to be reduced to simply representational or literal categories. Seeing art-as-metaphor allows it to communicate in its complexity, and to communicate complex ideas. This allows and explains art's unique capacity to present the Christian gospel in a way that engages both their minds and hearts. Second, he seeks to rescue Christian art from mere 'emotivism', enabling it to imbue emotional content with truth content.⁶² Thirdly, this allows Begbie to deny art is oft-assigned role of 'tricking'. Through metaphor, art may offer insights into, rather than escape from, reality.⁶³ This is crucial if art is to portray theological ideas, which is also concerned with truth.⁶⁴

E Zbikowski: A Method for Metaphorical Analysis⁶⁵

A final set of terms in metaphorical analysis is provided Lawrence Zbikowski, who goes beyond a technical description of metaphor to offer a method for analyzing music metaphorically. This model, like Spitzer's, is founded on a cognitive perspective in metaphor,⁶⁶ using similar concepts, demonstrating that metaphorical observations on music can be made through the use of image-schematic structures.

Zbikowski's method is based on text-painting, through which music acts not only as a simple imitation of the text but a more complex metaphor in which elements related to the text are represented musically. These connections are at various levels, and are revealed through the correspondences of text and music via image-schematic structures. These reveal structural correlations between the two domains, allowing the metaphorical transaction. Zbikowski then extrapolates these image schemata from the relationship between text and music to other situations in which music may offer metaphorical

⁶⁰ 'Perhaps then it is best to see Langer's theory as not so much as [sic] incorrect but too restrictive because she locates the significance of music in the inward life of the composer or listener. Would it not be more plausible to suggest that the 'story' or representational aspect of music is the temporal morphology of creation as we encounter it, that is, the structure of processes which we experience in time - both within and beyond ourselves.' Begbie, *Voicing Creation's Praise*, p. 245.

⁶¹ 'When we listen to a piece of music, we are subsidiarily aware of these logically incommensurable elements, yet they are fused and integrated by our imagination in such a way that we come to appreciate the music as 'meaningful''. Begbie, *Voicing Creation's Praise*, p. 246.

⁶² See Begbie, *Voicing Creation's Praise*, pp. 248 - 249.

⁶³ Begbie, *Voicing Creation's Praise*, p. 252.

⁶⁴ 'The all too common alienation of art today is, then, not only unfortunate; it rests on a misconception of the nature of art. Art has the potential to help us grow in our grasp and understanding of the world we inhabit. The assumption that only literal statement can convey truth, and that anything else is either merely decorative or can only reflect the inward dispositions of the individual needs challenging. [...] The church need feel no shame in employing the arts as media of theological truth.' Begbie, *Voicing Creation's Praise*, p. 257.

⁶⁵ Zbikowski, 'Metaphor and Music'.

⁶⁶ See also Zbikowski, 'Conceptual Models and Cross-Domain Mapping: New Perspectives in Theories of Music and Hierarchy'.

representation of other elements.⁶⁷ These structural correlations giving rise to metaphorical meaning are presented in conceptual integration networks that highlight what elements are present in the individual 'spaces' that represent the two sides of the metaphorical transaction, and how they are 'blended' in the metaphor itself.

A brief example of how Zbikowski's framework usefully summarizes the metaphorical content of is needed, for example the climax of the 'Vigil', representative of the climax of *Triduum* as a whole. The chief purpose of this climax is to articulate the pitch C sharp, which is reiterated in the bass and unfolded above into a C sharp-minor triad, a crucial triad in both the structure of 'Vigil' and *Triduum*. Structurally, this climax represents a 'closure' of the tonal argument of 'Vigil', and the whole *Triduum*. Its musical importance is reflected in the rich potential for theological symbolism it offers by virtue of the prominent placement of a motive from the *Exsultet* plainchant: the descending minor third in the first trumpets.⁶⁸ Much detail here will be passed over, but it is possible to summarise metaphorical meaning in the passage using Zbikowski's conceptual integration network.

The musical score for the climax of 'Light' is presented in a multi-staff format. At the top, a box labeled 'BB' indicates a specific section. The score includes staves for Woodwind, Brass, Timpani, Large Piece of Metal Pipe, Bass Drum, Tam-tam, and Strings. The key signature is one sharp (F#) and the time signature is 4/4. The score includes dynamic markings such as *ff*, *mp*, and *cresc.* A section marked 'BB' is indicated at the beginning of the score.

Ex. 3.1: The climax of 'Light'

⁶⁷ Such as the theological notion of redemption in a Bach Cantata. See Zbikowski, 'Metaphor and Music', p. 519.

⁶⁸ In the above example of the climax from the third movement of 'Vigil', there is one element missing: a rhythmically independent element given by the five off-stage brass instruments. These instruments also enter at letter BB, playing motives from earlier in the Symphony. These motives include the plainchant of the Litany (in the tuba), and the plainchant of the 'Grand Alleluia' (in the second trumpet). Also, the glockenspiel plays its own music, a section of fast notes in free time, to be repeated. These six elements represent a rhythmically independent group of musical material that can contribute to the metaphorical potential of the whole.

Recall that Zbikowski's model identifies four areas, illustrating 'cross-domain' mapping. First, the 'generic space' identifies the broad concept or idea that is being mapped onto the music. In this case, the idea of rebirth, which (as argued below) represents the main idea at the heart of 'Vigil'. Second, the 'text space' highlights which concrete ideas are inherent in the one idea that forms the generic space, equivalent to Spitzer's 'schema', the ideas inherent in one domain that which we map onto other domains. Thus, their importance in the conceptual integration network lies in their suggestion of the particular ideas that the music may symbolize. Third, the 'music space' identifies those musical elements that are being employed in the metaphorical transaction, those elements that will match with the ideas of the 'text space'. These are the musical elements may be conceptualised using the schema of the 'text space'. Fourthly, the 'blended space' identifies the metaphorical messages that are suggested through the mixture of the 'text space' and the 'music space'. The 'blended space' works with the metaphor that is suggested by the mapping of the 'text space' onto the 'music space', providing rich insight.

In the case of the climax of 'Vigil', the obvious domain that is being mapped onto the music is theology. This can be narrowed down to specifically in the generic space of the idea of Christian rebirth. There are two sources of evidence for this. First, MacMillan has stated that this idea lies at the heart of the symphony, and influenced his writing of it.⁶⁹ Second, the notion of rebirth is central to the liturgy to which the Symphony refers, the Easter Vigil.⁷⁰ The Vigil liturgy symbolises the idea of rebirth through two of its three ceremonies: the lighting of the new fire, and the liturgy of baptism. This final movement specifically references the liturgy of baptism through its title 'Water', thus bringing the idea of rebirth to the foreground, particularly as in Catholic theology, baptism is seen as the catalyst for spiritual rebirth.⁷¹ If the 'generic space' of this moment is rebirth, then the 'text space' specifies how this concept of rebirth is implied through texts in the Symphony. The title of the movement is the chief text that references the idea of rebirth, but there are others involved as well. The title symbolises not only the liturgy of baptism, but by implication the entirety of the Easter Vigil, all of which is full of symbols for the idea of rebirth. This is further suggested by two more texts that are present at this climax, the melodies of two plainchants whose texts are important to the Easter Vigil. These are the 'Grand Alleluia', and the texts of the Litany, 'Lord Have Mercy'. The melodies of these two plainchants can be heard played by two of the off-stage brass instruments that accompany the climax. The texts of these two plainchants refer to the idea of rebirth tangentially: the 'Grand Alleluia' celebrates the victory of Christ's resurrection at Easter, suggesting the appropriate response, joy, and the Litany underscores the idea that the rebirth secured by Easter is a

⁶⁹ 'The sacramental aspect of birth, or rather rebirth, provided a central metaphor behind much of my work on the symphony.' James MacMillan, 'MacMillan: James: Symphony 'Vigil'', *Boosey and Hawkes* (2015), <<http://www.boosey.com/cr/music/James-MacMillan-Symphony-Vigil/771>> [accessed 15 December 2015].

⁷⁰ See appendix 1.

⁷¹ 'Through Baptism we are freed from sin and reborn as sons of God; we become members of Christ, are incorporated into the Church and made sharers in her mission.' *Catechism of the Catholic Church*, quoted J.A. Jungmann and K. Stasiak, 'Baptism, Sacrament of' in Berard L. Marthaler (ed.), *New Catholic Encyclopaedia, Second Edition* (vol. 2) (Farmington Hills: Gale, 2003), pp. 60 - 67, p. 60.

gift of mercy, underserved. The 'musical space' at the climax contains a number of elements which underscore its status as a climactic moment, both in the movement and in the whole Symphony: the presence of several elements that signify 'return': the arrival of the pitch C sharp as a tonal centre, along with its minor triad; the textural similarity with an earlier section of the movement; and the entrance of the five off-stage brass instruments, all playing fragments of music heard previously in 'Vigil'. Then there are other musical markers that suggest climax: the presence of bells; the textural, dynamic and rhythmic elements that suggest force and power; then, musically, there is the significance of the motivic content of individual lines: the presence of motives from some of the Easter Vigil plainchants. Lastly, there is the existence of a rhythmically independent group of instruments. Together, the text and music spaces combine in a blended space that suggests many of the features of Christian rebirth: rebirth as a climactic moment; rebirth as a hard-won-thing, only possible because of struggle and death; rebirth as achieved through forgiveness; rebirth as joyful. This analysis is summarised below, and forms an appropriate introduction to the more detailed analyses of *Triduum*.

<p>Generic Space: Christian Rebirth</p> <ul style="list-style-type: none"> • Achieved through the death of Christ • Bringing joy • Hard-won struggle • A kind of 'Resurrection' • A spiritual change caused by baptism 	<p>Text Space</p> <ul style="list-style-type: none"> • Title of the movement 'Water' • Liturgy of the Easter Vigil - implying new birth • Plainchant texts of Alleluia, Lord have mercy, implying joy
<p>Music Space</p> <ul style="list-style-type: none"> • Musical elements signifying 'return' <ul style="list-style-type: none"> ○ arrival of C sharp, with minor triad ○ textural return from earlier in movement 3 ○ entrance of the five off-stage brass with motives from earlier • Playing of plainchant lines • Textural changes implying power, force <ul style="list-style-type: none"> ○ timpani ○ dynamics - quadruple <i>forte</i> ○ sextuplets ○ high registers ○ tremolos • Bells <ul style="list-style-type: none"> ○ metal pipe ○ entrance of glockenspiel • Five rhythmically free parts 	<p>Blended Space</p> <ul style="list-style-type: none"> • The moment of victory, made sweeter by what has come before • Joy in new birth, as a climactic moment • Rebirth as the climax of a hard-won journey of struggle • Rebirth as 'breaking free'

Though these five theories of metaphor are independent of each other, they do also interact with each other in important ways. How do the five theorists engage with one another? In brief, Spitzer serves as a necessary starting point by opening the door for metaphorical meaning in music widely, and in providing a basic set of terms that straight away find purchase in MacMillan's music, whilst usefully not limiting the potential number of signifiers in the music. His cognitive account of metaphor also brings into focus some concepts that the remaining four theorists engage with, if in a more specific way (one thinks of Langer's language of 'structural similarity'). Tarsati's account of narrativity, along with Langer's aesthetics and Begbie's more theological account, deepen Spitzer's basic concept of 'hearing as' by supplying it with potential significations - feelings, theology, musical tropes, narrative tropes - all of which complement each other in their relevance for MacMillan's music. A narrative account of musical meaning, such as Tarsati's, also gives muscle to Spitzer's cognitive approach in two ways: one, by rooting metaphorical interpretations in actual musical data, thus making explicit the musical capacity for cognitive communication; and two, by turning the pure idea of metaphor as a theory into narrativity, a transformation that is crucial for music's particularly narrative qualities. Langer and Begbie usefully both loosen and widen a narrative approach by allowing one to deal specifically with two narrative sites in music, feelings, and theology. Further, Begbie's theory of metaphor is given greater credence by an examination of Langer, for he bases some of his conclusions on a modified version of her philosophy. Finally, Zbikowski, whilst connecting most clearly with Spitzer's cognitive account, interacts with all four by providing an analytical framework in which the insights of the four can find actual purchase in music; he provides a useful method that works with actual music, enabling the application of the four theories to music.

Triduum thus shows itself, even in a small example, as susceptible to theologically-orientated analysis, in which musical elements can be interpreted metaphorically to communicate theological ideas. These theological ideas gain much of their force from the borrowed plainchants that were outlined in chapter 1. Metaphor as a method can thus do justice not only to the *Triduum*'s purely musical data, but also to its extra-musical starting points, bringing together meaningfully the dichotomies of aesthetics and tonal characteristics explored in chapter 2. Metaphor can not only unite these dichotomies in a meaningful analysis, but also reveal how they as disparate musical elements are put in the service of a broader aim, the communication of theological ideas.

It might be argued that to limit straightaway the boundaries of the metaphor being sought to theology necessarily limits the range of analytical results and meanings. Such is true, but that need not be a problem, for two reasons. First, as a potential site for metaphorical meaning in *Triduum*, theology is a prime candidate, given the explicit theological and liturgical narrative contexts inherent in the work. Indeed, not to begin with theology as a site for isomorphic metaphorical mapping in *Triduum* would seem to limit the potential meanings gleaned from the work, given MacMillan's explicit and detailed outline of the way that the work has grown from specifically theological and liturgical stimuli. So, there is likely to be the strongest connections between the domains of music (in *Triduum*) and theology (that which inspired it) than between the music and any other category. Second, this fact actually does not negate the existence of other potential sites for metaphorical

mapping and meaning in *Triduum*. There are other fruitful sites that suggest themselves: more generalized notions of conflict and resolution, perhaps expressed in more social or psychological terms; certainly the presence of conflict in the music, and the musical interaction between surface and deeper levels of structure point toward the appropriate mapping of psychoanalytical categories, perhaps expressed in the language of gender; the interaction of tonality and non-tonality in the dramatic projection of the entire cycle might lead to some interesting mapping of historically-driven and historically-contextualized discussions that relate more generally to the various categories of tradition and modernity. But theology represents the category most clearly related to the musical and dramatic events of the work, so represents a potentially richer source of metaphorical interpretation than any other.⁷²

As theological music, then, *Triduum* also stands in a historical tradition of Music Theology, music that has sought to elucidate the aims and content of Christian theology. *Triduum*'s place in this tradition, and thus its appropriate standing as a candidate for theologically-orientated musical analysis such as we are seeking to achieve, warrants further study before we turn to applying the five theoretical models explored in this chapter will be applied to more detailed analyses of each movement of *Triduum* in the second section of this thesis.

⁷² This point only succeeds if musical analysis is grounded intellectually more widely in a framework that understands its purpose as seeking to make explicit the various ways that a work may be legitimately be heard 'metaphorically-as' by uncovering the various musical factors in a work that may then be mapped onto other categories of thought. This presumes that the potential range of those metaphors are vast, in contrast to approaching theologically-informed analysis in a more positivistic way, in which it is treated as the only viable source of extra-musical meaning in the work because the work in question was specifically written out of a theological framework. This former, more open, approach to analysis is what a metaphorical theory allows, as demonstrated by Christopher Peacocke. See Christopher Peacocke, 'The Perception of Music'.

4 MacMillan and Music Theology

The academic field of Music Theology is a small but growing area in the UK academy. Its most recent development is the formation of the International Network for Music Theology, based at Durham University under the leadership of Bennett Zon and Carol Harrison,¹ but the INMT builds on a foundation laid by the establishment of the Institute for Theology, Imagination and the Arts at St Andrew's University.² The bibliography published by INMT in Durham is impressive, and constantly being updated, proof of both the youth and importance of this field.³ MacMillan studies fit into this field in two chief ways.

1 - MacMillan's faith is unashamedly incorporated into his music

MacMillan is a rare example of a composer who is both unashamed of his Christian faith and at the forefront of modern music: 'MacMillan is one of the leading overtly Christian composers of our day.'⁴ His Catholic faith works itself out in both orchestral and choral music.⁵ Trying to trace a broad trajectory in MacMillan's engagement with theology in his music is possible but not straightforward. On the one hand it is possible to trace an increase in religious works as his career has progressed. This is witnessed by the lack of mention of religion and theology as influences on his music by earlier attempts to chronicle and evaluate it,⁶ and the growing number of choral works written exclusively for liturgical use in recent years. On the other hand, where MacMillan's early works were typically characterised by a reliance on extra-musical influences and references, especially to theology, latterly the composer himself has suggested that he is moving away from such extra-musical influences towards a greater degree of abstraction,⁷ as both his very recent Percussion Concerto No. 2 and Symphony No. 4 bear witness.⁸ This can also be illustrated

¹ See 'International Network for Music Theology', *Durham University* (2015), <<https://www.dur.ac.uk/musictheology/>> [accessed 2 September 2015].

² See 'About', *Institute for Theology, Imagination and the Arts*, (2015) <<http://itia.wp.st-andrews.ac.uk/home/about/>> [accessed 10 September 2015].

³ 'International Network for Music Theology: A Select Bibliography of Music Theology Research', *Durham University* (2015) <<https://www.dur.ac.uk/resources/musictheology/INMTBibliography-May2015.pdf>> [accessed 4 September 2015].

⁴ Jeremy Begbie, *Theology, Music and Time* (Cambridge: Cambridge University Press, 2000), p. 150.

⁵ 'James MacMillan's Catholic faith is central to his creativity and brings an added dimension to much of his choral music, whether recapturing a mood of mediaeval meditation or reaching towards a state of spiritual ecstasy or contemplative peace. Spicer, Paul, 'James MacMillan Choral Music: A Practical Commentary and Survey', *Boosey and Hawkes* (2012), <<http://www.boosey.com/downloads/MacMillanChoralPDF12finalWEB.pdf>> [accessed 4 September 2015].

⁶ See, for example, Keith Potter, 'A New Celtic Dawn?', *The Musical Times*, Vol. 131, No. 1763 (Jan., 1990), pp. 13 - 18.

⁷ 'More recently I've noticed that I've been leaving the extra-musical starting points behind. I don't know if this is a new direction or not. [...] Perhaps I'm just moving into another phase now, where the theology and the pre-musical are much more subliminal, taken for granted.' Mandy Hallam and James MacMillan, Conversation with James MacMillan, *Tempo*, Vol. 62, No. 245 (Jul., 2008), pp. 17 - 29, p. 17.

⁸ Although, the Symphony No. 4, though 'essentially abstract, does have an extra-musical source as one of its inspirations, Robert Carver's *Missa Dum Sacrum Mysterium*.' See 'BBCSO/Runnicles

by an overview of MacMillan's early works. *Veni Veni Emmanuel* (1992) was perhaps MacMillan's first overtly theological orchestral work. A percussion concerto that boldly and clearly traced a theological progression from Advent Sunday to Easter, marking the period during which it was composed,⁹ using the eponymous plainchant as a musical symbol throughout. *Triduum* (1995 - 1997) carries this 'sacred' and 'theological' treatment of abstract genres forward. Early commentators on *Veni Veni Emmanuel* noted the directness of its Christian subtext: 'Symphonies, sonatas, concertos, devotional works whose titles are as clear as anything one might find in an SPCK bookshop',¹⁰ as well as the courage shown in the overtly religious messages of these orchestral pieces.¹¹ The engagement with theology was continued in other works whose choral medium allowed a more direct expression of the issues involved, such as the 1998 *Quickening*, whose text included the Lord's Prayer in Aramaic, which MacMillan dictated phonetically from a Radio 1 world music broadcast.¹² Even a work like *The Birds of Rhiannon* (2001), based on a text from the Welsh *Mabinogian*, has a redemptive subtext that symbolizes the crucifixion narrative, a fact missed by reviewers of the 2001 Proms debut.¹³ Though criticised for the directness with which his faith is expressed in his music,¹⁴ MacMillan's music is unashamedly Christian,¹⁵ and specifically, Catholic.¹⁶

2 - MacMillan's music and writing explain and exemplify the overlap between music and faith

MacMillan has spoken of the importance of his early childhood, growing up in a small Catholic community in Western Scotland, and that some of his earliest memories being those associated with the rituals of the Catholic liturgy.¹⁷ The influence of his early life,

Review', *The Guardian* (2015), <<http://www.theguardian.com/music/2015/aug/04/bbcso-runnicles-review-prom-24-macmillan-mahler>> [accessed 7 September 2015].

⁹ See 'James MacMillan, 'MacMillan: James: Veni Veni Emmanuel', *Boosey and Hawkes* (2015), <<https://www.boosey.com/cr/music/James-MacMillan-Veni-Veni-Emmanuel/3051>> [accessed 7 September 2015].

¹⁰ Stephen Johnson, 'James MacMillan: 'Veni Veni Emmanuel', *Tempo* New Series, No. 183 (Dec., 1992), pp. 34-35, p. 34.

¹¹ One reviewer said of the *Triduum* trilogy: 'No-one could accuse James MacMillan of a lack of courage.' Stephen Johnson, untitled review, *Tempo*, New Series, No. 209 (Jul., 1999), pp. 44 - 45, p. 44.

¹² Shirley Ratcliffe, 'MacMillan 2' in *Choir & Organ*, August 1999, pp. 39 - 42, p. 41.

¹³ See Robert Stein, 'London, Royal Albert Hall Proms: Goehr, MacMillan, Ruders, Tavener, Górecki', *Tempo*, New Series, No. 219 (Jan., 2002), pp. 38 - 39.

¹⁴ Arnold Whittall, 'John Casken at 60', *The Musical Times*, Vol. 150, No. 1909 (Winter, 2009), pp. 39 - 51.

¹⁵ '[T]he music itself, and the programme notes, sleeve notes, critiques, and reports that bid us listen, clearly announces its topics and 'issues'. In the spirit of our times, these are typically themes of oppression and defiance: on the one hand, of a patriotic Scot asserting his regional identity; and on the other, of a Roman Catholic, raised in an area of the United Kingdom often associated with stern and even oppressive Protestantism.' Nicholas Williams, 'Acts of Grace', *The Musical Times*, Vol. 140, No. 1866 (Spring, 1999), pp. 44 - 46, p. 44.

¹⁶ 'Not only is he a practising Catholic but - as many of his titles suggest - he attempts to give his Catholic faith full expression in his work.' Stephen Johnson, 'Harnessing Extremes' in *Gramophone* (May 1995), pp. 14 - 17, p. 14.

¹⁷ See 'James MacMillan on faith and music', *Youtube* (2011) <<https://www.youtube.com/watch?v=169vLkK6VII>> [accessed 7 September 2015].

steeped in Catholicism, not only manifests in compositions that integrate music and theology, but in writing about music and faith. This has expressed itself not only in numerous interviews, but also in specific texts that deal with various connections between music and theology.¹⁸ MacMillan is characteristically humble about his interest in theology,¹⁹ nevertheless his writings suggest clear contours of thought about the relationship between music and theology. His positioning of the relationship between faith and music can be summarized under five related headings.

Inspiration

A number of texts in which MacMillan writes of the link between music and faith concern the issue of the *origin* of music, or its divine inspiration.²⁰ He has spoken of the 'numinous' quality of Catholic spirituality that has guided him subconsciously as a composer,²¹ and it is in line with Catholic theology that artistic inspiration is spiritual in origin.²² In other words, faith comes in at the starting point for MacMillan and he sees his role as a composer and the inspiration for his music as Divine in origin. In fact, it is specifically Pope John Paul II's *To Artists* that forms the basis of MacMillan's plea for the arts to exercise a prophetic and transformative role in society.²³ This view gives an impetus for MacMillan's view that the arts should contribute to the *spiritual* character and conversation of society, a view borne out in his compositions.²⁴ The divine inspiration of music is founded on the 'spiritual' character of music, seen in its similarity to prayer; the time that it demands.²⁵ Built on insights from Adorno, MacMillan argues that this inbuilt 'spiritual' quality of music forms

¹⁸ See, for example, James MacMillan, 'Music and Modernity', *Standpoint*, <<http://standpointmag.co.uk/text-november-09-music-and-modernity-james-macmillan>> [accessed 19 November 2009]; 'The Divine Spark of Music', transcript of Sandford St Martin 30th Anniversary Lecture Held at RIBA (1 October 2008) [accessed 2 November 2009]; 'Creation and the Composer' in Jeff Astley, Timothy Hone, Mark Savage, *Creative Chords* (Leominster: Gracewing, 2000), pp. 3 - 19; 'Parthenogenesis' in Jeremy Begbie (ed.), *Sounding the Depths: Theology Through the Arts* (London: SCM Press, 2002), pp. 33 - 38.

¹⁹ 'My interest in theology, little as it is, is inspired because of my background, because of recent trends which have shown to me that there is obviously some kind of connection between faith and music'. MacMillan, 'Creation and the Composer', p. 9.

²⁰ See particularly 'Creation and the Composer', and 'The Divine Spark of Music'.

²¹ 'James MacMillan on faith and music'.

²² 'Dear artists, you well know that there are many impulses which, either from within or without, can inspire your talent. Every genuine inspiration, however, contains some tremor of that "breath" with which the Creator Spirit suffused the work of creation from the very beginning.' Pope John Paul II, Letter of His Holiness Pope John Paul II 'To Artists' (Boston: Pauline Books and Media, 1999), p.32.

²³ 'For me, I found one inspirational answer in the 1999 Letter to Artists from John Paul II. The subtitle of the Letter fascinates me. It is written: "To all who are passionately dedicated to the search for new 'epiphanies' of beauty so that through their creative work as artists they may offer these as gifts to the world." It is this openheartedness and generosity of spirit that points to art itself as the bridge which will heal the wound of division created in our current culture wars.' MacMillan, 'The Divine Spark', p. 3.

²⁴ 'The arts can easily be overlooked as profound shapers of the public imagination and unique indicators of direction in human civilization.' 'The Divine Spark', p. 1.

²⁵ 'The serious, open and active form of listening (necessary for classical music, for example) could be said to be analogous to contemplation, meditation and even prayer in the way it demands our time.' 'The Divine Spark', p. 5. This theme is picked up in more detail by Jeremy Begbie in *Theology, Music and Time*.

the basis of the belief that the arts must maintain a powerful and necessary witness to the sacred in a secular culture,²⁶ and thus a mandate for Christian artists to boldly express their faith through their creativity.²⁷

This theological argument of the numinous quality of music, reflecting its character as something solid and weighty, in MacMillan's writing becomes an argument for its superior aesthetic and even moral quality, and therefore its ability to expose the shallowness of contemporary secular society.²⁸ In this form, MacMillan's argument has a strong intellectual history. In its non-theological form, the argument for the moral capacity of music is a strong element of Greek thought, especially that of Plato as described in chapter 2,²⁹ and in the twentieth century the idea has been taken up by many Christian writers on the arts, most influentially by C.S. Lewis, whose criteria for evaluating literature is built around this idea,³⁰ and who builds on it a powerful thesis in support of the beauty's theological potential.³¹ Lewis's influence extends through the various attempts by the evangelical wing of the church to relate the Christian gospel to popular culture, particularly in the United States and through the work of Francis Schaeffer and the L'Abri fellowship.³² Theological aesthetics in music that is rooted in Greek thought is also a feature of the music-theology of J.S. Bach, as has recently been argued.³³ But in a non-theological form, an argument for the aesthetic superiority of music is powerfully made by Julian Johnson,³⁴ also founded on insights from Adorno. MacMillan in 'The Divine Spark' consciously writes within this musicological tradition but powerfully and provocatively applies it to the current artistic establishment, provoking comment and debate from both the Left and Right.³⁵ His

²⁶ 'Adorno's analysis is that the popular music of mass industry culture is superficial, consumed by unthinking hearers, who buy in vast numbers, and are utterly beguiled by predictability, cliché and constant sameness.' 'The Divine Spark', p.4.

²⁷ "'The time has come", [MacMillan] argues, "for Christians in the public square to be more forthright in resisting the increasingly aggressive attempts to oust them from it. To do this they must continue to speak truth to power and express their insights and creativity from a firm and confident understanding of their traditions and their beliefs.'" The Sandford St Martin Trust, Press Release: 30th Anniversary Lecture The Divine Spark of Music: James MacMillan <<https://www.google.co.uk/search?client=opera&q=the+divine+spark+of+music+press+release&sourceid=opera&ie=UTF-8&oe=UTF-8#q=James+MacMillan+the+divine+spark+of+music>> [accessed 8 September 2015].

²⁸ MacMillan, 'The Divine Spark'.

²⁹ See pp. 90 - 92.

³⁰ C.S. Lewis, *An Experiment in Criticism* (Cambridge: Cambridge University Press, 1961).

³¹ C.S. Lewis, 'The Weight of Glory', in *The Weight of Glory and Other Addresses* (New York: HarperCollins, 1976).

³² See especially Francis Schaeffer, *Escape from Reason* (Leicester: Inter-Varsity Press, 1990); Kenneth A. Myers, *All God's Children and Blue Suede Shoes* (Wheaton: Crossway Books, 1989); Hans R. Rookmaaker, *Modern Art and the Death of a Culture* (Wheaton: Crossway, 1973).

³³ Robin A. Leaver, *Luther's Liturgical Music: Principles and Implications* (Grand Rapids: Eerdmans, 2007).

³⁴ Julian Johnson, *Who Needs Classical Music?* (New York: Oxford University Press, 2002).

³⁵ See Mark Vernon, 'The Divine Muse', *Guardian*, 29 October 2008, <<http://www.theguardian.com/commentisfree/belief/2008/oct/29/classicalmusicandopera-religion>> [accessed 8 September 2015] and Martin Beckford, 'Composer James MacMillan warns of liberal elite's 'ignorance-fuelled hostility to religion'', *Telegraph*, 1 October 2008, <<http://www.telegraph.co.uk/news/religion/3116598/Composer-James-MacMillan-warns-of-liberal-elites-ignorance-fuelled-hostility-to-religion.html>> [accessed 8 September 2015].

new insight is to connect this moral argument for music with the Catholic notion of Divine inspiration. This is the framework for MacMillan's thinking about music, and therefore for his compositional work. But the theological beginning of MacMillan's project inevitably carries forward into the musical product itself, as hinted at above, through *integration*.

Integration

Above we announced the high degree of connection in MacMillan's music between music and theology. MacMillan suggests that his desire to connect the two was a conscious choice, if one that only gradually dawned on him.³⁶ This raises the question of how theology and music, in broad terms, interact in his music. They do so through integration. Faith and music are deeply united in MacMillan's compositions. Two areas will be explored here. First, in broad terms, MacMillan's music evidences integration between the sacred and the secular: 'In MacMillan's music the religious and the secular, the human and the spiritual, do not run alien to each other.'³⁷ There are perhaps two ways in which this occurs. One is to do with means: theological, 'sacred', ideas are given expression through 'secular' mediums, abstract orchestral forms such as concertos and symphonies. This is the chief mechanism for integrating the secular and sacred in *Triduum*, and links MacMillan with Messiaen.³⁸ Other works like this include *Fourteen Little Pictures*, and the Symphony No. 3, and operas like *Inés*, *The Sacrifice*, and *Clemency*, based on the biblical story of Abraham and Sarah.³⁹ These are all 'secular' works in which the sacred is nevertheless very much in the background.⁴⁰ MacMillan has described this process using a theological idea of 'transubstantiation' to describe the process of transformation that occurs when seeking to portray the extra-musical in the musical.⁴¹ This quality of sacred-secular integration places

³⁶ 'For some reason [...] those barriers between the compartments, the walls separating them, began to disappear so that one aspect of life began to cross-fertilize another and I began more naturally to see an ability or potential, for example, to use my interest in folk culture in an artistic or high-art serious music way. I began to see the potential to unembarrassedly and unselfconsciously express the so-called religious dimension and also the political dimension in the so-called serious business of composing.' MacMillan, 'Creation and the Composer', p. 10.

³⁷ Ronald Weitzman, 'James MacMillan's Clarinet Concerto, "Ninian"', *Tempo*, New Series, No. 201 (Jul., 1997), pp. 33 - 34, p. 33.

³⁸ See discussion below.

³⁹ See Ronald Weitzman, 'MacMillan's "Inés de Castro" at the Edinburgh Festival', *Tempo*, New Series, No. 199 (Jan., 1997), pp. 29 - 32, and, on *The Sacrifice*, see James MacMillan, 'MacMillan: James: The Sacrifice', *Boosey and Hawkes* (2015), <<https://www.boosey.com/pages/opera/moredetails.asp?musicid=1123>> [accessed September 7 2015]. For *Clemency*, see James MacMillan, 'MacMillan: James: Clemency', *Boosey and Hawkes* (2015), <<https://www.boosey.com/pages/opera/moredetails.asp?musicid=56345>> [accessed September 7 2015].

⁴⁰ See Wakeling, Kate, 'Fourteen Little Pictures', *Gould Piano Trio* (2015) <<http://www.gouldpianotrio.com/albums/macmillan-maxwell-davies-beamish/>> [accessed 5 September 2003],

and on Symphony No. 3 'Silence', Robert Stein, 'London, Royal Albert Hall Proms 2003: MacMillan, Adams, Kancheli', *Tempo*, Vol. 58, No. 227 (Jan., 2004), pp. 51 - 53.

⁴¹ 'There's definitely a connection between the extra-musical stimulus and the musical outcome, but there has to be some element of (to use a theological analogy) transubstantiation of the extra-musical into the musical, so that the idea fully communicates as music.' James MacMillan, Julian Johnson, Catherine Sutton, 'Raising Sparks: On the Music of James MacMillan', *Tempo*, New Series, No. 202 (Oct., 1997), pp. 1 - 35, p. 12.

MacMillan's theological approach to music in a historical tradition of theological composers that includes J.S. Bach, highlighting one area of current research, and Olivier Messiaen. Bach research particularly in the US has more recently focussed on the many ways his non-texted music communicates a Christian worldview.⁴² This has extended from insights into the allegorical nature of Bach's tonal language.⁴³ Similarly, studies on his vocal works have highlighted the high degree of integration between theological concern and musical structure,⁴⁴ work done in the light on the discovery of Bach's 'Calov' Bible.⁴⁵ Similarly, reflecting Messiaen's frequent assertions as to the centrality of his faith to his practice as a composer,⁴⁶ and the observation of the strong link with Aquinian Theology in his music,⁴⁷ Messiaen studies have frequently given the theological background found in the majority of his works a sympathetic hearing.⁴⁸ It is only more recently that Messiaen's traditional description as a mystical composer is being updated to reflect a more nuanced reading of

⁴² For example, Linda Gingrich, 'Hidden Allegory in J.S. Bach's 1724 Trinity Season Chorale Cantatas', *The Choral Journal*, Vol. 51, No. 1 (August 2010), pp. 6 - 17; Michael Marissen, *The Social and Religious Designs of J.S. Bach's Brandenburg Concertos* (Princeton: Princeton University Press, 1999); Eric Chafe, *Tonal Allegory in the Vocal Music of J.S. Bach* (Berkeley: University of California, 1991); Timothy A. Smith, 'Fugues Without Words: A Hearing of Four Fugues from "The Well-Tempered Clavier" as Passion Music', *Bach*, Vol. 40, No. 2 (2009), pp. 45 - 66.

⁴² Anne Leahy, "'Vor deinen Thron tret ich": The Eschatological Significance of the Chorale Settings of the P271 Manuscript of the Berlin Staatsbibliothek' in *Bach*, Vol. 37, No. 2 (2006), pp. 81 - 118; Albert Clement, 'On the Inner Correlation of the Six Chorales BWV 645 - 650 and its Significance', *Bach*, Vol. 34, No. 2 (2003), pp. 1 - 62; David Yearsley, *Bach and the Meanings of Counterpoint* (New York: Cambridge University Press, 2002).

⁴³ Eric Chafe, 'J.S. Bach's *St Matthew's Passion*: Aspects of Planning, Structure, and Chronology', *Journal of the American Musicological Society*, Vol. 35, No. 1 (Spring, 1982), pp. 49 - 114; 'Key Structure and Tonal Allegory in the Passions of J.S. Bach: An Introduction', *Current Musicology*, XXXI (1981), pp. 39 - 54.

⁴⁴ Robin A. Leaver, 'The mature vocal works and their liturgical context', in John Butt (ed.), *The Cambridge Companion to Bach* (Cambridge: Cambridge University Press, 1997), pp. 86 - 122; *Music as Preaching: Bach, Passions & Music in Worship* (Oxford: Latimer Studies, 1982).

⁴⁵ Robin A. Leaver, *J.S. Bach and Scripture: Glosses from the Calov Bible Commentary* (St Louis: Concordia, 1985).

⁴⁶ Messiaen, Olivier, *Music and Color: Conversations with Claude Samuel* (Portland: Amadeus Press, 1994). For a brief summary of Catholicism and how it relates to Messiaen's life and music, see Andrew Shenton, *Olivier Messiaen's System of Signs* (Aldershot: Ashgate, 2008), especially chapter 1, 'Messiaen's Theology', pp. 17 - 34. Various articles are worth pursuing. For example, Ian Darbyshire, 'Messiaen and the Representation of the Theological Illusion of Time' in Siglind Bruhn (ed.), *Messiaen's Language of Mystical Love* (New York: Garland Publishing, 1998), pp. 33 - 51; Roberto Fabbi 'Theological Implications of Restrictions in Messiaen's Compositional Processes' in Siglind Bruhn (ed.), *Messiaen's Language of Mystical Love* (New York: Garland Publishing, 1998), pp. 55 - 84; Robert Sherlaw Johnson, 'Rhythmic Technique and Symbolism in the Music of Olivier Messiaen' in Siglind Bruhn (ed.), *Messiaen's Language of Mystical Love* (New York: Garland Publishing, 1998), pp. 121 - 139; Wu, Jean Marie, 'Mystical Symbols of Faith' in Siglind Bruhn (ed.), *Messiaen's Language of Mystical Love* (New York: Garland Publishing, 1998), pp. 85 - 120.

⁴⁷ Vincent P. Benitez, 'Messiaen and Aquinas' in Andrew Shenton (ed.), *Messiaen as Theologian* (Farnham: Ashgate, 2010), pp. 101 - 123. See also Camille Crunelle Hill, 'Saint Thomas and the Theme of Truth in Messiaen's *Saint François d'Assise*' in Siglind Bruhn (ed.), *Messiaen's Language of Mystical Love* (New York: Garland Publishing, 1998), pp. 143 - 167.

⁴⁸ Robert Sherlaw Johnson, *Messiaen* (London: J M Dent & Sons Ltd, 1975, 1989); Christopher Dingle, *The Life of Messiaen* (Cambridge: Cambridge University Press, 2007); Wilfrid Mellers, 'Mysticism and Theology' in Peter Hill (ed.), *The Messiaen Companion* (London: Faber & Faber, 1994), pp. 220 - 233. See also Andrew Shenton, *Messiaen the Theologian* (Farnham: Ashgate, 2010) and *Olivier Messiaen's System of Signs*.

musical development and the treatment of time.⁴⁹ The integration of secular and sacred in his orchestral and instrumental works is also impressively catalogued in a growing number of recent studies.⁵⁰ Another way MacMillan achieves integration between music and theology has to do with message: theological themes and issues are given a hearing indirectly through their being clothed in 'secular' manifestations. This is evidenced in the works dealing with moral issues that surround the start-of-life, *Raising Sparks*, *Quickening* and *Parthenogenesis*.⁵¹ If *integration* of the sacred and the secular is the chief mark of MacMillan's music-theology mixture, this integration is done, secondly, without the desire on MacMillan's part to proselytize. MacMillan dislikes talking about his religion in public,⁵² and his faith as just one element in his music.⁵³ Note that the positioning of faith and music suggested by the term 'integration' is overwhelmingly positive. This is further reflected in another theological term that goes further in describing the way in which theology is integrated into MacMillan's music, namely *incarnation*.

Incarnation

MacMillan's combination of music and theology fits into broadly a wider stream of theological reflection regarding the use of the arts that could be termed an 'incarnational approach' to theological revelation.⁵⁴ Broadly, this is an approach to theological communication that sees God's attributes and character as existing within His Creation organically, rather than merely imposed from above. Thus, the Christian's role is to see these theological realities as they are already present - incarnated - in Creation, rather than infer them from the dictates of an external system. Biblically, an incarnational stance towards the arts stems from reflection on the Prologue to John's Gospel.⁵⁵ The notion of

⁴⁹ See Paul Griffiths, *Olivier Messiaen and the Music of Time* (London: Faber & Faber, 2008), compare Robert Sholl, 'The Shock of the Positive: Olivier Messiaen, St. Francis, and Redemption through Modernity' in Jeremy S. Begbie and Steven R. Guthrie, *Resonant Witness: Conversations between Music and Theology* (Grand Rapids: Eerdmans, 2011), pp. 162 - 189.

⁵⁰ Siglind Bruhn, 'Religious Symbolism in the Music of Olivier Messiaen', *American Journal of Semiotics*, Fall 1996, Iss. 1 - 4, pp. 277 - 310. See also Siglind Bruhn, *Messiaen's Interpretations of Holiness and Trinity: Echoes of Mediaeval Theology in the Oratorio, Organ Meditations, and Opera* (Hillsdale: Pendragon Press, 2008); *Messiaen's Explorations of Love and Death: Musico-Poetic Signification in the "Tristan Trilogy" and Three Related Song Cycles* (Hillsdale: Pendragon Press, 2008); *Messiaen's Contemplation of Covenant and Incarnation: Musical Symbols of Faith in the Two Great Piano Cycles of the 1940s* (Hillsdale: Pendragon Press, 2007).

⁵¹ See Ronald Weitzman, 'MacMillan's Song Cycle, "Raising Sparks"', *Tempo*, New Series, No. 203 (Jan., 1998), pp. 23 - 24; 'James MacMillan's "Quickening"', *Tempo*, New Series, No. 211 (Jan., 2000), pp. 29 - 30; and James MacMillan, 'Parthenogenesis'.

⁵² 'I really dislike talking about my religion in public.' James MacMillan, 'Raising Sparks', p. 20.

⁵³ 'There is never any attempt to proselytize, to use music simply as a vehicle for an idea.' MacMillan, 'Raising Sparks', p. 12.

⁵⁴ Phrase from Alister E. McGrath, *The Open Secret* (Oxford: Blackwell Publishing, 2008), p. 173.

⁵⁵ 'The prologue sets out the intellectual foundations of an incarnational approach to natural theology. It opens by laying out a doctrine of creation, in which supreme emphasis is placed on the logos - the word, which brought all things into existence. There is no notion here of "natural theology" as an antecedent conceptual system. Instead, we find the idea of the illumination of an otherwise shadowy, opaque, and ambiguous creation through the same "Word" that originally created it, and subsequently entered into it as the "Word become flesh." The prologue continues by declaring that the one who has made God known also enlightens our minds so that we may see him reflected in his creation.' McGrath, *The Open Secret*, p. 173.

'incarnational' theological communication in art thus opens the door to the many theological attempts to define aesthetic appreciation as a means of 'seeing' the things of theology in the things of beauty. MacMillan's stated approach to theology in music places him within this stream of intellectual and theological reflection.⁵⁶

The idea of incarnation also carries with it the notion of the real, highlighting the view that the arts must portray what is true in the world, what is actually there, including the negative and painful elements of human experience. This idea forms a central part of Jeremy Begbie's theological vision of the arts,⁵⁷ mentioned in chapter 3, and as Begbie has forcibly shown, this quality is present in MacMillan's music.⁵⁸ Indeed, it is the deliberate incorporation of human suffering and pain into his musical theology that sets MacMillan apart from other notable Christian composers of the twentieth century, namely the 'Holy Minimalists', Tavener, Górecki, and Arvo Pärt, and even Messiaen.⁵⁹ In fact, it is striking that MacMillan invokes incarnational language in his rejection of the theology of the Holy Minimalists.⁶⁰ The reason for this primarily theological, that in MacMillan's mind the contours of the Christian gospel, in which redemption is achieved through the death of Christ, call for a redemptive engagement with the world in all its evil, and a musical expression of the conflict and resolution that such an engagement implies.⁶¹ He has criticised John Tavener for rejecting this cross-centred view of Christianity.⁶² Thus, redemption-through-suffering is at the heart of MacMillan's musical-theological vision.

Redemption

There are strong hints throughout MacMillan's work that he sees redemption as a key theological dynamic in his music, linking his music with other expressions of theological aesthetics that explore this theme.⁶³ This can be seen, firstly, through the dynamic of conflict resolution. This takes place on a purely musical level, borne out of traditional compositional instincts. But there is also evidence that purely musical resolution is used as

⁵⁶ 'The responsibility on the Christian composer are to open up windows on the divine, windows on the things hidden to normal everyday experience for most listeners, for most music lovers.' MacMillan, 'Creation and the Composer', p. 13.

⁵⁷ Jeremy S. Begbie, *Resounding Truth* (Grand Rapids: Baker, 2007), especially pp. 201 - 202.

⁵⁸ See Begbie, *Resounding Truth*, chapter 7, 'Two Musical Theologians', pp. 163 - 182.

⁵⁹ See Begbie, *Resounding Truth*, pp. 179 - 180. The sharp distinction that Begbie draws between MacMillan and Messiaen's theological visions here is open to serious questions, especially given the recent picture of Messiaen emerging as a composer whose treatment of time may well owe more to traditional notions of development than has been previously understood. See Sholl, 'The Shock of the Positive'.

⁶⁰ 'I think the way I think about it is that they have deliberately turned their back on a particular tradition and, thinking about it in spiritual terms, on the corporeal nature of man's humanity.' James MacMillan, 'Creation and the Composer', p. 16.

⁶¹ 'I would say there is definitely a redemptive aspect or potential to my music, it needs to have that conflict gone through and fought through before it's reached.' James MacMillan, 'Creation and the Composer', p. 17.

⁶² 'I have heard Tavener himself say that he feels very uncomfortable with the image of the crucified Christ which he sees as an image of defeat.' James MacMillan, 'Creation and the Composer', p. 16.

⁶³ Stephan van Erp, *The Art of Theology: Hans Urs von Balthasar's Theological Aesthetics and the Foundations of Faith* (Leuven: Peeters, 2004), pp. 57 - 68.

a metaphor for theological resolution.⁶⁴ For example, in *The Birds of Rhiannon*, it has been said '[t]here's a real sense of homecoming through storms, or comfort earned through hardship.'⁶⁵ This musical resolution is brought about by MacMillan's concern with its theological correlate: namely, the three days of Easter:

Important in many works is the crucifixion narrative. I have traced its territory literally in works like *The Seven Last Words from the Cross*; *Visitatio Sepulchri* and *Triduum*, but also obliquely in the theatre works, *Busqueda* and *Ines de Castro*, where the emblem of the cross is made manifest in the lives of ordinary people.⁶⁶

Secondly, MacMillan's musical and theological desire to act out redemption in his compositions is also reflected in his frequent engagement in his works with real examples of human suffering. These include the Dunblane massacre, and disaster on the North Sea oil rig Piper Alpha. Related to this is the engagement with Liberation Theology, a mark of MacMillan's early life an outgrowth of his teenage associations with Marxism, and expressed in the early works *Búsqueda* (1988), *Cantos Sagrados* (1989) and *Catherine's Lullabies* (1990).⁶⁷ MacMillan has said that his attraction to Liberation Theology was the ability it gave him to engage with real examples of suffering.⁶⁸ In all of these examples, the urge to engage musically and compositionally with real human pain comes from a desire on MacMillan's part to redeem it:

In the worldly subject matters that I've been drawn to - political matters and things of our own time - the search for resolution comes from a humanitarian urge to make right of the world that is, I think, there is everyone when confronted with situations in which we see our fellows suffering.⁶⁹

Further, this is driven by a theological conviction, that human suffering is a pattern of the divine suffering as expressed in the death of Christ:

⁶⁴ 'Certainly on an abstract level there is the need for a purely musical conflict. There is a need, almost in a traditional sense, for bringing about the development of materials, a chaotic clash of materials, and then to bring about a resolution. I've always had that instinct - I know it's there in my musical personality. But the conflict is also inherent in the extra-musical starting points such as the Easter Story. Thus, there is an extra-musical reason for bringing about resolution'. MacMillan, 'Raising Sparks', p. 14.

⁶⁵ Martin Anderson, 'Southwark Cathedral: A MacMillan Première (And a CD round-up)', *Tempo*, Vol. 223 (Jan., 2003), pp. 80 - 83.

⁶⁶ James MacMillan, 'Parthenogenesis' in Jeremy Begbie (ed.), *Sounding the Depths*, p. 35.

⁶⁷ See Dominic Wells, *James MacMillan: Retrospective Modernist* (PhD Thesis, University of Durham, 2011), pp. 22 - 28.

⁶⁸ '[A]s a strain of thought it's something that I have been strongly drawn to because it's a theology which engages with the everyday. It's not an artificial thing, it seems to find theological analysis in the lives of ordinary people who struggle against structural forces which are too powerful for them and which have become malign.' MacMillan, 'Raising Sparks', p. 16.

⁶⁹ MacMillan, 'Raising Sparks', p. 14.

The crucifixion is to be found in the here and now, in the turbulence of society's culture wars, in the provocation of its politics, in the dirt and in the mire of the world's dispossessed and in the sorrows as well as the joys of ordinary people.⁷⁰

Thirdly, it is possible to link this musical engagement with society and culture as also stemming from a concern over its nihilistic quality. MacMillan has used the word at least twice in his writings. First, in 'The Divine Spark', he links it with the militant agenda of secularism,⁷¹ effectively describing contemporary culture as nihilistic in its approach to religion. Second, he links the word to the kinds of social situations that have been covered in his music, suggesting that it is one quality that he is seeking to expose and replace in his works:

If you're confronted with a rotten situation there would be something wrong about nihilistically portraying that situation and leaving it at that.⁷²

If we link these two ideas together we can see that MacMillan's view is that music should redeem culture by shining spiritual depth onto it. Thus, redemption lies near the centre of MacMillan's musical concern because it lies at the heart of his theological vision:

Although the implications of this scenario are discomfiting, there is a long tradition of Christian artists feeling the necessity to confront and embrace the harrowing central presence of the crucifixion in the great narrative of sacrifice and redemption. One does not have the resurrection without the crucifixion. By confronting the darkness of this tale, one takes the cross into the abyss and redeems it.⁷³

This desire to redeem spiritual nihilism forms a powerful rationale behind much of *Triduum*. As has been hinted already, and will be examined later, the music of *Triduum* contains music that is stylistically rooted in both modernism and romanticism, yet its deliberately Christian, theological subtext transcends both. It would seem that MacMillan's desire is to redeem the metaphysical emptiness inherent in both of these worldviews, whether modernism's spiritual aridity or romanticism's empty transcendentalism. As such, his redemptive rationale has much in common with Messiaen's, whose similar desire to redeem modernism through a deliberate application of Catholic Christian worldview to a modernist musical language has been powerfully argued by Robert Sholl.⁷⁴ Sholl's analysis is important in an additional way. Begbie has suggested that MacMillan and Messiaen

⁷⁰ MacMillan, 'Parthenogenesis', p. 37.

⁷¹ '[T]he arrogance and ignorance of secularism has surely triumphed for it is imperative to the secular project that our Christian heritage must be seen through an objective separation in which the object can be appraised without ever having consider [sic] the historic, philosophical or religious ingredients which shaped it. This allows the cultural elites to bury our religious heritage in the earth of history, while robbing its grave of all its beautiful artefacts. This is the modern incarnation of cultural imperialism writ large It is as depressing in its nihilism as it is skewed in the basis of its propaganda.' MacMillan, 'The Divine Spark', p. 7.

⁷² MacMillan, 'Raising Sparks', p. 14.

⁷³ MacMillan, 'Parthenogenesis', p. 37.

⁷⁴ Sholl, 'The Shock of the Positive'.

stand as theological opposites, seen primarily in their contrary portrayals of sin and time.⁷⁵ However, there are elements in Sholl's analyses that suggest Messiaen may lie closer to MacMillan in these areas. Further analysis is required to correctly configure the relationship between them, important because of teasing out this common desire of both composers to redeem the modernity's spiritual vacuum. This redemptive element additionally brings out a deeply human quality in his music.

Humanity

In conclusion, MacMillan's compositions often bring a subjective sense of *humanizing*. This is surely due to the four qualities of musical-theological engagement mentioned above. MacMillan's music tries to engage with real, human, issues, and in such a way as to bring hope and healing. Thus, bringing the argument full circle, the 'Divine Spark' of inspiration that fuels his musical-theological vision of the redemptive power of music is also what gives it its humanizing quality: 'I believe it is God's divine spark which kindles the musical imagination now, as it has always done, and reminds us, in an increasingly dehumanized world, of what it means to be human.'⁷⁶

***Triduum* and defining the Theological**

We now turn to the analyses of the works *Triduum*, that exemplify these five qualities. This is due to their status as theological music, a fact which the analyses will reflect. Before we turn to them, it is necessary to define the term 'theological' as it relates to the works. In relation to *Triduum*, 'theological' is defined as music that speaks of God indirectly, particularly as it bears witness to particular liturgical and theological contexts. Thus, the contexts suggested by its various objects and structures qualify it as 'theological'. The works are also theological in that they speak for God in some way, making theological points and presenting theological ideas, and speak about God in that they make reference to the Christian worldview, particularly to the life and death of Jesus Christ, refracted through the lens of Catholic orthodoxy and references to Biblical events. This also includes a theologically interpretive quality: commenting on these events, interpreting them, offering applicatory points as MacMillan applies the theological narrative to non-Biblical (worldly) events.

⁷⁵ See Begbie, *Resounding Truth and Theology, Music and Time*.

⁷⁶ MacMillan, 'The Divine Spark of Music', p.7.

C Triduum Analysis Realized

5 The World's Ransoming

The chief analytical issue in *TWR* is how the purely musical processes can be interpreted metaphorically. There are two such examples that each contribute a different theological meaning: tonal centres, and form. The conclusion of this selective study will be to reveal *TWR* as a complex theological metaphor for the general theme of 'redemption' that lies at its heart. This theme is taken metaphorically in two directions. Firstly, the tonal qualities of the work, in particular its triadic centres and the use of keys associated with them, reveal themselves as allegorical, in the tradition of J.S. Bach. Aligned with the texts of the plainchants with which they are associated, these tonal elements can be interpreted metaphorically as linked to ideas of death, redemption and the love of God. Secondly, the form of the work, a bridge form, can be read metaphorically through the insight that it exerts a transformation on the musical material involved. This transformation is, paradoxically, one of reduction rather than addition, a fact that lends itself to a theological interpretation that revolves around the use of 'form' as a technical term in the aesthetics of Hans Urs von Balthasar.

TWR in Context

TWR was written in 1995 - 1996, commissioned by the London Symphony Orchestra. It is described by MacMillan as 'for orchestra, with obligato cor anglais'¹ and was first performed on 11 July 1996 at the Barbican, with Christine Pendrill, the work's dedicatee, playing the obligato part. Nicholas Williams points out the important place that *TWR* and its companion pieces have in MacMillan's output. They 'cap a decade's achievement based on MacMillan's flair for concertante forms. Like their predecessors, both *The world's ransoming* [sic] and the Cello Concerto draw partly on liturgically appropriate Gregorian Chant for their material.'² In the light of this comment, how does *TWR* compare to its 'predecessors'?

Of the three full-scale concertos written prior to *TWR*, the closest in conception and compositional technique is the 1991 percussion concerto *Veni, Veni, Emmanuel*. In its use of a plainchant as the main *idée fixe*, this work draws a straight line to *TWR*, whose extensive use of two chants (and one Bach chorale) could be explained as a development of the compositional technique used in this earlier score. A further similarity comes in the use of a common plainchant melody, *Ubi caritas*. An examination of the way that MacMillan works with this chant in *Veni, Veni* shows a similar strategy to *TWR*, namely to make the chant audible from the start. This element of clarity is once retained and restrained in *TWR*. Retained because, as in *Veni, Veni*, the chants are characteristically heard as prominent, at the forefront of the texture, and also because, though rhythmically altered, their distinctive melodic shapes and intervallic features are kept. We have already seen earlier that

¹ James MacMillan, 'MacMillan: James: The World's Ransoming', *Boosey and Hawkes* (2015), <<https://www.boosey.com/cr/music/James-MacMillan-The-World-s-Ransoming/281>>[accessed 26 November 2015].

² Nicolas Williams, 'Acts of Grace', *The Musical Times*, Vol. 140, No. 1866 (Spring, 1999), pp. 44 - 46, (p. 45).

MacMillan uses the technique of 'melodification' of the plainchant melodies in *TWR*,³ particularly noticeable at the start of the work with the chant *Pange lingua*. This technique, used throughout *TWR*, retains the recognisability of the original chant through integrity of its pitch and intervallic structure. On the other hand, MacMillan's creation of a distinctive melody, characterised by a restrained emotional intensity that is often noted by reviewers of the work,⁴ perhaps shows a *restraining* of the chant's recognisability as it is transfigured into another new musical object that suits MacMillan's purposes. Such treatment suggests a growth in sophistication of his technique, a greater capacity to turn his starting material into something rich and complex, rather than just replaying the original chant in a new and modernist musical setting.

If *TWR* bears a technical similarity to *Veni, Veni, Emanuel*, its aesthetic and soundworld is closer still to the 1991 *Sinfonietta*. The opening of *Sinfonietta* reveals many immediate similarities with *TWR*.⁵ The orchestral texture (low, sustained strings, accompanying a soft woodwind instrument, a soprano saxophone), the tonality (the use of a pedal C sharp minor triad), and feel (meditative) places it close to the opening cor anglais solo of *TWR*. The structure of both works is also similar. The *Sinfonietta* is written in a symmetrical form, as the composer comments,⁶ mirroring the form of *TWR* which, as will be shown later, is also in a five-part bridge form. However, there is no theological programme to the *Sinfonietta*,⁷ and it is this that sets *TWR* apart, and places it closer to *Veni, Veni Emmanuel*. This theological narrative comes in the form of a connection to the theology and liturgy for Maundy Thursday.

The Theology and Liturgy of Maundy Thursday

In Catholic practice, the day usually called 'Holy Thursday' is the first day of the *Triduum*, the three days of Easter. *Maundy Thursday*, as it is also commonly known, derives from the word *mandatum* (commandment) that comes from the gospel reading for the day, John 13, referring to Christ's commandment of love-to-neighbour, expressed in the washing of feet, a practice carried over to the liturgical practices associated with the day. Other names have

³ See chapter 1.

⁴ 'The ominously elegaic lyricism at the heart of *The World's Ransoming* - it always sounds as if it's about to boil over but never quite does.' Stephen Johnson, Untitled Review of Macmillan: *The World's Ransoming; Cello Concerto*. Christine Pendrill (cor anglais), Raphael Wallfisch (vlc), BBC Scottish SO, c. Osmo Vänskä. BIS-CD-989 and MacMillan: *Symphony 'Vigil'*. Fine Arts Brass Ensemble, BBC Scottish SO c. Osmo Vänskä. BIS-CD-990 in *Tempo*, New Series, No. 209 (Jul., 1999), pp. 44 - 45, (p. 44). '[T]he cor anglais emerging and then meandering from its place alongside fellow woodwind. Sometimes the instrument laments alone'. Ronald Weitzman, sleeve notes to 'James MacMillan: *The World's Ransoming; Cello Concerto*'. Christine Pendrill (cor anglais), Raphael Wallfisch (vlc), BBC Scottish Symphony Orchestra, c. Osmo Vänskä. BIS-CD-989 (1989). This restrained, paired-back quality of the opening of *TWR* weakens Arnold Whittall's suggestion that MacMillan rarely writes in a nuanced way. See Arnold Whittall, 'Elegies and affirmations: John Casken at 60', *The Musical Times*, Vol. 150, No. 1909 (Winter, 2009), pp. 39 - 51, (pp. 46 - 47).

⁵ Though not acknowledged by the composer.

⁶ '[The] simple arch form takes the work from the tranquil to the visceral and back again.' James MacMillan, 'MacMillan: James: *Sinfonietta*', *Boosey and Hawkes* (2015), <<http://www.boosey.com/cr/music/James-MacMillan-Sinfonietta/7163>> [accessed 6 August 2013].

⁷ Dominic P. Wells, 'James MacMillan: Retrospective Modernist', (PhD Thesis, Durham University, 2011), pp. 55 - 58.

been given to the day historically, each reflecting other theological concerns: the institution of the Eucharist (*Feria Quinta in Coena Domini; natalis calicis; natale sacramenti*); the betrayal, or handing over, of Jesus by Judas to be crucified (*Dies traditionis*); and the weeping associated with repentance (the German *Gründonnerstag*).⁸

Thus, the names given to the day reflect the Biblical events recorded in the gospels corresponding to the day that Jesus was betrayed by Judas in the Garden of Gethsemane, including the betrayal itself, the preceding Last Supper, with its replacement of the traditional Jewish Passover meal with the Christian practice of taking the bread and wine, and the washing of the disciples feet.⁹ The washing of the disciples feet, the predictions of Judas' betrayal, and the institution of the Christian Eucharist are remembered in the Catholic Mass service through the assigned gospel and epistle readings (John 13 and 1 Corinthians 11 respectively) and underscore the common theme of redemption that such events contribute to.¹⁰ As such, these events are reflected in the liturgical practices of the day. The final Mass before Good Friday included the consecration of the holy oils of Chrism, and the removal of the consecrated host in preparation for the Easter weekend. Other practices associated with Maundy Thursday are the removal of the altar cloths, the washing of feet, and the reconciliation of penitents.

TWR's Theological 'Programme'

The nature of the connection between the theology of Maundy Thursday and the music in the work is two-fold. First, musically, MacMillan takes as the starting point for the work three pre-existent melodies that are all associated with the Maundy Thursday liturgy: the two plainchants *Pange lingua* and *Ubi caritas*, as well as a chorale melody by J.S. Bach, *Ah wie nichtig, ach wie flüchtig*.¹¹ Their placement in the work is of structural significance, as the different sections are associated with particular chants. Secondly, conceptually, the Maundy Thursday liturgy is also the starting point of the work. That is, the theological elements of the liturgy, and the biblical events that stand behind those elements, form the extra-musical narrative element of the work. The way in which these musical and extra-musical elements fit together in the work is not straightforward. Typically for MacMillan's style, there is no 'programme' as such.¹² Yet the piece is rich in metaphorical potential. In a previous chapter, we cited the work of Jeremy Begbie in *Voicing Creation's Praise*, and his sketching out of a definition of metaphor after the construction of Michael Polanyi. A metaphor works by holding in balance subsidiary and focal elements, drawing a metaphorical meaning of the focal element from a potentially numerous host of subsidiary

⁸ W. J. O'Shea, 'Holy Thursday', in Berard L. Marthaler (ed.), *New Catholic Encyclopaedia, Second Edition, 7 Hol - Jub* (Farmington Hills: Thomson Gale, 2003), pp. 54 - 55.

⁹ The various linkages between liturgical practice and Biblical event are compellingly traced in Herbert Thurston, *Maundy Thursday* (London: Catholic Truth Society, 1936).

¹⁰ François Mauriac, *Maundy Thursday* (London: Burns Oates and Washbourne, 1932).

¹¹ MacMillan, 'The World's Ransoming'.

¹² 'Unlike the so-called 'Holy Minimalists', MacMillan doesn't insist dogmatically on his own message. You can follow his own programmes religiously (in both senses of the word), or you can use them as the elemental starting-point for meditations of your own, or you can simply appreciate *Triduum* as a remarkably rich musical narrative - though it's hard to resist the temptation to 'interpret' in places.' Stephen Johnson, *Untitled Review*, p. 45.

elements.¹³ Thus, in *TWR* one could align the liturgical and theological elements associated with Maundy Thursday with the focal elements of the work, and all the various musical elements as subsidiaries. The process of discovering metaphorical meaning in the work is thus defined as suggesting ways in which the musical subsidiaries might work to direct our attention suggest certain focal meanings that are associated with the liturgy and theology of Maundy Thursday. In the remainder of this chapter, we shall suggest two subsidiary musical elements that may point to theological elements, tonality and form.

1 Tonality

The use of tonality is closely linked in *TWR* to the work's structure. The different sections can be divided by the particular pitches associated with them. These pitches are in turn projected by the particular pre-existent melodies that characterise each particular section. Thus, a discussion of tonality in *TWR* necessitates an initial examination of the work's structure. *TWR* is structured symmetrically, the work consisting of five sections with a brief introduction and coda. The introduction and coda are nearly mirror images of each other, characterised by the use of a twelve-note row. The five main sections are differentiated by their use of the pre-existent plainchant material:

Section	Chants (Tonal area of harmonization)
Introduction	Twelve Tone
I	Pange lingua (c sh)
II	Ach wie nichtig (c sh/E) Pange lingua (c sh) Ubi caritas (c sh/E)
III	Ubi caritas (D)
IV	Ach wie nichtig (c) Pange lingua (c) Ubi caritas (A)
V	Pange lingua (c sh)
Coda	Twelve Tone

Table 5.1: The form of *TWR*

The inclusion of primary pitches in the above table highlights the strong conventional tonal element in the work that provides structural coherence. As the above table implies, this tonal element is best understood as imposed 'from above' by the pre-existent chant material, via the influence of primary pitches of the chants themselves. This is particularly true of *Pange lingua*, which lends its primary pitches to *TWR*'s structure as a whole.

There are two textual versions of the hymn *Pange lingua* in the *Liber Usualis*, one written by Venantius Fortunantus (d 610) – *Pange lingua gloriosi proelium certaminis* – and the other written by St Thomas Aquinas – *Pange lingua gloriosi corporis mysterium*.¹⁴ It is clear from MacMillan's textual note in the score that it is Aquinas's hymn that he used in writing

¹³ See chapter 3.

¹⁴ See Benedictines of Solesmes, *Liber Usualis* (Tournai: Desclée & Co., 1953), p. 709 and p. 957. Alex Lingas, 'Pange lingua', *The Oxford Companion to Music*, edited by Alison Latham, *Oxford Music Online* <<http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e4960>> [accessed January 19, 2011].

TWR. In the *Liber* the melody for the chant used for Aquinas's hymn *Pange Lingua* is given in mode 3.¹⁵ According to the eight church modes, the third mode is an authentic version of the deuterus mode – that is, it cadences onto E, and the range extends from E to E, an octave.¹⁶ It is equivalent to the Phrygian mode, again codified later in the 11th century by the anonymous writer of *Alia Musica*. The chant has a certain amount of modal ambiguity, as 'A' also sounds as a prominent note. Part of the reason for this is the fifth interval from the final being prominent in the chant, a characteristic of mode 3 chants.¹⁷ Thus the E can sound in the chant as a quasi-dominant to the A. This feature of the chant is exploited by MacMillan who though transposes the final of the chant from E to G sharp, making C sharp the harmonic primary note, thus turning the G sharp into a dominant. The mode used is thus equivalent to C sharp minor, or more accurately C sharp-Aeolian.

Pange Lingua thus sounds as though it is in C sharp minor in *TWR*. Further, it lends its tonality to the work as a whole. In the work's wider harmonic context, C sharp is tonicized as the work's pitch centre, and its minor triad the primary triad. That it is not a 'real' tonic, and only an imposed one is reflected by the absence of a key signature throughout.¹⁸ Nevertheless, both the melodic line of the cor anglais, and the harmony of the orchestral writing around it, uses a C sharp minor triad as a primary chord, thus fulfilling one condition for the presence of conventional 'tonality'.¹⁹

This is achieved by the modal and pitch-centred nature of the melodies themselves, and also by the tonal harmonization that MacMillan often gives them. It was noted earlier that a crucial theoretical question is how to define 'tonality' in a work that is post-tonal and whose overall scheme of pitch relations do not relate or function in a conventionally tonal way. One approach suggested was to adopt a similar strategy to the one outlined by James Baker, splitting Schenker's theory into its constituent concepts, applying them selectively to the work as it required.²⁰ Thus, we might proceed with applying the concept of tonality to *TWR* by similarly dividing it into its constituent concepts, and applying as the work dictates. One such concept relevant to tonal issues in *TWR* is pitch-hierarchy. Pitch-hierarchy is

¹⁵ *Liber Usualis* p. 957.

¹⁶ David Hiley, 'Mode', *The Oxford Companion to Music*, edited by Alison Latham, *Oxford Music Online* <<http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e4468>> [accessed January 19, 2011].

¹⁷ Harold S. Powers, et al, 'Mode', *Grove Music Online. Oxford Music Online* <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/43718pg2>> [accessed January 19, 2011].

¹⁸ Not always the case in MacMillan's music written concurrently with *TWR*. For example, the piano piece *Lumen Christi* (written one year later in 1997) is written in G minor, with two flats in the key signature.

¹⁹ Brian Hyer, 'Tonality.', *Grove Music Online, Oxford Music Online*. <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/28102>> [accessed 18 January 2016].

²⁰ 'I have endeavoured to inspect the music systematically, proceeding initially from observations based upon the single axiom of octave equivalence and guided by the composer's own comments on aspects of structure relevant to this music. The Schenkerian concepts of coupling and voice exchange proved to be useful during this phase of analysis, and motivic and pc-set correspondences were found to interact with those procedures in significant ways.' James M. Baker, 'Voice Leading in Post-Tonal Music: Suggestions for Extending Schenker's Theory', *Music Analysis*, Vol. 9, No. 2 (Jul., 1990), pp. 177 - 200, p. 197. See chapter 2.

axiomatic to the notion of traditional tonality.²¹ Crucial here is the idea of 'relations' that implies hierarchy, with one pitch being primary. Conventional tonality could be defined by the supremacy of the tonic, and by extension the tonic triad, and the mechanism by which all other triads incline and lead towards it. *TWR* uses tonality in the sense of this tonic-led framework on a number of occasions and on both micro and macro levels, though often combined with other non-tonal elements. In a general sense, the presence of such tonality is best ascribed to the pre-existent chants and chorale material. This is true both directly and indirectly.

Directly, the most obvious way in which the pre-existent material generates tonic-led tonality is when MacMillan includes diatonic harmonisations of that material in the work. For example, the second section features both *Ubi caritas* and *Ach wie nichtig*, quoted in full and harmonized diatonically. In the case of *Ach wie nichtig*, the harmony is Bach's own;²² thus both the chorale and the tonal harmony are 'pre-existent' and imposed on the work from the outside. The same can also be said of the fourth section in which *Ubi caritas* and *Ach wie nichtig* return. Pitch-led tonality is also indirectly imposed on the musical layers of the work by the chants. This is best illustrated by the first and fifth sections of the work, in which *Pange lingua* is dominant. The influence of the chant in these sections is seen at a motivic level, in that the motives of MacMillan's music come directly from the original chant. Where there is the use of a tonal, triadic centre at a deeper structural level, the tonal centre in question is often the same as that of the chant. Thus there is an indirect influence of the tonality - or, more accurately, modality - of the original chant also influences the music of these sections more widely.

The diatonicism implied by the chants and their harmonizations also creates a foil for other elements in the music that result in an aesthetic of conflict. The most obvious example of this is that characteristically, diatonically-harmonized music often exists in immediate tension with non-tonal, often twelve tonal, material. Thus, in *TWR*, the effect is one of layering - a tonal layer, the chant, or plainsong, heard alongside other layers that contradict it. A good example is the second part of the work, where the tonal Bach chorale is heard against a backdrop of four other layers.²³ In this case, it is not only the tonal languages that conflict with each other; the pitches and rhythms also conflict. Weitzman makes an apt comparison here with the 'incessant instrumental curling that partners the choruses - not the chorales - of Bach's Passions',²⁴ an insight that speaks to the sense of dialogue that these layers create, the sense of narrative. This narrative is explicable most readily in terms of conflict, but perhaps the intent is also more nuanced than that; the layers provide a

²¹In the nineteenth-century Fétis defined tonality as complete 'collection of necessary relations, both successive and simultaneous, between the notes of the scale' Fétis, F-J. (1844) : *Traité complet de la théorie et de la pratique de l'harmonie*. Quoted in Hyer, 'Tonality'.

²² See J.S. Bach, Riemenschneider, A. (ed.), *371 Harmonized Chorales and 69 Chorale Melodies with Figured Bass* (Milwaukee: G. Schirmer, 1941), p. 11 (no. 48).

²³ See bars 77ff in the published score. The other layers are: the two upper violins; the lower strings; woodwind; and a percussive layer.

²⁴ Ronald Weitzman, 'MacMillan's Easter triptych', *Tempo*, New Series, No. 204 (Apr., 1998), pp. 32 - 34+36, p. 32.

commentary on each other as well. Thus, conventional tonality in MacMillan can be a foil that suggests tension, but whose aim is ultimately constructive and narrative.

At this point a brief description of the 'tonality' of the chant material is necessary. Both *Pange Lingua* and *Ubi Caritas* are found in the *Liber Usualis*, the collection of plainchants assembled by the monks of Solesmes and published from 1896 onwards for use by the Catholic Church.²⁵ *Ubi caritas* is an antiphon,²⁶ to be sung during the 'washing of the feet' liturgy on Maundy Thursday.²⁷ It is notated in mode 6 which according to the late 8th century system is the plagal version of the tritus mode – that is, the final of the mode is F but that final is found in the middle of the range which extends a fifth either side of it.²⁸ It is equivalent to the Lydian mode. In accordance with the practice of the time, a B flat is added to this mode, thus making it equivalent to what we know as F major. How exactly do these pitches influence the unfolding of the music?

The Gradual Emergence of *Pange lingua*'s C sharp minor Sections One and Five (Table 5.2)

As noted earlier,²⁹ the influence of *Pange lingua* on the tonality of the opening section is established gradually. The primacy of C sharp emerges out of the introduction of the work in which there is no clear pitch centre and all twelve tones of the scale are used. From after the first three bars, the numbers of pitches are slowly removed during bars 4 to 24, until only the notes of C-sharp Aeolian are left. This coincides with an audible arrival at a structurally important C sharp minor triad at figure 3. This gradual process of diminishment in bars 4-24 is also worthy of more detailed analysis as the number of pitches are reduced almost one-by-one (See Table 5.2).³⁰

Note how the number of pitches are removed slowly, from twelve downwards. Though initially this goes down to only five pitches (bars 9 and 10), from bar 11 onwards the number of pitches remains fairly constant around eight. These eight pitches constitute the Aeolian mode on C sharp, which is also the mode of the chant. The mode is coloured by the addition of foreign pitches from bar 11 through to bar 24 (mostly D natural and occasionally C natural). When the harmony settles in bar 25, the only pitches that remain are those of a C sharp minor triad. All other pitches are removed, marking the 'arrival' of the primary triad of C sharp. This is clearly imposed by the use of the chant, as the chant too is in the Aeolian mode on C sharp. Having established in general terms that the pitch-centred hierarchy of the chants contributes to the way in which traditional tonality

²⁵ Jeffrey Dean, 'Liber usualis', *The Oxford Companion to Music*, edited by Alison Latham, *Oxford Music Online*, <<http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e3953>> [accessed January 19, 2011].

²⁶ A chant sung in alternation with psalm verses.

²⁷ *Liber Usualis*, p. 664.

²⁸ Hiley, 'mode'.

²⁹ See chapter 2.

³⁰ This analysis relies on the inclusion of the pitches given by the string harmonics. Correct identification of these harmonics was aided by Samuel Adler, *The Study of Orchestration* (New York: Norton, 1982).

operates in *TWR*, let us examine the way these pitch centres are used in the symmetrical sections, and then go on to suggest how one might attach theological meaning to them.

Bar	Number of pitches used	Pitches removed	Pitches remaining	Mode
1–3	12	-	-	-
4	11	Gs	-	-
5	9	Ds, Fs, Gn	-	-
6	8	Fn, As, Gn, Fs	-	-
7	7	As, Dn, Fn, Fs, Gn	-	-
8	6	Fn, Gn, As, Cs, Dn, Ds	-	-
9	5	Dn, Ds, E, Fn, Gn, As, Cn	-	-
10	5	Cn, Ds, Fn, Gn, An, As, B	-	-
11	8	Cn, Fn, As, Bn	Cs, Dn, Ds, En, Fs, Gn, Gs, An	Aeolian on C sharp (+ Dn/Gn)
12	6	Cn, Dn, Fn, Gn, An, As	Cs, Ds, En, Fs, Gs, Bn	Aeolian on C sharp
13	7	Cn, Dn, Fn, Gn, As	Cs, Ds, En, Fs, Gs, An, Bn	Aeolian on C sharp
14	7	Cn, Dn, Fn, Gn, As	Cs, Ds, En, Fs, Gs, An, Bn	Aeolian on C sharp
15	8	Dn, Fn, Gn, As	Cs, Ds, En, Fs, Gs, An, Bn, Cn	Aeolian on C sharp (+ Cn)
16	8	Cn, Fn, Gn, As	Cs, Dn, Ds, En, Fs, Gs, An, Bn	Aeolian on C sharp (+ Dn)
17	8	Cn, Fn, Gn, As	Cs, Dn, Ds, En, Fs, Gs, An, Bn	Aeolian on C sharp (+ Dn)
18	9	Fn, Gn, As	Cs, Dn, Ds, En, Fs, Gs, An, Bn, Cn	Aeolian on C sharp (+ Dn and Cn)
19	8	Cn, Fn, Gn, As	Cs, Dn, Ds, En, Fs, Gs, An, Bn	Aeolian on C sharp (+ Dn)
20	8	Cn, Fn, Gn, As	Cs, Dn, Ds, En, Fs, Gs, An, Bn	Aeolian on C sharp (+ Dn)
21	8	Cn, Fn, Gn, As	Cs, Dn, Ds, En, Fs, Gs, An, Bn	Aeolian on C sharp (+ Dn)
22	8	Cn, Fn, Gn, As	Cs, Dn, Ds, En, Fs, Gs, An, Bn	Aeolian on C sharp (+ Dn)
23	7	Cn, Dn, Fn, Gn, As	Cs, Ds, En, Fs, An, Bn	Aeolian on C sharp
24	6	Cn, Dn, Fn, Fs, Gn, As	Cs, Ds, En, Gs, An, Bn	Aeolian on C sharp
25 — Figure 3	C sharp minor triad		Cs, En, Gs	(Aeolian) C-sharp minor Triad

Table 5.2: The gradual emergence of C sharp minor

First, let us examine the pitch-centres associates with the two outer sections, sections one and five. As has been stated above, the pitch centres associated with these sections are focussed around the chants, and are C sharp and E:



Ex. 5.1: The pitch centres of sections I and V

The first C-sharp minor triad, in section one, corresponds to bar 25, figure 3 in the score below, where the triad of C-sharp minor is established for the first time:

Ex. 5.2: Figure 3 - the articulation of the C sharp minor triad

The E major triad corresponds to figure 5:

the As identified in Ex. 5.4 is not meant to negate the importance of the pitches that come in between them. Thus, the point of the above reduction is not to apply a rigorously Schenkerian approach to this bass line, merely highlight two points of deeper-level connection. An examination of the upper parts above the bass suggests the following triadic harmony:

A musical staff in bass clef showing a sequence of notes: C#1, v, C#vi, E:v, I, E:iv. The notes are: C#1 (C#), v (B), C#vi (C#), E:v (E), I (C#), E:iv (E).

Ex. 5.5: Suggested triadic harmony, figures 3 - 5

What this highlights is the clear tonic - dominant relationships present. Mostly they are presented quite straightforwardly, as seen in the simple switch between C sharp and A - chords (i and VI) in bars 25 - 38. At this point, the texture is essentially homophonic, the string writing providing a broken chord accompaniment to the cor anglais in the foreground, and fragments of *Ubi caritas* heard in the violas. Here, in their full form, are bars 25 - 28, showing the start of the *Ubi caritas* melody in the violas (bar 26). Note the staticity of the bass on the pedal C sharp, which in this section prefaces the move to A, also given as a pedal note:

A full orchestral score for bars 25-28. The score includes parts for Flute 1 (Fl. 1), Flute 2 (Fl. 2), Clarinet (Crot.), Cor Anglais (C. A.), Violin I (Vln. I), Violin II (Vln. II), Viola I (Vla. I), Viola II (Vla. II), Violoncello (Vc.), Double Bass (Vc.), and Percussion (Dh.). The score shows various dynamics such as *pp*, *mp*, *mf*, *f*, and *ppp*, along with performance instructions like *non filz.*, *filz.*, *molto espress.*, and *unis.*. A rehearsal mark '3' is present at the beginning of bar 26.

Ex. 5.6: Harmony above a static bass note: the C sharp

Texturally, this contrasts with the music from letter D, bars 46 - 55, which are contrapuntal, based around a simple motif that comes from the *Pange lingua* chant:

Ex. 5.7: Motive from *Pange lingua*

The contrapuntal texture becomes more tonally unfocused and increasingly chromatic as it moves higher in tessitura, with intervals characterised both vertically and horizontally by minor sevenths, minor ninths and augmented fourths:

Ex. 5.8: TWR, bars 52 - 53

It is out of this texture that occasional triadic, dominant- tonic formulations can be heard. Putting all of these together shows how the move from C sharp to E major is achieved

through a conventionally tonal move from the minor to its relative major through the pivot region of F sharp minor:

Chord symbols and fingering for Ex. 5.9:

- c#:i
- VI
- vi (6# 4# 2)
- v (5 3# 2)
- vb
- i (7 5# 3#)
- c#:ib
- iv (E:ii iib)
- V
- I

Ex. 5.9: *TWR* Section one, background harmony

The A chord (VI) and the B (V in E) are thus also of some structural importance, hence their inclusion as connective notes between the C sharp minor and E major triads on the background structure already shown above:

Section I: C sharp minor triad (C#, F#, C#)

Section V: E major triad (E, G#, E)

Ex. 5.10: The pitch centres of sections I and V

The move back to C sharp minor from E major in section one is easier to plot, the A and the G sharp corresponding to a bass line descent, that then leads to a cadence onto a C sharp minor triad, in bars 68 – 71:

Chord symbols for Ex. 5.11:

- c#:(ivb)
- (v)
- c#:i

Ex. 5.11: The move from E major to C sharp minor, *TWR* section 1

Note how the ivb and v chords here are only implied, the ivb arising from the presence of the F sharp in the counterpoint, and the v implied by the D sharp. It is really the bass line that suggests most strongly a cadential move from iv - v - i in C sharp minor. Thus, again it is

the bass notes that feature in the overall tonal background of this first section to highlight their structural importance:



Ex. 5.12: The pitch centres of sections I and V

The structure of the work would lead us to expect the same progression in section five, as the material from section one is recapitulated. What we find, however, is the transitional notes of A and B are absent (see the reduction above), though the fundamental move from C sharp minor to E major is still present, even if the E major is given less structural weight than it was in section one. As in section one, the C sharp arises out of the conjunction of the cor anglais solo melody and its accompaniment. Where in section one the C sharp minor tonality emerged out of a twelve-tone texture, in section five, the tonality is established from the outset at the point the cor anglais takes up its lament from section one, at figure 33:

Ex. 5.13: *TWR*, section V, bars 374 - 379

The move to E can be heard at a similar place as in section one. In section five, however, the E major arises out of a conventional harmonization of *Ubi caritas* in the strings, although it is all but inaudible as they play *col legno*:

426 **38** trem.

Large Cube *pp* *ff p sub.*

Cor Anglais *senza vibrato* *ppp lontano* *più e più vibrato* *p*

Violin I *col legno battuto (ricochet)* *mp* *pp* *sempre ric.*

Violin I *col legno battuto (ricochet)* *mp* *pp* *sempre ric.*

Violin I *col legno battuto (ricochet)* *mp* *pp* *sempre ric.*

Violin II *col legno battuto (ricochet)* *mp* *pp* *sempre ric.*

Violin II *col legno battuto (ricochet)* *mp* *pp* *sempre ric.*

Violin II *col legno battuto (ricochet)* *mp* *pp* *sempre ric.*

Viola *col legno battuto (ricochet)* *mp* *pp* *sempre ric.*

Violoncello *col legno battuto (ricochet)* *mp* *pp* *sempre ric.*

Double Bass *col legno battuto (ricochet)* *mp* *pp* *sempre ric.*

431 etc.

Perc. *fff*

C. A. *mp* *mf* *f* *fff*

Vln. I *mp* *3*

Vln. II *mp* *3*

Vla. *mp* *3*

Vc. *mp* *3*

Db. *mp* *3*

Ex. 5.14: TWR, section V, bars 426 - 434,
Ubi Caritas

The structural move from C sharp to E is heard at the surface level in the bass:

sempre ric.

Double Bass 

Ex. 5.15: *TWR*, bar 428,
foreground C sharp to E

The attendant harmony confirms the traditional tonality:

Strings 

c#:i E:V I

Ex. 5.16: *TWR*,
harmony in bar 428

The final move downwards to C sharp is only implied; the harmony is lacking, but the presence of the identical cor anglais melody implies the same diatonic harmonization. The equivalent move back to C sharp occurs at bar 438, with only the cor anglais's G sharp remaining, a symbol for the remainder of the chord:

436

Perc. 

C. A. 

Ex. 5.17: *TWR*, bars 436 - 439

A reading of this to show the move from E to C sharp vertically in the chant harmony also reveals how it is then confirmed horizontally in the cor anglais melody, which from bars 433 - 437 traces a chromatic scale down from C sharp to G sharp. Harmonically, the C sharp at bar 433 belongs in the harmony of F sharp major (II in E); the G sharp in bar 437 is the shadow of C sharp minor:

431

Cor Anglais

Fundamental Pitches

Harmony Reduction

Strings

435

C. A.

F.Ps

H.R.

437

C. A.

F.Ps

(iv) (V)

p

Ex. 5.18: *TWR*, bars 431 - 439

The conclusion of this discussion of the work's tonal features is to show how the chants *Pange lingua* and *Ubi caritas* impose a tonal background structure onto the music of the first and fifth sections, and thus to show how these chants are associated locally with both C sharp minor and E major. It also shows that through a tonal shift from minor to relative major, there is stability projected, as the keys stay within the area of sharps. This provides a strong tonal framework for the work. Crucially, the imposition of traditional tonality comes 'from above', arising indirectly from the chants. This fact both at once highlights and answers the problem of how post-tonal music can function on a deep structural level as 'tonal', and thus one of the problems of trying to apply Schenkerian analysis to post-tonal music. As discussed in chapter 2, Straus demonstrates that the musical syntax of post-tonal music does not allow for the Schenkerian concept of prolongation. At the heart of Schenker's term is the structural power of a tone, which keeps the tone 'in play' even when

it is silent.³⁴ Behind this idea lies the necessity of permanent and fixed relationships between tones that enable the structural hierarchies of tones to be determined. MacMillan's musical style as exemplified throughout *Triduum* is clearly not straightforwardly tonal or post-tonal; rather it sits somewhere in the middle of these terms, often exemplifying a conflict between these two elements. There are certainly elements of diatonic, particularly triadic, tonality running through the music, both on the surface and at deeper levels. Yet there are also many elements of post-tonality on the surface, strands of non-tonal music that are characteristically twelve-tonal in effect. The compartmentalization that this description suggests is a fair reflection of the effect that this tonal/post-tonal tension creates, with the two elements typically stratified so as to easily identifiable in analysis. Yet grappling with the mixture of the two is crucial: it would be possible to analyse parts of the score *only* tonally, but this would miss out much crucial post-tonal detail. On the other hand, to analyse *Triduum* without any diatonic tonal paradigm misses the strongly tonal elements in the music. This represents one of the analytical conundrums in the music, and one of the most characteristic elements of MacMillan's style. At best, this can be described as a creative mixture of the tonality and post-tonality; the discussion here about the problematic nature of prolongation illustrates the point.

How then should the pitches of the tonal middleground in *TWR* just described be categorised? Is this a case of prolongation, or merely 'association'? Judging MacMillan's music by the four criteria that Straus gives, we can see the importance of local events: Straus's four conditions are fulfilled locally, rather than by the large-scale context of the work. Take, as an example, Straus's first condition, the 'consonance-dissonance condition',³⁵ which is inevitably found in the framework of conventional tonality. There is no 'consistent' basis for determining consonance and dissonance through *TWR* as a whole, as the twelve-tonal opening makes clear that conventional tonality does not operate as a large-scale structural device:

³⁴Given three musical events X, Y and Z, [...]. the prolongational model claims: "Y is structurally inferior to X and extends X; X is not displayed until Z arrives." Joseph N. Straus, 'The Problem of Prolongation in Post-Tonal Music', *Journal of Music Theory*, Vol. 31, No. 1 (Spring, 1987), pp. 1-21, p. 2.

³⁵That there must be a 'consistent, pitch-defined basis for determining relative structural weight'. Straus, 'Prolongation', p. 2.

Ex. 5.19: *TWR*, bars 1 - 3

This is based on a set whose thirteen notes utilize all twelve notes of the chromatic scale, with one repetition, marked 'z':

Ex. 5.20: *TWR*, bar 3, flute set

Thus, the introduction nullifies traditional tonality as an overall determinant of the relative hierarchy of pitches. However, the 'arrival' of the chant's C sharp Aeolian tonality in the harmony at figure 3, and the symmetrical bracket at figure 6 provide a local context in which the relationships of traditional tonality can be said to operate. This is confirmed both by the move to the relative major, and the presence of the structural connecting tones as noted in the earlier reduction. Within that local context, then, one could see the initial C sharp minor triad as prolonged through the A and B structural tones, and the E major triad prolonged through the second structural tones, A and G sharp, in both cases by the relative consonant strength of the two primary chords that give them a power of exertion even when they are not present on the musical surface. Thus this 'consonance-dissonance' condition is achieved through the influence of a pre-existent musical event in which tonality (or modality) operates, and so already operates according to Straus's criteria. The 'Problem of Post-Tonal Music' is solved by the introduction within that post-tonal music of *tonal* music.

Given, then, that we have a musical surface in which post-tonal and tonal frameworks co-exist, a further issue that arises is how to analyse the post-tonal elements that coexist alongside, or within, the tonal ones. Here Straus's notion of 'association' is useful. For, stepping back, one can see the tonal events - in this case the primary triads of C sharp and E, together with their attendant transitional harmonies - as 'associative' events, noting where they occur, even in textures that are post-tonal, and plotting their repetitions, thus

finding tonal associations within an otherwise post-tonal framework. This could work the other way around: post-tonal events could be plotted and grouped together by association where they exist among other tonal events. The above reduction reveals the tonal associations where they occur, and makes the case that within this local context there is a strong argument for suggesting that prolongation also occurs. However, it does so not as an ultimate category in the work, but only as a result of the imposition of tonal elements - in this case the chant, its mode, and its tonal harmonization using that mode - from outside.

Sections Two and Four

A comparison between the middle sections of *TWR* reveals a contrasting difference between what we have observed in sections one and five. Section four is a symmetrical representation of section two, though with some important differences. The sections are unique for containing all of the three melodies, with *Ach wie nichtig* given prominence. Between sections two and four, *Ach wie nichtig* and *Pange lingua*, although identical in harmonization, both appear in the later section transposed from a sharp key to a flat key, moving by a semitone. In the case of *Pange lingua*, in the second section, it is heard in the two violins:

The musical score for Violin I and Violin II, bars 77-81, is presented in two systems. The first system covers bars 77-81. Both staves begin with a triplet of eighth notes marked *pp floating*. The music then moves to a *cresc.* section with a boxed '7' above the staff, followed by a *mp* section and a *dim.* section. The second system covers bars 80-81, with the first measure marked '80'. It shows the continuation of the melody in both staves, with a *pp* dynamic marking and a triplet. The score ends with 'etc.' in the upper right.

Ex. 5.21: *TWR*, bars 77 - 81

This corresponds to the first phrase of the chant as given with the mode final as C sharp:

The notation for 'Phrase 1' is a single staff in G major (one sharp). The melody is: G4, A4, B4, C5, B4, A4, G4.

Ex. 5.22: *Pange lingua*,
phrase 1

When repeated in the fourth section, the equivalent writing given to two trumpets, it appears in a transposition whose final is on C, the melody now associated with the flat accidentals of C minor:

24

265

Trumpet in C

Trumpet in C

269

C Tpt.

C Tpt.

etc.

Phrase 1

Ex. 5.23: *TWR*, section four,
Pange lingua in C minor

Thus, there is a semitonal shift from sharps to flats. This is also true of *Ach wie wichtig*. In both sections two and four, the melody is given in its original harmonization by J.S. Bach. In the second section, the melody is heard in the 'tonic' of the first section, namely C sharp:

77 con sord. etc.

Horn in F

Horn in F

Trumpet in C

Trumpet in C

pp *lontano*

pp *lontano*

pp *lontano*

pp *lontano*

Ex. 5.24: *TWR*, section two,
Ach wie wichtig

Note that in the original harmonization, there is a duality between the major and minor versions of the mode:

Ex. 5.25: J.S. Bach, *Ach, wie nichtig*

Phrase 1 cadences in A; the second phrase provides balance by cadencing onto its relative, C. The A cadence of phrase three is balanced by the move to C major through phrase four and into phrase five. This duality between the minor mode and its relative major is similarly brought out by MacMillan. The A is transposed to C sharp, making the C transpose to E, as illustrated by the second phrase:

Ex. 5.26: *TWR*, section two, *Ach wie nichtig*

Thus the move from C sharp to E that was observed as a background structural progression in section one is highlighted again, this time in the foreground of the Bach harmonization, further evidence that the traditional tonal procedures in the work are imposed onto the work from the pre-existent melodies. At a structural level, then, this Bach chorale, by virtue of its traditional harmonization that ends in C sharp, confirms the C sharp that has been established as a primary triad in the first section. The symmetrical structure of the work ensures that the Bach chorale duly returns in the fourth section. However, there is an anomaly here, as in section four the chorale returns, in the same harmonization as in section two, but now transposed down a semitone, in C minor:

258 a4

Horn in F
Trombone
Trombone
Bass Trombone

f *fff* *f* *fff* *f* *fff*

24 265 etc.

Hn.
Tbn.
Tbn.
B. Tbn.

mf *ff* *mf* *ff* *mf* *ff*

Ex. 5.27: *TWR*, section four, *Ach wie nichtig*, C minor

Thus, in both cases, between sections two and four there is a shift from sharp to flat in the tonalities associated with the two main melodies used:

Melody	Section Two	Section Four	Tonality moves from...
<i>Pange lingua</i>	C sharp minor	C minor	Sharp - Flat
<i>Ach wie nichtig</i>	C sharp minor/E major	C minor/E flat major	Sharp - Flat

Table 5.3: Shifts from sharp to flat tonalities in *TWR*

What of the third melody, *Ubi caritas*? Though the chant is heard in both sections two and four, strikingly there is no shift from sharps to flats between them; it remains in a sharp transposition in both. In the second section, it appears all but inaudibly in the lower strings, played *col legno*. It is transposed with E as the final, with a harmonization in E major:

6
col legno battuto
71 (ricochet)*

Viola
Violoncello
Violoncello
Double Bass

sfz sfz sfz sempre
sfz sfz sfz sempre
sfz sfz sfz sempre
sfz sfz sfz sempre

* 1/2 on the string, 1/2 on the hair

75 etc.

Vla.
Vc.
Vc.
Db.

pp mp
pp mp
pp mp
pp mp

Ex. 5.28: *TWR*,
Ubi caritas

Here is the melody as MacMillan gives it:

U - bi cá - ri - tas et á - mor, — Dé - us i - bi est.

Ex. 5.29: *Ubi caritas*

Thus, in the second section, as with the other two melodies, *Ubi caritas* is linked with sharp keys. When it reappears in the fourth section, again in counterpoint to *Ach wie wichtig*, it is still linked with sharp keys; this time A major, as it is played in the style of a Scottish reel by the two violins:

Violin I
Violin II

265
mf 3 3 *f leggiero e scherzando*

Violin I
Violin II

269
mf 3 3 *f leggiero e scherzando*

Violin I
Violin II

272
ff 3 3 3 3 3 *p* etc.

Violin I
Violin II

ff 3 3 3 3 3 *p*

Ex. 5.30: *TWR*, bars 265 - 273,
Ubi caritas

Thus, there is a shift from sharp to flat keys for *Pange lingua* and *Ach wie nichtig*, but a missing corresponding shift with *Ubi caritas*, which remains associated with sharp keys in both sections.

This observation suggests a theological interpretation which becomes clear when the texts associated with the chants in question are examined. This interpretation gives allegorical meaning to the tonalities involved. For each text is associated with a particular theological concept that relates to Maundy Thursday. *Pange lingua* particularly profiles redemption, an idea that is conveyed strongly in the verse from which the work gets its title.³⁶

³⁶ The case for the importance of the idea to the work is strengthened by the fact that 'pretium' can be translated either 'ransom' or 'redemption'; either word sums up the work's chief theological concern.

Pange, lingua, gloriosi
Corporis mysterium,
Sanguinisque pretiosi,
quem in mundi pretium
fructus ventris generosi
Rex effudit Gentium. [...]

Sing, my tongue, the Savior's glory,
of His flesh the mystery sing;
of the Blood, all price exceeding,
shed by our immortal King,
destined, for the world's redemption,
from a noble womb to spring. [...]

Ach wie nichtig is associated with death. The chorale text is a meditation on how the fact of death makes life *flüchtig* - fleeting. The first verse is characteristic:

**Ach wie flüchtig,
ach wie nichtig
ist der Menschen Leben!
Wie ein nebel bald enstehet
und auch wie der bald vergehet
so ist unser leben sehet!**

*Ah how fleeting,
ah how insubstantial
is man's life!
As a mist soon arises
and soon also vanishes again,
so is our life , see!*

Theologically, the liturgy and theology of Maundy Thursday suggests a logical connection between these two concepts of redemption and death. Maundy Thursday is the gateway to Good Friday, the day that Christ accepts his mission to achieve redemption *through* His death. Thus the two concepts are two sides of the same coin. The move from sharp to flat is associated with the ideas of death and redemption - with the death of Christ on the Cross. The 'dark' side, theologically speaking, of Maundy Thursday, is given tonal-allegorical treatment through flats.³⁷

What of *Ubi caritas*? The opening of the text brings out the idea of the presence of God, particularly how He is present through acts of kindness:

Ubi caritas et amor, Deus ibi est.
Congregavit nos in unum Christi
amor.
Exultemus, et in ipso iucundemur.

Where charity and love are, God is
there.
Christ's love has gathered us into one.
Let us rejoice and be pleased in Him.

That MacMillan associates the chant with this theological idea is confirmed in comments he makes about its use in *Veni, Veni, Emmanuel* where the chant is explicitly linked with this idea.³⁸ Thus conceptual opposites are symbolised in modal opposites. That these ideas are

³⁷ This interpretation is perhaps confirmed by use of B flat minor as a primary key area in the first movement sonata form of the next work in *Triduum*, the Concerto, 'The Mockery', which explicitly treats the death of Christ and the darkness of Good Friday, though this is perhaps undermined by the prominence of other key areas throughout the work, as will be seen in the next chapter.

³⁸ 'I couldn't think of a better way of expressing the humanity and the very real presence of Jesus, other than by using a heart-beat and embedding it in the structure of the piece. So all the way through there are these little heart-beats, and the climax of the piece is where the percussion soloist

to be seen in the context of the work as opposites is highlighted by the fact that in both cases there three accidentals involved - three sharps contrasted with three flats. One might even suggest a tightening of the theological symbolism here; if God's presence in love is represented by three sharps, then the use of the three flats recognises the at the Cross what we see is exactly its opposite, namely the withdrawal of God's presence from Christ as He cries 'My God, My God, why have you forsaken me?'.³⁹

It is appropriate at this point to delve a little deeper into the theology of Christ's death, the theology of the Cross, to flesh out and contextualize this theological reading of the tonalities involved. This interpretation is suggestive the so-called 'Ransom' theory, echoed in the work's title. This was famously reformulated by Gustav Aulén.⁴⁰ Aulén provides a useful summary of the view one emphasizing the victory over the devil that Christ's death achieved,⁴¹ and traces its dominance through history.⁴² The significance of this theory for MacMillan's work is that it aligns perfectly with the three ideas mentioned above - death, redemption, and the presence of God through love - and orders them into a coherent theological framework. Firstly, the ransom theory highlights the victory that the cross achieves over the forces of death, sin and the devil, who at first glance appear to have beaten Christ.⁴³ This 'work' of Christ includes the Resurrection, which is the missing link - for it is by rising from the dead that Christ demonstrates the reality of his victory of death. How is this victory achieved? At the heart, it is through the love of God, seen in the death of Christ, and also worked out in its implications for the individual believer. Christ's victory over sin, death and the devil which is seen at the cross is appropriated for the individual Christian through faith, as Aulén shows in the writing of Gregory.⁴⁴ Thus the 'Ransom theory' of the atonement suggests that, even as the death of Christ occurs, it is only through the consistent active presence of the love of God that results in the victory of the Cross. It is this theological interpretation of the Cross that is given allegorical expression through the tonalities of the chants - as the two melodies associated with Christ's death move to the flat side, the melody associated with the presence of God in love *remains* on the sharp side, giving symbolic musical form to the conflict, conflict with victory assured.

and timpanist pound out these heart beats in unison. At the very moment that's happening there's also a quotation from the Maundy Thursday plainsong *Ubi Caritas et amor* (Where there is love there is God).' James MacMillan, Julian Johnson and Catherine Sutton, 'Raising Sparks: On the Music of James MacMillan', *Tempo*, New Series, No. 202 (Oct., 1997), pp. 1-35, p. 22.

³⁹ Mark 15:33-34.

⁴⁰ Gustav Aulén, *Christus Victor* (New York: MacMillan, 1969).

⁴¹ 'This type of view may be described provisionally as the 'dramatic'. Its central theme is the idea of the Atonement as a Divine conflict and victory; Christ-Christus Victor-fights against and triumphs over the evil powers of the world, the 'tyrants under which mankind is in bondage and suffering, and in Him God reconciles the world to Himself.'" Aulén, *Christus Victor*, p. 4.

⁴² This theory 'dominates the whole of Greek patristic theology from Irenaeus to John of Damascus....In all the Greek Fathers we find, in fact, amid some diversity of terms and images, one and the same dramatic view of the meanings of Christ's redemptive work.' Aulén, *Christus Victor*, p. 37.

⁴³ The work of Christ is first and foremost a victory over the powers which hold mankind in bondage: sin, death, and the devil. Aulén, *Christus Victor*, p. 20.

⁴⁴ 'Gregory is at the same time anxious to show the rightfulness of the deliverance of man from the devil's power. The deliverance is the work of God's Love, [...]; God does not effect His purpose by sheer force.' Aulén, *Christus Victor*, p. 48.

This theological-symbolic use of the chant and chorale melodies highlights the heavy reliance that MacMillan places on his pre-existent material. This thus inevitably re-raises the wider question of how his music relates to music of the past. The extensive use of the chants and chorale at the structural and motivic level makes this a crucial issue of the work. There are two comparisons with other composers that MacMillan's usage of pre-existent, ancient plainchant and chorale melody invite, both of which in different ways reveal MacMillan's constructive relationship to the past which this discussion of tonal allegory points towards. The first is comparison by contrast with the music of Sir Peter Maxwell Davies; the second a comparison of similarity with the music of J.S. Bach.

First, the usage of pre-existent chant material in twentieth-century works is not new, and comes with its own context. The use of pre-existent religious musical material in compositions is not that common among mainstream modernist composers. Among the early years of the twentieth century it was more common for conservative composers who stood outside the mainstream of modernism to use pre-existent religious music in purely orchestral works. Two such examples come from composers representative of Neo-romanticism – Rachmaninov and Vaughan Williams. Sergei Rachmaninov (1873-1943) was obsessed with the Roman Catholic *Dies Irae* chant through his life. It appears in the famous *Rhapsody on a Theme of Paganini* (1934) and is used earlier as a signifier for death in *The Isle of the Dead* (1909) as well as in the last piece he wrote, the *Symphonic Dances* (1940). This final work also quotes a Russian Orthodox chant, *Blagosloven yesi, Gospodi* ('blessed be the Lord') from another of his works, the *All-Night Vigil* (1915).⁴⁵ The English composer Ralph Vaughan Williams (1872-1958) famously used a hymn tune by Thomas Tallis in his *Fantasia on a Theme of Thomas Tallis* (1910, rev. 1919). This is the tune *Third Mode Melody*, written in the Phrygian mode, discovered by Vaughan Williams while he was editing *The English Hymnal*. Rather than being a signifier for religious truth however, it seems that Vaughan Williams sympathised with it for more musical reasons, finding 'in it a grandeur and an intimacy which crystallized something essential to his own musical style'.⁴⁶

The single most famous use of religious pre-existent music in a work without text is surely Alban Berg's use of Bach's *Es ist genug* in the *Violin Concerto* (1935), as mentioned in chapter 1. That it is hard to cite other examples among the other Second Viennese School composers Schoenberg and Webern is not surprising. The deliberate referencing of music from the past in modernist music is by definition problematic. The 'modernist imperative', as Richard Taruskin labels it, was to distance itself from the past.⁴⁷ The term 'modern', in the modernist sense, was borrowed to signify the positive rejection of historical models

⁴⁵ Geoffrey Norris, 'Rachmaninoff, Serge', *Grove Music Online, Oxford Music Online* <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/50146>> [accessed 3 December 2015].

⁴⁶ Hugh Ottoway and Alain Frogley, 'Vaughan Williams, Ralph.' *Grove Music Online, Oxford Music Online*. <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/42507>> [accessed 6 October 2010].

⁴⁷ Richard Taruskin, *Music in the Late Twentieth Century* (New York: Oxford University Press, 2010), p. 433.

and traditions in favour of the new and avant garde.⁴⁸ It has its root in a Wagnerian critique of what was current and popular in art, and, in the early twentieth century, was strongly allied with a Hegelian notion of the inevitable progress of history, presumably implying the inferiority of whatever came before. As Schoenberg said in 1911: 'I believe art is born of 'I must', not 'I can'.'⁴⁹ Richard Taruskin comments on this phrase: 'There was a certain pomposity to the claim. It smacked of Hegel's "world-historical" figure the unconscious or unwilling servant of history's grand design.'⁵⁰ Elsewhere, Schoenberg, writing in 1934 and reflecting on his development of the twelve-tone technique, writes using imperative language about the necessity of his musical developments to be constantly challenging what is deemed acceptable.⁵¹ That the current state of music history 'demanded' the development of a new tonal system (or a development of the old one)⁵² reflects a view of the past that is rendered impotent by the onward march of history. One has an obligation, then, to reject the past, discovering what is needed at a given time in history and provide it accordingly. It can be argued that this attitude led to the development of atonality by Schoenberg and the later development of a twelve-tone serialist technique by him, Webern and Berg. Even a movement such as Neoclassicism, which in the wake of Schoenbergian atonality sought new meaning for musical compositions by reengaging with music of the past, nevertheless could only relate to it through irony.⁵³ No longer could past musics be referenced unselfconsciously. The pushing of the tonal, formal and aesthetic boundaries of music in the early years of the twentieth century had destroyed the innocence of the past. One such victim was conventional tonality.⁵⁴ Along with this historical distancing came an inevitable condescension, such that the past was not only looked on distantly, critically. Yet as modernism has aged, its relationship to the past has changed. In the latter half of the twentieth century, there are examples of composers who are faithful to the techniques of the Second Viennese School and yet have deliberately used religious chant in their music. One example is Sir Peter Maxwell Davies (1934—). A comparison between the music of James Macmillan and 'Max' is obvious given that the two are linked by nationalistic concerns.⁵⁵ MacMillan's and Davies's work to different degrees respond to Scotland. Given

⁴⁸ Example cited in Leon Botstein, 'Modernism', *Grove Music Online, Oxford Music Online* <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/40625>>[accessed November 1, 2010].

⁴⁹ Arnold Schoenberg, *Problems in Teaching Art* in Leonard Stein (ed.), *Style and Idea* (London: Faber and Faber, 1970), pp. 365 - 369, p. 365.

⁵⁰ Richard Taruskin, *Music in the Early Twentieth Century* (New York: Oxford University Press, 2010), p. 308.

⁵¹ 'One does what is necessary, though it cause somebody else pain; one does what the situation demands, unconcerned about the approval or disapproval of others.

And the cause of music demands, as the history of art-battles shows, that the secret of the sounding tone be always pursued anew.' Arnold Schoenberg, *Problems of Harmony* Leonard Stein (ed.), *Style and Idea* (London: Faber and Faber, 1970), pp. 268 - 287, p. 269.

⁵² See Schoenberg, *Problems of Harmony*, pp. 268 - 287.

⁵³ 'Neoclassicism meant, above all, irony...'. Paul Griffiths, *A Concise History of Modern Music* (Norwich: Thames and Hudson, 1978), p. 74.

⁵⁴ '[Tonality] could now appear only within quotation marks'. Griffiths, *A Concise History*, p. 84.

⁵⁵ '...[C]omposers as different, and as prominent, as Judith Weir and James MacMillan cannot sensibly be considered without references to their responses to specific locations as well as to particular stories or traditions'. Arnold Whittall, 'Britten, Maxwell Davies and the Sense of Place', *Tempo*, 204 (Apr. 1998), pp. 5-11, p. 5.

this, it is not surprising to find traces of influence between the two composers. One senses a debt to Davies in some of MacMillan's early titles, notably the *Two Visions of Hoy* (1986) and *Litanies of Iron and Stone* (1987). Hoy is the island in Orkney where Davies established a composition summer school in the late 1980s, and there are five of his own works that use the name.⁵⁶ The title *Litanies of Iron and Stone* is reminiscent of the titles of two of Davies' works, *From Stone to Thorn* (1971) and, particularly, *Stone Litany: Runes from a House of the Dead* (1973). MacMillan's recent set of choral anthems entitled the *Strathclyde Motets* (2005—2010) for the Strathclyde University Chamber Choir also seem to draw both in title and conception on Davies's ten *Strathclyde Concertos* (1991—1996), written for the Scottish Chamber Orchestra.

Yet it is also in the heavy drawing on plainsong as a pre-existent musical source that unites the music of Maxwell Davies with that of MacMillan and it is this comparison that is perhaps most pertinent to this consideration of the tonalities in *TWR*, as they are brought into the work exclusively through the melodies of chants and chorale, and not intrinsic to the composition. Maxwell Davies's work since the start of his career has drawn heavily on early music as both a source of both inspiration and technique. The first example of this is the wind sextet *Alma Redemptoris Mater* from 1958 which incorporates the plainsong of the same name into its workings. Since that work, plainchant has been a constant source of compositional starting material for Maxwell Davies. The way in which Davies uses plainchant is many and varied is linked to wider compositional concerns that have changed over the course of his life. Scholars identify the early period of his work, prior to his move to Orkney in 1971, and whose various musical techniques culminate with his first Symphony in 1976, as one defined by protest, culminating in the two music-theatre pieces, *Eight Songs for a Mad King* and *Vesalii Icones* (both 1969), after which the protest eased.⁵⁷ The possibility of Davies's defection away from a modernist agenda after these two works is also acknowledged by Michael Burden,⁵⁸ a view that is only defensible if *Eight Songs* and *Vesalii Icones* represent what might be termed the furthest extreme to which Davies was prepared to go.⁵⁹ After his move to Orkney, there is certainly both a change in the wider concerns of Davies' music – in that his published projects become less concerned with polemic and more focussed on meeting the musical needs of those around him – and a broadening of the models he chooses as inspirations for his works (Davies's Symphonies

⁵⁶ *Stevie's Ferry to Hoy* (1975), *Songs of Hoy* (1981), *First Ferry to Hoy* (1985), *Shepherds of Hoy* (1986), *A Hoy Calendar* (1994).

⁵⁷ 'In any case, *Eight Songs* and *Vesalii Icones* were a turning point for the composer, who turned his back on avant-gardism, embraced an increasingly non- or pre- if not postmodernist approach, and embarked on a career path increasingly reminiscent of Benjamin Britten's: residence in the country (in Maxwell Davies's case, the Orkney Islands), engagement with the surrounding community, composition of "useful" music including operas and concertos for young performers, unironic rapprochement with traditional genres and contemporary styles...The only shocking aspect of Maxwell Davies's later career was his defection from the company of shockers (...)' Taruskin, *Music in the Late Twentieth Century*, p. 429.

⁵⁸ 'The view has been expressed that Davies' music theatre works after *Vesalii* 'broke no new ground, and lacked much of the theatrical force of their predecessors'. Andrew Clements, 'Peter Maxwell Davies', *New Grove Dictionary of Opera*, ed. Sadie (1992), vol. I, (London: MacMillan), p. 1091.

⁵⁹ Michael Burden, 'A Foxtrot to the Crucifixion', in Richard McGregor (ed.), *Perspectives on Peter Maxwell Davies* (Bodmin: Ashgate, 2000), pp. 51 - 65, p. 65.

are a case in point, owing a publically-acknowledged debt to Sibelius).⁶⁰ But it is easy to overstate the case. Davies was writing music to meet the needs of community around him when he was a school master at Cirencester Grammar School long before he moved to Orkney, and his musical technique still bears hallmarks of Schoenbergian technique even after that move. Arnold Whittall is another prominent scholar who would disagree with Taruskin's assessment. Where Taruskin suggests that Davies abandons a modernist agenda after *Versalii*, Whittall maintains that a modernist aesthetic is still at the heart of Davies's work. In the article *Cross Currents and Convergencies*, on comparing the compositional enterprises of Benjamin Britten and Davies, Whittall makes the point that Britten's classicist tendency towards synthesis is what sets him apart from Davies,⁶¹ whilst finding a degree of resistance to synthesis in Britten which highlights the same tendency in Davies.⁶² Whittall's point is clear: Davies uses disparate elements as starting points for his works, but doesn't synthesise them, and that is what marks him out (still) as a modernist.⁶³

This resistance to synthesis of pre-existent diverse musical materials in Davies's work presents a yard-stick with which to measure MacMillan's use of the pre-existent melodies in *TWR*. Is there a synthesis in the work? The fact the tonalities of the chants, and the attendant harmonisations, are retained in their traditional form, and that their influence spreads such that the tonal centres associated with the chants and their harmonisations become important on a deeper structural level as we have been considering, suggests a much deeper synthesis of old and new in *TWR* that sets him apart from Maxwell Davies. There is a sense of continuity between the elements that is in keeping with MacMillan's own attitude to the past. When asked by an interviewer: '*Is the continuity with earlier models more important to you than a sense of discontinuity and self-consciously being a 'contemporary' composer?*' MacMillan responded by citing the importance that tradition hold for him, particularly as embodied in his Catholicism.⁶⁴

⁶⁰ Davies himself acknowledges that *Versalii* was a watershed: '1969 was a critical year, and out of it came the music I started to write in Orkney. I decided I didn't want to go on discussing these things and making these rather extravagant gestures.' Paul Griffiths, *Peter Maxwell Davies* (London: Robson, 1981), p. 113.

⁶¹ 'In *Strathclyde 5*, and the works which can be compared with it, Maxwell Davies has found his own way of balancing, if not integrating, the musical attributes of diverse materials. His distance from Britten is defined by that essential difference between modernism and classicalism'. Whittall, 'Britten, Maxwell Davies and the Sense of Place', p. 10.

⁶² 'While a single song, 'The children', is hardly conclusive evidence of a determined aspiration to atonal expressionism on Britten's part, it does indicate an element of that resistance to classicization which, I believe is also at the heart of the Maxwell Davies enterprise.' Whittall, 'Britten, Maxwell Davies and the Sense of Place', p. 11.

⁶³ Whittall sees this tendency in recent works as a return to an earlier practice: 'It would nevertheless appear that the difficulty of making such integrative strategies work - of creating a genuine post-Brittenish modern classicism operating on a grand scale - has in recent years led Maxwell Davies to revive the kind of unmediated clashes between borrowed and newly invented musics found in *St Thomas Wake* and many earlier compositions.' Whittall, 'Britten, Maxwell Davies and the Sense of Place', p. 8.

⁶⁴ 'Oh, I think so. It's an aesthetic and ideological position that I take because of my Catholicism and sense of community. This is in direct contrast with a mainstream modernist aesthetic which takes a belligerent stance against the past because the past was tainted and the past has failed us. [...] You take the good and the bad, you take the sustenance and you take the effluent that comes with it; it's

Contrast MacMillan's use of the chants and chorale, whose tonal properties flow into and fuse with the modernist elements of the musical language, with Maxwell Davies's treatment of the plainchant *Worldes Blis* in the work of the same name (1969).⁶⁵ The work begins by stating the pitch cells from which the music is generated. These then undergo a series of transformations through the work. One of the ways this is achieved is by the use of the original plainchant as an intervallic pattern through which the basic 'set' is filtered.⁶⁶ Thus the *Worldes Blis* monody is used as a compositional device. The melody itself does appear in the orchestral work, near the end, intoned slowly on handbells. However, it is hardly recognizable, buried as it is under Maxwell Davies's dense texture of set transformations. The 'old', in this case, is kept well apart from the 'new'; and when 'the old' is heard, it is very much in the clothes of 'the new', of modernism. There is no fusing of the two styles; no corresponding influence of the tonality or modality of the original chant into the modernist material as one finds in *TWR*. This 'burying' of the old in the new is characteristic of Maxwell Davies's music written around the same time as *Worldes Blis* in which, in Michael Chanan's words, 'the original material was always submerged in the finished product'.⁶⁷

Thus, we can see that this suggestion a theological reading of the tonality of the plainchant is reflective of a much more open and generous stance towards the past. This can be underscored by a second, briefer, comparison that MacMillan's characteristic allowance of the chant and chorale tonality to bear on wider issues of meaning in the work invites, and one that is wholly positive. This comparison takes us directly to the music of J.S. Bach.

What we have been examining in this chapter so far is a theological reading of the tonalities at work in *TWR*. This could be termed 'tonal allegory'. This phrase makes an analytical link to the theological-musical world of J.S. Bach as put forward by Eric Chafe.⁶⁸ Chafe's thesis is that the dominant means by which Bach's music exegetes the theologies of his Lutheran texts is through allegory.⁶⁹ Importantly, one example of this is the allegorical

just the way it is and that's my attitude to tradition, musical tradition, cultural tradition, religious tradition, theological tradition. I have that sense of continuity from the deep past and I have an almost endless optimism about where it's going.' James MacMillan et al, 'Raising Sparks: On the Music of James MacMillan', p. 32.

⁶⁵ This is perhaps reflected in the fact that the chant is given in the score, in full and with text, before Davies's piece starts. In one recording of the work, on Collins Classics and conducted by the composer, the chant appears as track 1, before Max's *Worldes Blis* starts as track 2; the separation between old and new seems clear and deliberate.

⁶⁶ See Peter Lawson, 'Review: Maxwell Davies's *Worldes Blis*', in *Tempo*, New Series, No. 90 (Autumn, 1969), pp. 23-27, p. 24.

⁶⁷ Michael Chanan, 'Dialectics in Peter Maxwell Davies' in *Tempo* no. 90 (Autumn 1969), pp. 12-22, p. 13.

⁶⁸ Eric Chafe, *Analysing Bach Cantatas* (New York: Oxford University Press, 2000); *Tonal Allegory in the Vocal Music of J.S. Bach* (Berkeley: University of California, 1991).

⁶⁹ 'The involvement of such writings with the idea of musical "allegory" as both a mirror of God's design and purpose in creation - that is, an embedded feature of music reflecting eternal (Lutheran) truths - as well as with a more pragmatic and arbitrary process, involved in musical composition, provided composers of church music with a theological basis and sense of purpose for the coordination of heterogeneous musical styles.' Chafe, *Bach Cantatas*, p. 23.

use of sharps and flats, as formulated by Werckmeister.⁷⁰ The allegorical use of sharps and flats, Chafe notes, could be both on the vertical and horizontal level, both in the small detail of melody and the larger picture of tonal and harmonic schemes, often between movements.⁷¹ An example of this kind of allegorical usage of sharps and flats can be seen in Bach's cantata BWV 26, which is based on the same chorale melody that MacMillan uses, *Ach wie nichtig*, and so relevant to our discussion. The tonal allegory in BWV 26 is on the small, local and melodic level. As has been noted above, the text of *Ach wie nichtig* takes as its theme the futility of life in the face of death. The text is 'based on the thirteen-verse hymn by Michael Franck (1652)⁷² and was written by Bach for performance on the 19 November 1724. The tonal scheme of the cantata is striking for staying on the sharp side of the circle of fifths:

Movement	Key
1 Chorus	A
2 Aria	C
3 Recitative - Alto	C — e
4 Aria	E
5 Recitative - Soprano	G — a
6 Chorus	a/C

Table 5.4: J.S. Bach's Cantata BWV 26, tonal plan

Given the general theme of death in the entire text, this sharp-focussed key-scheme undermines the allegorical association of flats with death. However, it seems that the reason that flats are associated with death is not so much because of some general aesthetic connection with darkness, but because of the idea of *descent*, as noted in the Werckmeister quote above. There is one example on the melodic, local level in which a descent to a flat tonality is associated with death, in the fifth movement, the Soprano recitative. Here it is in full:

⁷⁰ 'On the question of the sharp (*durus*) and flat (*mollis*) modulatory directions, for example, we may observe that Werckmeister, in his last treatise, the *Musicalische Paradoxical-Discourse* of 1707, sets forth four examples of triadic progression by thirds, describing the sharpward motion as an ascending progression and the flat motion as a descending one.' Chafe, *Bach Cantatas*, p. 31.

⁷¹ Chafe, *Bach Cantatas*, p. 31.

⁷² Alfred Dürr, *The Cantatas of J.S. Bach* (Oxford: Oxford University Press, 1992), p. 636.

Soprano
Die höch-ste Herr-lich-keit und Pracht um-hüllt zu-lest des To-des Nacht. Wer gleich-sam als ein Gottge-

Organ and Continuo

S.
ses sen, ent-geht dem Staub und As-chenicht, und wenn die let-ze Stun-de schlä-get, dass man ihn zu der Er-de

Org.

S.
trä-get, und sei-ner Ho-heit Grund zer-bricht: wird sein-er ganz ver-ges-sen.

Org.

Ex. 5.31: J.S. Bach, BWV 26, movement 5

Notice bars 4 - 5, where the harmony touches G minor. First, note the descent in the soprano onto the B flat as the melodic line falls from the D ('-sessen'), through the C ('As-' of 'Asche'), finally onto the B flat of 'nicht'. Second, note the text here is specifically referring to death, using the images of 'Staub' ('Dust') and 'Asche' ('Ashes'). Though, as noted above, this case is perhaps undermined by the fact that there are both numerous other 'descents' (both melodic and harmonic), and many other references to death in the cantata that do not coincide with flats. However, the prevalence of sharps in the cantata makes the few flat references stand out, and if one only considers the above reference on a local level, the allegory holds.

This discussion is relevant to *TWR* in two ways. First, it highlights the fact that MacMillan has (perhaps unknowingly) been influenced by Bach in his allegorical usage of tonalities. That he owes a general debt to Bach is admitted by the composer.⁷³ Whether one can trace this particular usage of a flat tonality to allegorize death to Bach or not is a moot point; the fact remains that MacMillan is drawing on a symbol from the past. Secondly, the fact that descent is the musical means of the allegory in Bach's cantata, and that it has theoretical backing in Werckmeister, sheds further light on MacMillan's technique in *TWR*. The C minor tonalities of *Ach wie nichtig* and *Pange lingua* in section four are indeed (semitonal) descents from the C sharps that characterize them in section two. Perhaps MacMillan is thus drawing further on the past in not only using the general allegorical relationship between flats and death, but also in utilizing the musical means that brings that allegory about. Both of these points go to validate MacMillan's own views about the past. Examine once again the quotation above in which MacMillan explains his wholly positive attitude towards the past:

It's an aesthetic and ideological position that I take because of my Catholicism and sense of community. This is in direct contrast with a mainstream modernist aesthetic which takes a belligerent stance against the past because the past was tainted and the past has failed us. [...] I have an attitude to the past which regards

⁷³ 'If anything, Palestrina and Bach still remain as my most influential figures from the past.' MacMillan et al, 'Raising Sparks: On the Music of James MacMillan', p. 6.

tradition like a river running through history, irrigating human experience at any given time in history, rather than as something that you've got to dam up and stop flowing through history - which is what Modernism's all about - or Marxism for that matter.⁷⁴

This is in contrast to the approach of Maxwell Davies, as noted above, whose treatment of chant suggests a far less sympathetic stance to the past.

Thus we can see how tonality is symbolised in *TWR*. It is therefore possible to, in Spitzer's phrase, 'hear as' a theological element in it by careful attention to the silent texts of the chants, and an attention to the placement of tonalities associated with those chants through the work. Though we have been focussing on one musical element, the work's tonality, we have really been bearing silent witness to another, *TWR*'s form. It is the structure of the work that has enabled these tonal relationships to become clear. And, not surprisingly, it is *form* that constitutes the next major musical element that it is possible in its own right to 'hear as' theologically.

2 Form

The second major musical element of *TWR* that it is involved in projecting a theological metaphorical reading of the work is its form. Unlike the previous element of tonality, a theological reading of the work's structure is not possible to construct entirely from within the work: there are no textual clues, such as the texts of plainchants, that link the abstract element of form to a possible theological interpretation. One has to build up a theological case for reading the structure from outside the work. In this case, an obvious body of thought to investigate and apply to the formal properties of *TWR* is the theological aesthetics of Hans Urs von Balthasar. A Catholic theologian, Balthasar is unique among others for placing the concept of beauty at the heart of his theological programme, which is given shape in his massive trilogy.⁷⁵ Balthasar is of interest to a potential theological reading of form in *TWR* for two reasons. First, because the concept of *form* plays a crucial, technical, role in Balthasar's thought, it is concept pregnant with theological possibility.⁷⁶ Second, the way that Balthasar treats the concept of form in relation to the death of Christ opens up a close connection to the subject matter of *TWR*. It therefore sharpens general theological readings of form by placing them in a discussion of the death of Christ, also a key theological idea at the heart of *TWR*. Before considering in detail how Balthasar's theological discussion of form might relate to the musical form of *TWR*, some comments and analysis of the work's formal qualities are in order.

⁷⁴ MacMillan et al, 'Raising Sparks: On the Music of James MacMillan', p. 32.

⁷⁵ Hans Urs von Balthasar, *The Glory of the Lord* (volumes i - vii) translated Erasmo Leiva-Merikakis, Andrew Louth, Francis McDonagh, Brian McNeilCRV, John Saward, Martin Simon, Rowan Williams, and Oliver Davies (Edinburgh: T. & T. Clark, and San Francisco: Ignatius Press, 1982 - 1989); *Theo-Drama: Theological Dramatic Theory* (volumes i - v), translated Graham Harrison (San Francisco: Ignatius Press, 1988 - 1998); *Theo-Logic* (volumes i - iii), translated by Adrian J. Walker (San Francisco: Ignatius Press, 2000 - 2005).

⁷⁶ 'Balthasar follows Thomas Aquinas in delineating the dual structure of the beautiful in terms of the principle of form (the root of the Latin *formosa*, meaning 'beautiful', is *forma*) and of glory, radiance, or splendour.' Oliver Davies, 'The Theological Aesthetics' in Edward T. Oakes and S.J., David Moss (ed.), *The Cambridge Companion to Hans Urs von Balthasar* (Cambridge: Cambridge University Press, 2004), pp. 131 - 142, p. 133.

Section	Chants ('key' of harmonization)
Introduction	T/T
I	Pange lingua (c sh)
II	Ach wie nichtig (c sh/E) Pange lingua (c sh) Ubi caritas (c sh/E)
III	Ubi caritas (D)
IV	Ach wie nichtig (c) Pange lingua (c) Ubi caritas (A)
V	Pange lingua (c sh)
Coda	T/T

Table 5.5: TWR - formal analysis

It has already been noted in an earlier chapter that *TWR* is structured in a bridge form: symmetrical around a central section. As we have already seen, the sections are differentiated according to the pre-existent melodies that they prioritise. MacMillan's use of the bridge form is significant for a historical reason, as it links *TWR* with other twentieth-century works that use the form, notably those of Bartók.⁷⁷ As such, a clearer view of how MacMillan uses the form can be seen by comparing it with the formal properties of another work that uses bridge form, Bartók's Fourth String Quartet. In this work, the Bartók's employment of bridge form engages with the musical material in a particular way, by enabling its transformation. As the form hinges back on itself in its latter half, the main thematic material from the opening is renewed, but appears in a new form, streamlined and expanded. In the first movement, the material that opens the work is notable for its density, given in a texture of three separate lines, highlighted in their individuality by a set-theoretical analysis that reveals three separate sets, given to the three separate instruments:

Ex. 5.32: Bartók's Fourth String Quartet, I.1-2

⁷⁷ See Joel Lester, 'Form', in Joel Lester, *Analytic Approaches to Twentieth Century Music* (New York: Norton, 1989), pp. 56 - 64.

Instrument	Pitches	Set ⁷⁸	Interval Vector
Violin 1	0123457	7-2	554331
Violin 2	01247	5-Z36	123121
Cello	02358	5-25	222121

Table 5.6: Sets at the opening of the first movement, Bartók's Fourth String Quartet

What the interval vectors above obscure is the intervallic relationships between the three lines. For example, the string of rising major and minor sixths in the cello invert the falling minor and major thirds in the two violin parts, and the opening rising semitone in the first violin is balanced by the falling semitone in the second violin. Yet, even with these intervallic similarities, in only two bars of music the three lines of music give three distinct sets. By contrast, when the final movement, the corollary of the first movement, opens, the instruments are paired, each pairing resulting in only two sets, over the course of at least eighteen bars:

Allegro molto

Ex. 5.33: Bartók's Fourth String Quartet, V.14-18

Note the intervallic similarities with the opening material of the movement noted above. The implied pairing of the two violins at the start of the movement has become a real pairing, as the two instruments now share the same material. The rising semitone from the first bar of the work has become a rising tone, the descending minor third an ascending one (connecting the same notes as bar 1, D sharp and F sharp). However, the number of pitches has been streamlined and reduced down to four. This streamlining is highlighted by the reduction of pitch-class sets. In movement one, two bars encompassed three distinct sets in the three different instruments. Now, once the main theme begins in the fifth movement, over the course of eighteen bars the music of the pairings of violin 1/2 and viola/cello correspond to only two sets:

Instruments	Pitches	Set no.	Interval Vector
Violins 1 and 2	0146	4-Z 15	111111
Viola and cello	01267	5-7	310132

Table 5.7: Sets at the opening of the fifth movement, Bartók's Fourth String Quartet

⁷⁸ See Allen Forte, *The Structure of Atonal Music* (New Haven: Yale University Press, 1973).

Whilst the main thematic material has thus been streamlined and reduced, the texture shows how the other movements of the Quartet have brought their influence to bear on the final movement. For example, the pairing of the instruments into upper and lower shows the influence of a similar texture at the start of the second movement:

Prestissimo con sordino etc.

Violin I
Violin II
Viola
Violoncello

Ex. 5.34: Bartók's Fourth String Quartet, II.1 - 4

Similarly, at the very start of the fifth movement, there is a chordal texture:

V.

Allegro molto etc.

Violin I
Violin II
Viola
Violoncello

Ex. 5.35: Bartók's Fourth String Quartet, V.1-3

This shows the influence of the opening of the similarly textured fourth movement:

IV.

Allegretto pizzicato etc.

Violin I
Violin II
Viola
Violoncello

Ex. 5.36: Bartók's Fourth String Quartet, IV.1 - 5

Thus, the structure of the work, also a bridge form, exerts a transformation on the material. In this case, it is marked by a streamlining of material, and a textural transformation borne out of the textures of the intervening movements. This quality of

transformation is perhaps at the heart of what Bartók was seeking to achieve through his use of bridge form:

...he [Bartók] succeeded by means of the bridge form in expressing the endeavour of our age: the desire for transformation. The bridge *leads* somewhere. Its middle-point has the role of “reversing” the arch of the bridge and bringing about metamorphosis –the qualitative transformation which is a condition of all dramatic action.⁷⁹

Thus, the effect of Bartók's transformation of his material in the Fourth Quartet is one of progression, development, forward motion through the structure. Compare this with MacMillan's use of the form in *TWR* where the effect of the bridge form is inverted, the 'transformation' emphasising not development and progression but instead reduction and diminishment of material. The common element between sections one and five in *TWR* is the cor anglais melody, retained in the later section. The element that changes between these sections, and that gives this sense of diminishment and reduction, is the orchestral accompaniment. Here is the first section, from where the cor anglais first enters, to just after figure 3, where the C sharp minor tonality is finally established:

⁷⁹Ernö Lendvai, *The Workshop of Bartók and Kodály* (Budapest: Editio Musica, 1983), p. 28.

This page of a musical score is for a symphony, likely in 4/4 time. It features a variety of instruments and includes several performance instructions and dynamic markings.

- Woodwinds:** Bassoon and Contrabassoon (marked *p*); Horns in F (marked *ff* and *p*); Trumpets in C (marked *ff* and *pp*); Trombones (marked *ff feroce (gliss.)*); Bass Trombone (marked *ff feroce (gliss.)*); Timpani (marked *ff feroce*); Tubular Bells (marked *ff* and *lx*).
- Brass:** Cor Anglais (marked *p*, *mf*, and *p* with the instruction *dolente*).
- Strings:** Violin I, Violin II, Viola, and Violoncello. The string parts are marked *con sord.* (con sordina) and include dynamic markings such as *p*, *pp*, *ff*, and *mp*.

The score is divided into measures by vertical bar lines. A first ending bracket labeled "1" spans the final measures of the section. The overall dynamic range is wide, from *pp* (pianissimo) to *ff* (fortissimo).

The gradual establishment of the C sharp minor modality, and its confirmation through the tonic triad at figure 33 gives this first section a sense of direction and progression. Compare this to the same music as played in section five, where the absence of the C sharp minor modality, and lack of a corresponding confirmation of the tonic triad, lends the music a sense of aimlessness and bleakness:

33

374

Percussion

Cor Anglais

Violoncello

Violoncello

Double Bass

380

Perc.

C. A.

Vc.

Vc.

Db.

34

386

Perc.

C. A.

Vc.

Vc.

Db.

391

396

402

Ex. 5.38: *TWR*, section five

Though the cor anglais *Pange lingua* melody remains the same, notice the changes. As stated above, there is no confirmation of the tonic triad at the equivalent place to figure 3 (bar 394), and thus a corresponding lack of any sense of primary tonality after that point. Indeed, the accompaniment drops out at bar 396. Thus even the score reflects this sense of isolation, as it is only the staff of the cor anglais left. It is tempting to interpret this theologically: the cor anglais symbolises Christ, who was also deserted by His followers in the Garden of Gethsemane on Maundy Thursday. He is left singing his *Pange lingua* chant of redemption alone. Note too that the accompaniment from figure 33 is reduced - to just lower strings - lending a darker atmosphere. One could argue that instead of transforming the material in the traditional sense, if it is transformed it is through being reduced; not in the same streamlined way as the Bartók, where the latter section had greater energy and momentum, but reduced in a way that sounds diminished, lacking in energy, the structure regressing. The possibility that the cor anglais is a symbol of Christ becomes richer when one considers the other addition to this section - the wooden cube, marking the start of the final section by its entrance at figure 33. It is a deliberate resonance of the music of Galina Ustvolskaya, who uses a wooden cube in her Symphony No. 5 ('Amen') and Composition No. 2 ('Dies Irae').⁸⁰ MacMillan seems to have been influenced particularly by Ustvolskaya's Symphony No. 5 in *TWR*. The sound world of the opening of the symphony is close to *TWR*, with its minor mode, predominant semitonal clashes within an overall sense of traditional tonality, and long sustained woodwind and brass lines. The link with *TWR* is stronger when one remembers that 'Amen' is a word of resignation, of 'so be it'; and that theologically, this is precisely what Maundy Thursday represents, as Christ in the garden of Gethsemane says 'Amen', 'Your will be done' to the Cross, submitting himself to the Father.⁸¹ Thus, one could read the presence of the cube in *TWR* as a symbol of submission; and its presence

⁸⁰ See earlier discussion in chapter 1.

⁸¹ Mark 14:36.

with the lonely cor anglais in the final section as particularly a symbol of Christ's submission to what was to follow.

What one finds, formally speaking, then in *TWR* is bridge form, but an inversion of the traditional, Bartókian usage. The effect of transformation is brought about not through extension or addition but reduction and diminishment. One has less than one started with. One can read this, therefore, as a formal paradox - through the form we have travelled forward only to have found we have gone backwards. In Bartók, the ground covered between the opening and close added and influenced; in *TWR* it seems to have had a detrimental effect. It is the paradoxical elements in this examination of *TWR*'s form that will be considered theologically in the final section of this chapter by examining the similar idea of formal paradox in the writings of Hans Urs von Balthasar.

Beauty revealed through Form

In general, Balthasar's theology is helpful to the project of theological musicology, as his theological system allows for a connection between aesthetic objects and theological concepts, as Sander van Maas has also demonstrated in his work on Messiaen.⁸² This is achieved through the connecting concept of *Form*. So, in the first volume *Seeing the Form* of the first part of Balthasar's famous and monumental trilogy - *The Glory of the Lord*-⁸³ Balthasar shows how aesthetic beauty is revealed through form. The language of beauty is tied up with the language of form, such that to speak in terms of beauty implies speaking in terms of form, shape.⁸⁴ As such, this connection underlines a crucial aspect of Balthasar's description of form, as something concrete. Thus, his concept of form gives room for the totality of aesthetic experience, not merely emotional response. Thus, aesthetics and beauty can deal with notions of truth and morality, not merely with affections and feelings. This insight separates this work on MacMillan from Maas's application of Balthasar to Messiaen, for Maas seeks to argue that Messiaen's music may be defined as 'Christian' quite apart from any such Christian content it might have; Maas rather suggests that the transcendent quality of Messiaen's music is that which most clearly qualifies it as specifically 'Christian'.⁸⁵ Yet Balthasar's theology of form is able to account for both the transcendent and the doctrinal in music. Theologically, this is allowed because Balthasar grounds his notion of 'form' in God's eternal 'doctrine of Being', such that beauty, exemplifying as it does God's eternal form-as-Being, touches on our humanity as a whole, not merely in part.⁸⁶ This emphasis on the validity and potential revelatory quality of the

⁸² Sander van Maas, *The Reinvention of Religious Music: Olivier Messiaen's Breakthrough Toward the Beyond* (New York: Fordham University Press, 2009); see also Sander van Maas, 'Forms of love: Messiaen's aesthetics of *éblouissement*' in Robert Sholl (ed.), *Messiaen Studies* (New York: Cambridge University Press, 2007), pp. 78 - 100.

⁸³ Hans Urs von Balthasar, Erasmio Leiva-Merikakis (trans.). *The Glory of the Lord I: Seeing the Form* (San Francisco: Ignatius Press, 2009).

⁸⁴ Those words which attempt to convey the beautiful gravitate, first of all, toward the mystery of form (*Gestalt*) or of figure (*Gebilde*). *Formosus* ('beautiful') comes from *forma* ('shape') and *speciosus* ('comely') from *species* ('likeness'). Balthasar, *Seeing the Form*, p. 19.

⁸⁵ Maas, *The Reinvention of Religious Music*, p. 7.

⁸⁶ Psychologically, the effect of beautiful forms on the soul may be described in a great variety of ways. But a true grasp of this effect will not be attained unless one brings to bear logical and ethical concepts, concepts of truth and value: in a word, concepts drawn from a comprehensive doctrine of

totality of aesthetic experience is crucial, and sets Balthasar's conception of analogy apart from a Platonic construction of ideals, a point drawn out by Ben Quash. This means that Balthasar's concept of beauty, of aesthetics, affirms material objects and not only aesthetic experience.⁸⁷

At this point Balthasar's construction of aesthetic experience also both differs from and enlarges the theological aesthetics of Richard Validesau, who in *Theology and the Arts* only emphasises the affective dimension of aesthetic experience as having theological potential.⁸⁸ Validesau's conception of the analogy between text-less music and religious experience is inadequate for the purposes of the present chapter on *TWR* as the elements under consideration are actual and concrete musical elements and thus go beyond mere emotional implications of the music. Balthasar's notion of 'form', by contrast, allows the inclusion of all elements that go to make up an aesthetic object, so is valid to bring to our examination of a purely musical element such as form; this allowance of totality is why the concept of form is such a useful one in considering how to 'read' music theologically. To go further into Balthasar's definition of 'form', he also presents an analogy between the worldly form of beauty in its totality and spiritual form. First, Christ is defined as *the Form*. The language of form allows Balthasar to describe Christ as central, the form around which all other theology and revelation is organized, and to which all other Christian theology relates.⁸⁹ Further, the real historical 'form' of Christ allows the discussion of form in the

Being. The form as it appears to us is beautiful only because the delight that it arouses in us is founded upon the fact that, in the truth and goodness of the depths of reality itself are manifested and bestowed, and this manifestation and bestowal reveal themselves to us as being something infinitely and inexhaustible valuable and fascinating. The appearance of the form, as revelation of the depths is an indissoluble union of two things. It is the real presence of the depths, of the whole of reality, *and* it is a real pointing beyond itself to these depths.' Balthasar, *Seeing the Form*, pp. 115-116.

⁸⁷ 'On another front, Balthasar rejects, quite justifiably, the charge that such a concern with form and beauty is Platonist. It is not that he wishes to penetrate behind the appearance of things to the enduring, eternal ideas of which they are the manifestations only. He refuses to denigrate the diversity of material things, for they are capable of a medium that is almost sacramental in character, enabling one to see the luminosity or "splendor" of being in a way that would be impossible in abstraction from actual, finite particulars.' Ben Quash, 'Hans Urs von Balthasar' in David Ford (ed.), *The Modern Theologians: An Introduction to Christian Theology since 1918* (Oxford: Blackwell, 2005), pp. 106 - 123, p. 111.

⁸⁸ 'Wordless music, on the other hand, is capable of raising the mind to God by means of the senses through the exaltation of feeling. A kind of association of like emotional states allows the experience of the beautiful to serve as an analogy to the awe and desire we feel when confronted with the holy, and hence to call forth a religious attitude. It serves not the intellectual but the affective dimension of faith.' Richard Validesau, *Theology and the Arts: Encountering God through Music, Art, and Rhetoric* (Mahwah, Paulist Press, 2000), p. 47.

⁸⁹ There is an important consequence of Christ's centrality in Balthasar's theological aesthetics that is perhaps not given due weight by Maas, namely that Christ is not merely the 'image' or 'icon' of God the Father, but also defines the *content* of the form; reading Balthasar, it is clear that this content is implicitly doctrinal. It would seem that Christian doctrine is also of great concern for Messiaen, not least demonstrated by the content-driven analyses of his works that typically preface each one. Granted, the gap between textural content and musical experience in Messiaen is the very issue Maas is seeking to address through his work; yet it would seem that in both Balthasar and Messiaen the notion of theological content is inevitably included within the notion of the Christ-form, and thus it is perhaps questionable whether *éblouissement* can be quite so clearly construed as separate from

realm of aesthetics in an actual, ontic, sense, as opposed to merely phenomenological sense.⁹⁰ Second, thus, there is also an analogy between aesthetic appreciation and faith. Faith in Christ is defined as a kind of 'seeing the form'. This is described by Balthasar as a meeting between the internal 'eyes of faith', and the external form of Christ, as He is revealed in Scripture.⁹¹ Balthasar also speaks of faith as perception, specifically of perceiving the 'forms of existence' in Christ, which the Christian is able to transplant to their own life, in order to live like Him. Thus, Christian faith is a kind of perceiving the form of Christ, and a conscious, deliberate adjusting of the forms of the Christian's daily life to fit those of Christ.⁹² Balthasar uses the word 'perception' (*Wahrnehmung*), here for seeing and perceiving 'the forms of existence'. It is also used later in connection with the 'seeing' of faith, also called the 'perception of truth'.⁹³ Significantly, it is this notion of perception that also forms the crux of Maas's application of Balthasar to Messiaen's music, particularly filtered through the notion of *éblouissement* (dazzlement), arguing that Messiaen seeks to bring about a religious experience deliberately through musical moments of *éblouissement*; perceiving these moments equates to perceiving the 'form', or *Gestalt*, in Balthasarian terms.⁹⁴

actual doctrinal content as Maas tries to do. See Maas, *The Reinvention of Religious Music*, pp. 6 -7, and pp. 63 - 64.

⁹⁰ 'Christian thought has always known that Jesus Christ is the central form of revelation, around which all other elements in the revelation of our salvation crystallize and are grouped. But the centrality of Christ's figure has not perhaps been heeded emphatically enough in teaching about faith. According to Schiller, beauty is 'freedom in its appearing' (*erscheinende Freiheit*), a phrase which also permits and indeed demands interpretation in an ontic sense.' Balthasar, *Seeing the Form*, p. 149.

⁹¹ 'There is a moment when the interior light of the 'eyes of faith' becomes one with the exterior light that shines from Christ, and this occurs because man's thirst as he strives and seeks after God, is quenched as he finds repose in the revealed form of the Son: 'We have found...' (Jn 1.45). 'To whom shall we go? You have the words of eternal life; and we have believed, and have come to know, that you are the Holy One of God.' (Jn 6.68f). He who can show us the Father 'satisfies us' (Jn. 14.8).' Balthasar, *Seeing the Form*, p. 185.

⁹² But if a man is to live in an original form, that form has first to be sighted. One must possess a spiritual eye capable of perceiving (*wahrnehmen*) the forms of existence with awe. (What a word: 'Perception' [*Wahr-nehmung*]! And philosophy has twisted it to mean precisely the opposite of what it says: 'the seeing of what is true!') We are not speaking here of isolated little 'acts' by which, as with a needle, a person can pierce through the desolation of his everyday life, of his sham existence, to reach the Absolute....This will not salvage his lost dignity. We speak rather, of a life-form which is determined - and, therefore, able - to bestow nobility upon a person's every-day life itself. To repeat: eyes are needed that are able to perceive the spiritual form.' Balthasar, *Seeing the Form*, p. 24.

⁹³ [On the moment of faith in God, as mediated through a Word about God] '...the emphasis is given to a certain seeing, looking, or 'beholding', and not to any 'hearing' or 'believing'. 'Hearing' is present only implicitly in the reference to the 'Word' become man, just as 'believing' is implied in that what is seen is the mystery that points to the invisible God. But the all-encompassing act that contains within itself the hearing and the believing is a *perception* (*Wahrnehmung*), in the strong sense of a 'taking to oneself' (*nehmen*) of something true (*Wahres*) which is offering itself. For this particular perception of truth, of course, a 'new light' is expressly required which illumines this particular form, a light which at the same time breaks forth from within the form itself. In this way the 'new light' will at the same time make seeing the form possible and be itself seen along with the form.' Balthasar, *Seeing the Form*, p. 117.

⁹⁴ Maas, *The Reinvention of Religious Music*, pp. 61 - 66. This emphasis on the *éblouissement* of form as the carrier of theological meaning and power in Messiaen again seems to contrast strongly with

The Inversion of Musical Form and the Diminishment of Christ

So, through the lens of Balthasar's theology, and specifically through the lens of his theological definition of 'form', we can read the form of *TWR* theologically. In some way it is possible to read the musical form as an analogy of Christ, the Form. But what would be the nature of that analogy? To say that one could see 'Christ' the Form through the musical form makes general sense according the parameters of Balthasar's theological aesthetics, but what exactly about Christ could we 'see' through the musical form? One possibility is to make an analogy with the bridge structure of *TWR* and the shape of the Cross - for the bridge form is a symmetrical structure, a 'cross shape'. This would make some sense given the subject matter of *TWR* and its liturgical link to the suffering of Christ. However, there is a way of sharpening the connection between form and Christ in *TWR* that becomes clearer with an examination of Balthasar's theology of the Cross; for paradox is a concept that links both the formal properties of *TWR* and Balthasar's theology of Christ's death. For Balthasar, the death of Christ can seem like a paradox, a contradiction, on the level of form. The first step in this argument is to assert that the Cross as Christ's mission has a distinct form. Balthasar's description of the life of Christ as a form emphasizes its totality of formal shape - fulfilling both a vertical (Christ descended from God the Father) and a horizontal (Christ lived in space-time history) dimension.⁹⁵ Further, the 'form' of Christ's validates Christ's formal identity as the Son of God; for the form of His death is aligned with the form of His teachings. There is thus a correlation, a harmony, between the form of his life and the form of his death, or, between his 'mission and his existence'.⁹⁶ Thus, on the level of form, Christ's death and his mission are connected. They belong together. However, the death of Christ is in other ways a formal anomaly, for it involves the destruction of Christ's body, and thus his form, or his existence-as-form. This brings in the concept of *paradox* to Balthasar's construction of his theology of the cross, as noted in a helpful passage by John O'Donnell, worth quoting extensively:

At this point we arrive at the centre of Balthasar's whole theology. We have seen that for Balthasar Jesus is the historical form of the transcendent God. In this sense he is the revelation of supreme beauty. But now for the sake of love the beautiful one descends into the Abyss of chaos, hate, ugliness. Hence, Jesus at the end reveals himself as without form. As Isaiah says, 'He had no beauty that we should look at him, and no beauty that we should desire him' (53:2). If this is so, does the

MacMillan's musico-theological aesthetic, which relies much more on content - both musical and theological - to both carry and convey the religious meaning of *TWR*.

⁹⁵ 'The eschatological theme, taken on its own, is incomprehensible without the cadence of Christ's suffering. The vertical form of the Son of God who descends from the Father and goes back to him would be illegible without the horizontal form of historical fulfilment and of the mission entrusted to the Apostles.' Balthasar, *Seeing the Form*, p. 500.

⁹⁶ 'To be in tune' (*stimmen*, as an intransitive verb), on the other hand, is the result of having been tuned. [...] When the concept is used Christologically it refers primarily to the concordance (*Übereinstimmung*) between Christ's mission and his existence. To his mission belongs his teaching, but, as well as this, his life's task as a whole, which makes him undergo his suffering in conformity with his utterances. In his own view, there is between his mission and his existence a perfect concordance: these two things 'are in tune' with one another, and no one can accuse him of any disharmony (*Unstimmigkeit*, Jn 8:46).' Balthasar, *Seeing the Form*, pp. 456-457.

project of theological aesthetics collapse? [...] Balthasar responds that we are not led to a contradiction but a paradox. God is not in contradiction with himself, for God cannot deny himself, and it is the nature of God to be love. What the cross reveals is the depths to which God will go to be consistent with himself.⁹⁷

To highlight this theme in Balthasar's writing of the cross as paradox on the level of form, Balthasar also speaks of the Cross as a dissolution,⁹⁸ and, crucially for our purposes, as a *liquidation* of his form:

The Father's mission gives form, not only to his office and destiny as redeemer, down to its most insignificant details, but also gives form to the essential traits of his individual nature. He takes on a human existence in order to sacrifice it to God for all men and for the world as a whole, in order to unite God and the world in this liquidation [*Verflüßigung*] of himself, in order to receive the sacrificed nature (and thus the world) transformed and eternalized in the Resurrection, and in order to lay this same nature (and thus the world) eternally into the Father's hands. This is the form, and it is into this form that Christ was baptized: one's baptism "into Jesus' death" is being "buried therefore with him by baptism into death, so that as Christ was raised from the dead by the glory of the Father, we too might walk in newness of life." (Rom 6:3-4).⁹⁹

This language of dissolution opens up a line of potentially fruitful enquiry between MacMillan and Messiaen, for it has been argued that one musical strategy that Messiaen employs for the projection of a moment of *éblouissement* is the shattering of musical form,¹⁰⁰ a fact that also is suggestive of the sublime. In this case in *TWR*, it is through this similar breakdown of form that a theological point about 'form' - in this case, Christ's form - is being made. Yet there are differences. Again, the content of this formal shattering is crucial in *TWR* - it is placed within the specific crucifixion narrative (as suggested by the movement's title) and relied on that narrative to fill out the meaning of its theology. Also, this affirmation of content distances MacMillan's aesthetic from the sublime, for it is in the 'erasure of specific content' that is one element constituting the sublime.¹⁰¹

Next, Balthasar makes a distinction in his writing between 'seeing' the Cross apart from faith, and seeing it through faith. Apart from faith, Christ's death seems like a contradiction. Crucially, this contradiction is perceived on the level of form, for if Christ claimed to be God, then His death appears utterly strange - how can God die? The Cross thus seems to

⁹⁷ John O'Donnell SJ, *Hans Urs von Balthasar* (London: Geoffrey Chapman, 1992), p. 31.

⁹⁸ 'The insertion of the content of the Cross into the form of the supper is at the same time a sign of the sovereign freedom of his self-surrender (since he is not amorously torn asunder like Orpheus by the Maenads, but by his *dissolution* gives shape to the decisive form) and a sign of the permanent validity of this form for the Church, since the Form - the meal - is a social act intended to constitute the interior form itself of the Church.' Balthasar, *Seeing the Form*, p. 555, emphasis added.

⁹⁹ Hans Urs von Balthasar, translated by D.C. Schindler, *Love Alone is Credible* (San Francisco: Ignatius Press, 2004), p. 127.

¹⁰⁰ van Maas, 'Forms of love', in Sholl (ed.), *Messiaen Studies*, pp. 87 - 90.

¹⁰¹ van Maas, 'Forms of love', in Sholl (ed.), *Messiaen Studies*, p. 87.

present God 'in that dimension of man that is most dissimilar to God.'¹⁰² There is a formal disjunction. Yet, the death of Christ, seen through the eyes of faith, presents no such formal contradiction. To see this more clearly, Balthasar speaks about conversion as recognition of Christ's form in His death. It is the perception of the benefits of the death of Christ (Redemption) that brings about attraction to Christ by faith.¹⁰³ Identifying faith-in-Christ with perception-of-form is particularly true of John's account of Jesus' death.¹⁰⁴ Furthermore, seen through the eyes of faith the Cross is the fulfilment of Christ's form as the Son, and therefore not a paradox.¹⁰⁵ Lastly, elsewhere Balthasar also shows how, on another level, the Cross fulfils the 'form' of Christ, as it highlights the obedience of the Son to the Father's will.¹⁰⁶

Theological Formal Diminishment - *Verflüßigung*

The crucial meeting point between musical form and theology can be identified through a description that Balthasar gives in which he describes the death of Christ as a 'liquidation' [*Verflüßigung*] of His form.¹⁰⁷ We have seen how the bridge form of *TWR* involves elements of paradox, that the transformation and progression inherent in the concept of bridge form is inverted through the reduction and diminishment of material. This musical diminishment of form could also be termed a *Verflüßigung*, a 'dissolution' or 'liquidation', and thus reveals a possible analogy between the dissolution of the form in *TWR* on a musical level and the *Verflüßigung* of Christ's form at the cross. Doing so highlights the status of *TWR* as a whole as a complex metaphor for the suffering of Christ.

¹⁰² "'For he decided, with the Father and the Holy Spirit, to show the world the glory of his omnipotence *in no other way than through his death*," Anselm, *Cur Deus Homo*, 1:9 (Schmitt II 62, 23-25). It thus becomes clear in what sense the revelation of God's love in Christ is "*indirect*". Not only is it true that God appears *only* in man (as the Wholly-Other), but he moreover appears in that dimension of man that is most dissimilar to God. But the sign of the contradiction that covers this mystery like a veil is in fact a contradiction only for man in his natural and sinful reason, not for God; and if God in his sovereign freedom chooses this sign as his mode of expression, there can be none more adequate - for him, it is no "paradox". This becomes evident at once if man looks at it in faith from God's perspective. He then can see with certainty (*certitudo fidei*) that God's love, in its inconceivability, has found the most eloquent of all words.' Balthasar, *Love Alone*, p. 87, footnote 1.

¹⁰³ 'Not only the suffering Lord, but also the Jesus of the hidden and public life, is concealed for the sake of the sinner, and every encounter of the sinner with him as Redeemer is portrayed in the Gospel as a contemplation of his form that occurs because of a conversion brought about by grace.' Balthasar, *Seeing the Form*, pp. 510-511.

¹⁰⁴ 'Especially in John, the moment of faith coincides with the vision of the form, or, in a better formulation: the form is already perceived; it is already present completely in the soul, but still in darkness, as it were, and the only thing needed is for the light to unveil itself, to identify itself with the 'I' that reveals itself, and what is already known and possessed objectively is transformed into a subjective possession.' Balthasar, *Seeing the Form*, p. 511.

¹⁰⁵ 'The person who has been able to see and read the Cross not as a purely material event, but as the fulfilment of Christ's whole interior life-form, will find it quite a natural and almost an expected thing that the result of this event - in which the world's guilt has been borne, atoned for and erased - should now also be applied by an efficacious sacramental sign to the sinner who enters into it and confesses the redemption through the Cross.' Balthasar, *Seeing the Form*, p. 197.

¹⁰⁶ 'The Father's mission gives form, not only to his office and destiny as redeemer, down to its most insignificant details, but also gives form to the essential traits of his individual nature. He takes on a human existence in order to sacrifice it to God for all men and for the world as a whole [...].' Balthasar, *Love Alone*, p. 127.

¹⁰⁷ See quote above. Balthasar, *Love Alone*, pp. 126 -127.

Yet Balthasar's theological system also takes us further. For note the central place in his system for faith and the pivotal role it plays in relation to how one perceives the form of the cross. Apart from the eyes of faith, the death of Christ seems like a paradox, a contradiction; yet through the eyes of faith the apparent formal dislocation of the Cross is transformed into actual formal harmony and connection. This relates to *TWR* in two ways. First, it reminds us that the diminished form of *TWR* is only part of the whole; that it needs to be seen in the context of the entire *Triduum*, a cycle which does bring progression and advancement. Seen through the lens of the whole cycle, which will end in the resolution (as yet unspecified) of the Symphony, the diminishment of the form is not the whole story but only the next step towards the end of *Triduum*. Thus, through this larger perspective, we can - by faith- read hope into the bleak final pages of *TWR*. Its placement at the start of the cycle thus elicits and encourages a similar response to that envisaged by Balthasar, faith. In doing so, MacMillan is treating the musical aesthetic object in the manner envisaged by Balthasar, as a real analogy to Christian faith. Supporting this insight is evidence elsewhere that MacMillan indeed equates musical resolution with Easter-driven theological hope.¹⁰⁸ Second, in highlighting the analogy between aesthetic forms and the Christ-form, and especially the connection between 'perceiving' beauty in aesthetic forms and the nature of faith in Christ, Balthasar's theology highlights the need to take a bigger perspective on *TWR* as a work of liturgy. There is potential in one's aesthetic engagement with the work to be taught something about the nature of faith in Christ, even to move beyond the purely aesthetic response to actual faith. This linkage of aesthetic engagement and concrete faith takes MacMillan's theological aesthetic beyond a theology of music that sees its ability in worship as only to move the affections, a view exemplified by Validesau's statement that textless music has a revelatory function that it separate from any connection it may have to truth content.¹⁰⁹ This view not only stands separate from that suggested by *TWR*, but is problematic on its own terms. While the statement that any music is revelatory of divine beauty is unproblematic given the theological categories of general revelation,¹¹⁰ Validesau's statement does not account clearly enough for the theological difference between general revelation and so-called special revelation, corresponding to the specificity of God's spoken word, understood as found in Scripture and finally revealed in Christ.¹¹¹ Another theological line of thought, whilst recognizing the

¹⁰⁸ 'Certainly on an abstract level there is a need for a purely musical conflict. There is a need, almost in a traditional sense, for bringing about the development of materials, a chaotic clash of materials, and then to bring about a resolution. [...] But the conflict is also inherent in the extra-musical starting points such as the Easter Story. Thus, there is an extra-musical reason for bringing about resolution.' MacMillan et al, 'Raising Sparks', p. 14.

¹⁰⁹ 'At its best, it [wordless music] is also a revelation from God - not in the specificity of the Christian message, but in the universal revelation of beauty. In this way great music can be sacred and has a place in Christian worship, even if it has no explicit connection with the message.' Validesau, *Theology and the Arts*, p. 47.

¹¹⁰ The text that supports this is commonly cited as Psalm 19:1 - 'The heavens declare the glory of God; the skies proclaim the work of his hands.' The remainder of verses 1 - 4 flesh out this declaration of creation in the language of revelation.

¹¹¹ For a useful, if polemical, summary, see Peter Jensen, *The Revelation of God* (Leicester: Inter-Varsity Press, 2002).

revelatory function of created beauty, requires that it needs to be seen and understood in the context of God's spoken word in order for that revelation to be correctly interpreted.¹¹²

By contrast, Balthasar's theology suggests that we may find specificity in the message of *TWR*, and that this specificity is Christ, the Christ of the Cross. We can legitimately read theological content into the work, not just be moved emotionally by its beauty. We have noted above that by seeing through the eyes of faith we may look beyond the bleakness implied by the musical diminishment on the formal level, and read hope into *TWR* by taking a wider perspective on the form. In this change of perception, Balthasar suggests, we are doing something akin to the act of faith, itself a change of perception. Thus, the symbolism of *TWR* not only points towards redemption, through its use of tonality and form, but it itself redemptive. That this is part of the aim of MacMillan's project is clear in a lecture he gave in 2008 entitled *The Divine Spark of Music* in which he quotes the late Pope John Paul II. In the Pope's 1999 'Letter to Artists' there is a clear Balthasarian linkage made between art and faith, also exemplifying MacMillan's rationale in *TWR*:

Even beyond its typically religious expressions, true art has a close affinity with the world of faith, so that, even in situations where culture and the Church are far apart, art remains a kind of bridge to religious experience.¹¹³

So, we have drawn two theological metaphors from two separate musical elements of *TWR*, tonality and form. These two metaphors can be examined together in conclusion. The discussion below will outline how the metaphorical properties of both *TWR*'s tonality and form as suggested above intersect with the five theoretical models outlined in chapter 3. The two areas, tonality and form, will then be summarized in two separate tables after Zbikowski's conceptual integration network.

i) Spitzer

Michael Spitzer's language of conceptual schema provides a framework for assessing the two chief musical metaphors examined in the above analysis. First, the emphasis on tonal allegory can be explained in terms of schematic congruence. The historical linkage of tonal allegory highlights some real schematic connections between the musical and theoretical qualities of sharp and flat keys and theological ideas. These are suggested by the terms used by musicology that has examined the use of allegory in Bach - 'dark' and 'light', 'ascent' and 'descent.' So, the descent down the circle of fifths (*catabasis*) for flats (and antecedent 'ascent', *anabasis*, up the circle for sharps) provides a simple scheme that can readily attach itself to these ideas when they are theologically expressed and associated

¹¹² Begbie's comments on the place of emotions in worship are related to this, in that he states that emotions are rightly and necessarily connected to specific objects rather than abstractions. Hence, the importance of theological content in aesthetic objects used in worship in which the generation of 'faithful feelings' is intended. See Jeremy S. Begbie, 'Faithful Feelings', in Jeremy S. Begbie and Steven R. Guthrie (eds.), *Resonant Witness* (Grand Rapids: Eerdmans, 2011), pp. 323 - 354.

¹¹³ Quoted in James MacMillan, 'The Divine Spark of Music', transcript of Sandford St Martin 30th Anniversary Lecture Held at RIBA (1 October 2008) [accessed 2 November 2009].

with Maundy Thursday:¹¹⁴ the approaching darkness, of the Cross; the darkness of Christ's death. More specifically, these ideas show the appropriateness of use in relation to death through schematic congruence (death as 'descent', for example). Second, the description of the metaphorical usage of form in *TWR* also highlights congruence between the musical and theological schemas that revolve around the idea of 'form' in general. The work's metaphorical communication rests on a schematic resemblance between elements of musical form, and ideas that flow from Balthasar's description of Christ as 'the form'. In particular, the idea of 'diminishment' seems to be central to the schematic congruence: the musical form diminishes, reduces, liquidates; just as Christ 'the form', in Balthasar's theology, also diminishes, reduces, liquidates.

ii) Tarasti's Modalities

The tonal allegory outlined above in *TWR* connects the modalities of 'Doing' (*faire*) with 'Must' (*devoir*). That is, the tonal qualities of the musical surface demonstrate the mode of 'Doing' (*faire*) as they move from the sharp genera to flat genera. This movement itself has narrative potential, but requires the combination of the 'Must' (*devoir*) mode to actualize the narrative. For the way that the tonal qualities are used resonate with a historically-informed approach that depends on the association of tonal movement with a particular theological interpretation, of the 'relation of a musical work to normative and stylistic categories' which originate from outside the work.¹¹⁵ It is the combination of these two modalities that suggests the theological narrative from some of the corresponding tonal aspects of the work. Similarly, the structural paradox of transformation through reduction can be described in terms of conflicting modalities. The 'Becoming' (*devenir*) of the piece is defeated by the 'Will' (*vouloir*) that conflicts with it. Tarasti identifies 'will' with the musical direction, kinetic energy, the forward propulsion of a piece, 'the tendency to move toward something'.¹¹⁶ It is precisely these qualities that are undermined through the reduction of material in the fifth section, lending a feeling of reversal to the final section of the music, rather than propulsion. Usually, the 'becoming' of a piece, when accompanied with strong 'Will', leads to the usual qualities of a repetitive form: completion, satisfaction, affirmation, arrival. Yet In *TWR*, the conflict between these two modalities results in a denial of these qualities. It is precisely this denial that lends itself to the theological application of Balthasar's language of form, and so suggests the theological interpretation.

iii) Langer - the Bleakness of Maundy Thursday

The joint musical metaphors explored in this chapter, the reduction of form and the tonal allegory, both combine to highlight a real sense of darkness and bleakness in the work. The

¹¹⁴ *Anabasis* is the movement sharpwards through the circle of fifths; *Catabasis* is the reverse. See Eric Chafe, 'Key Structure and Tonal Allegory in the Passions of J.S. Bach: An Introduction', *Current Musicology*, XXXI (1981), pp. 39 - 54, (pp. 46 - 47). Also Chafe, *Tonal Allegory*, pp. 77 - 85. Cf p. 15: 'A pattern of tonal catabasis (descent through the circle of fifths, modulation in the direction of increasing flats) followed by anabasis (ascent; modulation towards increasing sharps) often has a unifying effect on the allegorical detail similar to that of Luther's "analogy of faith" on designative allegory.'

¹¹⁵ Eero Tarasti, *A Theory of Musical Semiotics* (Bloomington: Indiana University Press, 1994), p. 49.

¹¹⁶ Tarasti, *A Theory of Musical Semiotics*, p. 49.

focus of these descriptors is *death*. This is suggested by the seeming alliance of flat keys and the idea of death, as well as the Christological interpretation of the formal diminishment, which highlights the death of Christ as the reduction of His form. Thus, in the language of 'structural similarity' in relation to Susan Langer's aesthetics of form-as-feeling, it is possible to outline a symbolic reading of the piece in general aesthetic terms that connects these various musical metaphors of death with a feeling of bleakness. So, the concepts involved in the tonal allegory all have corollaries in the realm of feelings: darkness; flat; low. Similarly, the concepts associated with the formal reduction and diminishment conveyed by *TWR* all have equivalents in the arena of senses and feelings: emptiness; bleakness; wilderness; void. The crucial point here is to note the power of these two related areas of feelings in relation to the theologically more concrete idea of death that connects them to the theology of Maundy Thursday. It is significant that MacMillan himself uses some of these descriptors in his description of *TWR*, notable the language of bleakness and grief, whilst also connecting this crucial final section of *TWR* with the coming death of Christ as represented by the Concerto.¹¹⁷ Thus, the work, especially its final section that in the above analysis is central to the theological interpretation of 'diminishment', is in the composer's mind also wrapped up with the idea of death, specifically the foreshadowing and preparation of Christ's death.

iv) Begbie - *TWR*'s aesthetic of unsentimental beauty

TWR, then, can be summarised as a work that is really focussed around the idea of death. Further, the above analysis reveals the work as a rich metaphor for death, elegantly utilizing two musical features in the presentation of the metaphor. Begbie's theory of art-as-metaphor provides a useful tool for asserting the essential unity of these two musical features, by providing the concept of the artwork-as-metaphor. *TWR* functions as a rich metaphor for the darkness associated with the approaching death of Christ. As such, the significance of the work lies in two features of its presentation of death. Firstly, *TWR* is striking for the confidence with which it deals with death. It exemplifies art work that does not shy away from portraying the dark side of reality. As such, it tallies with much of MacMillan's work that is characterised by a willingness to engage with all sides of human experience, especially suffering. Further, in so starkly locating its narrative in the Catholic liturgy of Maundy Thursday, it places itself in the line of similar religious works of art that portray the sufferings of Christ. Secondly, the discussion of Balthasar in relation to the work's formal quality brings the concept of beauty into the discussion, and highlights how even a work concerned with suffering can be beautiful. Begbie's writings on beauty highlight a feature of *TWR*'s engagement with beauty, namely as a foil to sentimentality.¹¹⁸ Begbie asserts that much contemporary depictions of beauty are characterised by sentimentality. This quality of sentimentality, as it is found in general culture and not only

¹¹⁷ 'After the upheaval the music eventually subsides, the cor anglais returning to its original long, slow keening melody while the orchestral context shifts its perspective. Bleak, wooden percussive sounds finally emerge to bring the music to a close, while also setting the scene for the next piece in the cycle, the *Cello Concerto*.' MacMillan, 'The World's Ransoming'.

¹¹⁸ Jeremy Begbie, 'Beauty, Sentimentality and the Arts' in Daniel J. Trier, Mark Husbands, and Roger Lundin, *The Beauty of God: Theology and the Arts* (Downers Grove: Intervarsity Press, 2007), pp. 45 - 69.

in the arts, brings with it three distinguishing marks. It trivializes evil; it is emotionally self-indulgent; and it fails to take appropriately costly action.¹¹⁹ As such, it constitutes a 'deep threat' in both contemporary culture in general and in the arts in particular, not least because it can also be found in much contemporary Christian worship.¹²⁰ Begbie powerfully argues that the gospel message, as defined by the three days of Easter, exemplify the necessary foil to sentimentality - they exemplify 'countersentimentality'. Thus art that is taken up with the aesthetic of these three days can itself redeem sentimentality.¹²¹ Significantly for the present study, Begbie cites MacMillan's *Triduum* as an exemplar of such art.¹²² Thus, *TWR* exhibits qualities associated with the entire *Triduum* cycle, namely that its metaphorical portrayal of death and pain qualify its designation as artwork that is still beautiful, but beautiful in a way that, given that it does not trivialize evil, is not sentimental.

v) Zbikowski's Conceptual Integration Network

The two broad areas that have been exposed as metaphors in *TWR*, the tonal allegory that suggests the idea of death, and the structural metaphor of diminishment, both independently lend themselves to Zbikowski's conceptual integration network, whose scheme can serve as a useful summary of the metaphorical potential of each element. First, for the issues of tonal allegory, the generic space can be described as 'redemption through death, controlled by love'. This is suggested through the text spaces. First are the texts of the plainchants, offering three separate ideas. Redemption (or ransom) by the text of *Pange lingua*; death through the futility of the text of *Ach wie nichtig*; and love through the text of *Ubi caritas*. Added to this is MacMillan's own assertion that in another context (the work *Veni, Veni Emmanuel*), this chant stood as a symbol for the presence and love of God. Then, second, the music space is filled out with three elements that suggest the metaphor. First, the association of sharps with all three chants is established in sections one and two of the work through the projection of the tonality of the chant onto the wider structure. Second, the move away from sharps to flats is secured through the fourth section's reiteration of both *Pange lingua* and *Ach wie nichtig* in flat keys, while the sharp tonality is maintained for *Ubi caritas* in the same section. The blended space offers some detailed exposition of this metaphor. Most clearly, the metaphor highlights the fact that the redemption of God's people - or, the Ransoming of the World - was achieved primarily through his death. Second, despite the death of Christ, and the abandonment of God the Father, MacMillan's metaphor suggests that the love of God was constant at the Cross, a fact that resulted in Christ's victorious vindication. Broadly, the outline of atonement theory that this scheme suggests is consonant with the Ransom theory, outlined in Aulen's *Christus Victor*.

¹¹⁹ Begbie, 'Beauty, Sentimentality and the Arts', pp. 46 - 55.

¹²⁰ Begbie, 'Beauty, Sentimentality and the Arts', p. 55.

¹²¹ Begbie, 'Beauty, Sentimentality and the Arts', p. 61.

¹²² Begbie, 'Beauty, Sentimentality and the Arts', pp. 67 - 69.

1 Generic Space: Redemption through Death, controlled by Love

Text Space:

- Texts of the plainchants:
 - Redemption (*Pange lingua*);
 - Death (*Ach wie nichtig*);
 - Love (*Ubi caritas*)

Music Space:

- Association of sharps established in sections one and two with all three chants
- Move away from sharps to flats in section 4 for *Pange lingua* and *Ach wie nichtig*
- Maintaining the sharp key for *Ubi caritas*

Blended Space

- Christ's Redemption is achieved through his death
- Despite the death of Christ, and abandonment by God at the cross, God's love remains a constant, resulting in the victory of Christ
- Offers a theory of the atonement consonant with Aulen's 'Ransom Theory'.

Secondly, it is possible to similarly lay out the metaphor of diminishment that is suggested by the use of musical structure in *TWR*. The generic space can be described as 'Christ - the Form - diminished through Death'. The text space that suggests this is primarily found in the links between Balthasar's theology and the notion of form, and Christ who is seen as a symbol of 'form' in Balthasar's writings. This theological interpretation of the idea of 'form' gives a metaphorical scheme for interpreting the formal qualities of *TWR*. The music space that delineates these formal qualities can be defined in two ways: first, the diminishment of musical material in section five of the work. Second, the significance of this fact that is illuminated by a comparison with the structural norms of 'bridge form' that are therefore expected through the use of the form in the work. Thus, the blended space gives specific shape to the metaphor: the death of Christ is characterised as a diminishment, a humiliation. This echoes with the biblical account of the events of Maundy Thursday and the garden of Gethsemane, which is described specifically as a desertion of Christ by his followers. It is just this quality that is highlighted by the metaphor of the diminishment of form. Second, the idea of the death of Christ as a reversal, a defeat, is suggested through the language of inversion in relation to the bridge form. The usual transformative quality of the form is reversed. Such is Christ's death, described biblically on one level as an inversion of what was expected. The drama of the Cross lies in its reversal of human expectation: the deliberate self-emptying, death, and service of the One who is King of Kings and Lord of Lords.¹²³

¹²³ See Philippians 2:6-11.

2 Generic Space: Christ - the Form - diminished through Death

Text Space:

- The linkage in Balthasar's theology between *Form* and Christ

Music Space:

- The diminishment of the musical material in section 5
- The bridge form's ordinary transformative function inverted

Blended Space

- The death of Christ equals his diminishment, humiliation
- The structural importance of this diminishment in the schema of Easter

If that is how *TWR* can be a bridge to religious experience, what about the next instalment in *Triduum*? It is to the Concerto that we now turn.

6 Cello Concerto (i): 'The Mockery': Irony

Introduction - Irony through Incongruity.

MacMillan's Cello Concerto, the second part of *Triduum*, was written in 1996.¹ It was given its premiere at the Barbican under Colin Davis with Mstislav Rostropovich as the soloist. Rostropovich was also the dedicatee of the work,² a fact that reflects his key part in the work's genesis: it was on his request that the work was written.³ As the second part of *Triduum*, the Concerto picks up from where *TWR* left off and is concerned with the events and theology of Good Friday. As in *TWR*, these are expressed within the specific context of the Catholic liturgy for the Feast, and it is primarily this liturgy that is given musical symbolism and shape in the work. If the events of Good Friday lie at the heart of the work, these are given further specific shape by the three descriptive titles of the respective movements, 'The Mockery', 'The Reproaches', and 'Dearest Wood and Dearest Iron'. Although designated a concerto, the work can be considered as a relative of the symphonic poem, considering the strong narrative background and context of the work, and its tendency to convey images in sound that are at one clear in their implication but vague in their detail.⁴ That said, it is historically unusual for a symphonic poem to be cast in a concerto form, without a narrative title.⁵ Nevertheless, the narrative quality of MacMillan's Concerto invites the comparison, which also underscores its symphonic qualities and conception. This fact also finds concrete formal evidence in the work's thematic unity, opening and closing with the same material. In its mixture of generic categories - concerto, symphony and symphonic poem - the work suggests many precedents. Treated as a symphonic poem with instrumental soloist, the work echoes Liszt's *Totentanz* (with which it shares the use of Gregorian chant), and Franck's *Les Djinns* (1884), both of which use piano as a solo instrument. The use of Easter plainsong in a concerto work that also contains a narrative element also finds a strong (though unlikely given its stylistic conservatism) precedent in the twentieth century with Respighi's *Concerto Gregoriano* for violin and orchestra, the central movement of which features the Easter plainchant *Victimae paschali*.⁶ The link with Mstislav Rostropovich connects MacMillan's work with many other concertos in the twentieth century that were written for him, most notably Britten's *Cello*

¹ James MacMillan, 'MacMillan, James: Cello Concerto', *Boosey and Hawkes* (2015), <<https://www.boosey.com/cr/music/James-MacMillan-Cello-Concerto/2478>> [accessed 10 October 2015].

² James MacMillan, *Concerto for Cello and Orchestra*, Published Score (London: Boosey and Hawkes, 1998).

³ 'James MacMillan Timeline', *Boosey and Hawkes* (2015) <<https://www.boosey.com/pages/cr/composer/timeline.asp?composerid=2799>> [accessed 10 October 2015].

⁴ See Hugh Macdonald, 'Symphonic Poem', *Grove Music Online, Oxford Music Online*, <http://www.oxfordmusiconline.com.eresources.shef.ac.uk/subscriber/article/grove/music/27250?q=symphonic+poem&search=quick&pos=1&_start=1#firsthit> [accessed 10 October 2015].

⁵ See Hugh Macdonald, 'Symphonic Poem'.

⁶ John C.G. Waterhouse, et al. 'Respighi, Ottorino.' *Grove Music Online. Oxford Music Online*, <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/47335>> [accessed 10 October 2015].

Symphony whose symphonic conception finds an echo in MacMillan's work.⁷ Finally, as will be noted later, the work is formally unified in a way consonant with its symphonic scope, in which the first movement is recapped right at the end of the Concerto, perhaps representing its resolution. This technique, suggestive of a one-movement work, finds a formal precedent in Liszt's first piano concerto (1849),⁸ though, as with the other precedents mentioned above, there is no evidence to suggest that MacMillan had this concerto in mind when writing the Concerto.

The narrative quality of the work is underscored by its movement's titles, which direct the listener and analyst towards their intended symbolisms and meanings. The first movement is entitled 'The Mockery', a reference to the mocking endured by Christ during His crucifixion, though not specifically described as such by MacMillan.⁹ The title hints at the central musical trope that is present through the movement, and that unlocks its theological meaning - irony. It has been popular to treat irony synchronically, as a particular element that takes shape in a composer's works.¹⁰ It has also been acknowledged as a significant theme in contemporary culture, able to unite otherwise disparate examples of popular culture.¹¹ More relevant to this study are the few diachronic studies that treat the theme in isolation as a mode that has developed its own narrative through history.¹² One musical corollary that emerges from these studies is *incongruity*. The connection of irony to incongruity is highlighted especially by Esti Sheinberg.¹³ Incongruity in 'Mockery' finds expression in three ways. First, through the form of the movement, particularly as it is manifested in incongruous key areas; second through the specific use of an irony trope in the form of waltz-music that is incongruous with other music that surrounds it; and third through the recycling through the movement of material that was previously found in

⁷ 'Britten, Benjamin: Symphony for Cello and Orchestra', *Boosey and Hawkes* (2015) <<http://www.boosey.com/cr/music/Benjamin-Britten-Symphony-for-Cello-and-Orchestra/4252>> [accessed 10 October 2015].

⁸ Arthur Hutchings, et al. 'Concerto.' *Grove Music Online. Oxford Music Online*, <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/40737>> [accessed 10 October 2015].

⁹ MacMillan, 'Cello Concerto'.

¹⁰ Esti Sheinberg, *Irony, Satire, Parody and the Grotesque in the Music of Shostakovich* (Aldershot: Ashgate, 2000); Julian Johnson, *Mahler's Voices: Expression and Irony in the Songs and Symphonies* (New York: Oxford University Press, 2009); Stephen Zank, *Irony and Sound in the Music of Maurice Ravel* (Rochester: University of Rochester Press, 2009); Esti Sheinberg, 'Jewish existential irony as musical ethos in the music of Shostakovich' in Pauline Fairclough and David Fanning (eds.), *The Cambridge Companion to Shostakovich* (Cambridge: Cambridge University Press, 2008), pp. 350 - 367; Ingrid Monson, 'Doubleness and Jazz Improvisations: Irony, Parody, and Ethnomusicology' in Tony Whyton (ed.), *Jazz* (Farnham: Ashgate, 2011), pp. 293 - 323; Peter Tregear, 'Giving Voice to 'the Painfulness of Human Life' in Suzanne Robinson and Kay Dreyfus (eds.), *Grainger the Modernist* (Farnham: Ashgate, 2015) pp. 93- 105.

¹¹ Katherine L. Turner, *This is the Sound of Irony: Music, Politics and Popular Culture* (Farnham: Ashgate, 2015).

¹² Julian Johnson 'Irony' in Stephen Downes (ed.), *Aesthetics of Music: Musicological Perspectives* (Abingdon: Routledge, 2014), pp. 239 - 258; Eddy Zemach and Tamara Butler, 'The Structure of Irony and How it Functions in Music' in Katherine Stock (ed.), *Philosophers on Music: Experience, Meaning, and Work* (Oxford: Oxford University Press, 2007), pp. 178 - 206. See also Linda Hutcheon, *Irony's Edge: The Theory and Politics of Irony* (London and New York: Routledge, 1994).

¹³ See 'Incongruities as indicators of irony' in Esti Sheinberg, *Irony, Satire, Parody and the Grotesque* (Aldershot: Ashgate, 2000), pp. 57 - 65.

MacMillan's opera *Inés de Castro* (1991 - 1994), material that also specifically, dramatically, and verbally, gives voice to incongruity.

1 The Form: Incongruity in the Key Structure

The form of the movement can be cast in a simplified sonata form, particularly emphasising the duality between two contrasting thematic areas. The chief sections of the movement are as follows:

Bars	Description
1 - 33	Introduction
34 - 121	First subject area
122 - 170	Second subject area
171 - 176	Transitional
177 - 271	Recapitulatory - First subject area
272 - 315ff	Coda

Table 6.1: The form of 'The Mockery'

Note that the structure resembles sonata form in two ways. First, it is seen in the clear delineation of formal material into two contrasting subject areas, distinguished both by thematic material and key, and second, in the presence of a recapitulatory reprise of the first subject material. The first of these observations highlights the element of incongruity, for the two subject areas are highly contrasted. The first is a grotesque march, rather in the style of Berlioz's 'March to the Scaffold', with the main thematic material heard in the cello solo line. Though there are no key signatures, the music is in a B-flat minor tonality:

The musical score for 'The Mockery' (bars 34-40) is presented in three systems. The first system, starting at bar 34, is marked 'Allegro' with a tempo of 138-144 and a 'burlando (grotesque)' character. It features a piano part for Piano/Timpani and a string part. The second system continues the piano and string parts. The third system, starting at bar 39, features a 'Solo Cello' line with dynamics of *mf* and *ff*, and the rest of the strings. The score is in B-flat minor and 3/4 time.

Ex. 6.1: 'The Mockery', bars 34 - 40

This contrasts strongly with the second main thematic area, a waltz. Everything about this is contrary to the first subject area: the modality shifts from minor to major, and the implied key from flats to sharps; the metre changes from quadruple to triple; the mood changes from dark to dancing; and the tonal centre shifts an augmented fourth from B flat to E:

Tempo di Waltz (subito)
Maestoso

K

WW

122 stately

ff

ff

125

Str.

etc.

Ex. 6.2: 'The Mockery', bars 122 - 127

These two thematic areas are thus articulated through two extremities of key - B flat minor and E major, of course in traditional tonality representing the farthest possible interval, the augmented fourth. This surely indicates that the main idea that MacMillan is seeking to convey through these two highly contrasted sections is incongruity. MacMillan's rejection of a key signature creates a sense of distance, of using these keys in quotation marks, thus highlighting a stylized use of their traditionally dissonant quality. It could of course be argued that, in post-tonal music, the augmented fourth interval loses its traditionally conflicted quality. As such, it is often used in twentieth-century music in ways that highlight its neutrality in relation to keys, and so as a symbol for the equality of all tonal areas in the new world of post-tonality. Yet the interpretation of the *diabolous in musica* in a post-tonal world must be determined by context. Having established that, on a formal level, the key areas of E and B flat serve as contrasted poles, it is not necessarily clear whether the wider context of the contrast is one of conflict or balance. The title of the movement provides the beginnings of a context that is suggestive of conflict, with the key areas taking on a more metaphorical role in relation to the conflict between Christ and his executioners that the title 'The Mockery' suggests. This becomes clearer when the wider context of the movement is taken into account, and it can be seen that the B flat/E polarity is both extended and clarified into the remainder of the movement, especially seen in the coda.

The polarity of the two key areas, B flat minor and E major, is maintained through the rest of the movement and particularly is extended into the movement's coda. In this coda, the two tonal poles are given musical and textural expression in the form of a division between the solo cello, that plays a quasi-recitative whose melody is centred around B flat, and the orchestral brass, that play the plainchant *Crucem tuam adoramus*, at a transposition that emphasises an E major sonority. The solo cello line is underpinned by a lone B flat, intoned on the double basses:

272 **V** Andante ♩ = 108 **rall.**

Bassoon *pp*

Contrabassoon *pp*

Violoncello *p* **V** ♩ = 108 **rall.** *mf*

277 - - - - ♩ = 40 etc.

Bsn. *pp*

Cbsn. *pp*

Vc. *pp* *pp sub.*

Ex. 6.3: 'The Mockery', bars 272 - 279

Then, in the following bar, 280, the brass enters with the first phrase of the plainchant:

280

W

Bsn.

Cbsn.

Hn.

C Tpt.

Tbn.

Tba.

Timp.

Perc.

Vc.

Db.

mf

pp

mp

pp

fff

fff

fff

fff

sffz

fff

pp



etc.

282

lunga

lunga

Vc.

Db.

mp

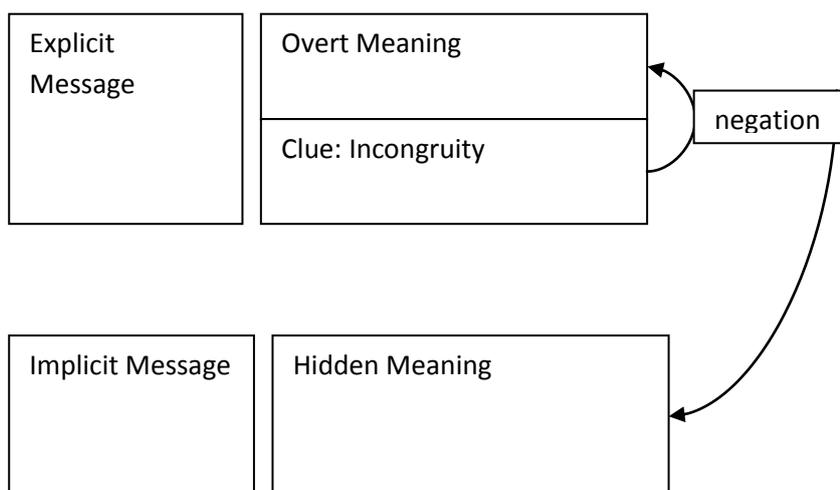
f

Ex. 6.4: 'The Mockery', bars 280 - 283

The polarity suggested by the tonal centres is crystallised in the coda, etched into the timbral contrast. However, it is still not clear whether there the obvious contrasts present here can be interpreted as incongruity. The E major waltz itself establish the nature of the incongruity that is implied between these two tonal poles.

2 The Waltz Music: Incongruity on many levels

Esti Sheinberg has shown how incongruity is an indicator of irony.¹⁴ In doing so she also points out a crucial difference between metaphor and irony, for metaphor also contains incongruity between its constitutive elements. Incongruity does not automatically mean incompatibility; in fact in a metaphor, there needs to be a degree of compatibility and connection between the two otherwise incongruous elements for the metaphor to work. This is different with irony. The essential quality of irony is not just incongruity, but a presence of negation between the elements that are incongruous:¹⁵ This is illustrated in her diagram, 'The structure of irony':¹⁶



The diagram reveals the importance of negation in the construction of irony, negation that results from an incongruity between two or more elements. The implicit message - the message that is suggested through the means of irony - is conveyed through an incongruity present in the overt meaning of a given musical element. And the incongruity is expressed through some means of negation which can be musically expressed in a number of ways.¹⁷ This negation manifests in a feeling of uncertainty about the sincerity of meaning behind texts or elements, uncertainty that is also at the heart of experiencing something as ironic.¹⁸ An analysis of the waltz music from 'The Mockery' reveals three areas of incongruity, validating a reading of the tonal polarity as one of conflict.

¹⁴ Sheinberg, *Irony*.

¹⁵ 'The main difference between irony and metaphor is that irony is a result not only of incongruity based on difference (as is metaphor), but also of incongruity based on negation, i.e. of the impossibility of any accommodation between the incongruous parts of a message [...]. Therefore it is not just the presence of an incongruity that will hint at the presence of irony, but also its functioning as an indicator of structural negation.' Sheinberg, *Irony*, p. 57.

¹⁶ Sheinberg, *Irony*, p. 58.

¹⁷ Such as incongruities of style, incongruities between the music and other biographical details of the composer, or 'meta-' incongruities that arise as those that are not in relation to contextual markers, but are rather *per se*. See Sheinberg, *Irony*, p. 64.

¹⁸ 'Any information about the historical, cultural and biographical context of an artistic message can thus be regarded as a reliable source only to the extent to which it assists in the recognition of irony

First is the perhaps obvious incongruity in the Waltz element itself. Its bright, upbeat, superficial character is at odds with the surrounding music in B flat minor, and indeed with the tone of the Concerto thus far. This is highlighted by MacMillan's direction in the score that the Waltz is *subito* - it is a sudden musical and stylistic shift from what has preceded it. Secondly, within the Waltz itself there are incongruities, most strikingly the repetition of bar 126 - heard ten times, like the record has gotten stuck:

126

131 etc.

Ex. 6.5: Repetition, 'The Mockery', bars 126 - 135

This is also be an example of *quantitative exaggeration*, which as Sheinberg points out, is an example of a satirizing technique.¹⁹ It is this 'overloaded' feel that MacMillan achieves through this excessive repetition. This has a clear precedent in Shostakovich's music. For example, there is the same overly repetitive quality at the start of the second movement from Shostakovich's Fifth Symphony, with its hammering quavers; the 'overloading' feel is achieved through the *ff* dynamic marking and emphasis, through the unison texture, of extreme register:

Allegretto ♩ = 136
Vcl./Cb.

ff

6 etc.

Ex. 6.6: Shostakovich, Fifth Symphony, II.1-10

only by reducing the amount of uncertainty. A clearly defined set of criteria might indeed help to increase the chances of a more accurate interpretation, but still it would never render a complete certainty, which will in itself negate the very existence of irony.' Sheinberg, *Irony*, p. 58.

¹⁹ 'It can take the form either of repetitious appearances of one simple feature, which is thus 'overloaded', or of the accumulation or 'overloading' of as many characteristic features as possible, which are considered deficient within the given set of norms.' Sheinberg, *Irony*, p. 115.

In MacMillan, this second incongruity of the repeated bar also forms part of a third and more immediately striking incongruity, as at the same time that the bar is being repeated, the brass and percussion blare out the plainchant *Crucem tuam adoramus*:

The image shows a page of a musical score for 'The Mockery', bars 129-135. The score is arranged in a standard orchestral format with multiple staves. At the top, there is a large letter 'L' in a box, positioned above the first staff (Flute). The score includes parts for Flute (Fl.), Oboe (Ob.), Eb Clarinet (Eb Cl.), Clarinet (Cl.), Bassoon (Bsn.), Contrabassoon (Cbsn.), Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), Bass Trombone (B. Tbn.), Tuba (Tba.), Timpani (Timp.), Percussion (Perc.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The percussion part has a section with a large 'L' above it, and dynamic markings of *p* and *ff*. The string parts end with 'etc.'. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

Ex. 6.7: 'The Mockery', bars 129 - 135

This most clearly illustrates the principle of negation, for it is expressed musically. The chant breaks in on the waltz in a contradictory time in which none of the main, strong beats match between the chant and the waltz. Comparing the 3rd/4th horn stave with the 1st trumpet stave shows this clash well through the constant mismatch of accents up until the final note of the chant:

Ex. 6.8: Plainchant *Crucem tuam adoramus*,
in 'The Mockery', bars 130 - 135

The chant (above) is heard in a transposition on C, with a resulting emphasis on flats that negates the sharps heard in the waltz. This contradictory splicing of elements, resulting in blocks of sound, is a common enough technique in MacMillan,²⁰ but this particular use of it in which a plainchant invades a superficial waltz invites a specific interpretation connected with the title of the movement 'The Mockery', namely that the chant is being 'sung' in mock praise, rather as the soldiers who crucified Jesus might have done. In this way, the resulting ironic effect is both effectively achieved and appropriately placed.²¹

Thus, the Waltz music contains incongruity on three levels. The waltz music can be regarded *in toto* as an element that exists in conflict with the music that surrounds it, and so strengthens the conclusion that the relationship between B flat and E is to be interpreted as one of conflict. Thus incongruity, and so irony, permeates the movement. This can be further demonstrated by consideration of a third factor, that this first movement actually represents an almost exact recycling of music from his earlier opera *Inés*.

3 *Inés* Recycling: dramatic incongruity

'The Mockery' represents an almost note-for-note example of musical borrowing of the executioner's scene from Act 2 of *Inés*, written just prior to the Concerto from 1991 -

²⁰ What Stephen Johnson has called 'cross-cuts'. Stephen Johnson, 'James MacMillan', *Tempo* (New Series), No. 185 (Jun., 1993), pp. 2 - 5, p. 5. See, for example, *The Confession of Isobel Gowdie*, bar 154, where timpani blows in regular duple time interrupt the triplet-feel of the string dance.

²¹ That aside, however, taken on its own terms to my ears the presence of the waltz in the movement is so incongruous with the Good Friday narrative as to be bordering on the bizarre, and perhaps a rare example in MacMillan where stylistic eclecticism and range of reference is less successfully managed; it is one occasion in the work where one is tempted to agree with Nicholas Williams that the 'gap between act and intention seems wider here than in other MacMillan pieces'. Nicholas Williams, 'Acts of Grace', *The Musical Times*, Vol. 140, No. 1866 (Spring, 1999), pp. 44-46, (p. 45).

1994.²² The structure of the scene in *Inés* is very similar to that of the concerto's first movement. Picking it up from letter D in the concerto, the music corresponds to figure 222ff in *Inés*. The solo cello line follows the music given to the 'Ordinary Person 4' - a Bass - in *Inés*, who is in fact one of the torturers. In *Inés* the text of the scene that OP4 sings is an account of the torture of Pacheco, accused of having an affair with the Queen, told after the event in the past tense. In the same way, the orchestral accompaniment is repeated in the Concerto.²³ There is some additional structural bolstering in the Concerto reflecting the larger structure in the concerto with its additional coda, missing in the *Inés* original.²⁴ The structure of the *Inés* scene runs in the same tripartite scheme as the Concerto:

Inés

Bars	Description	Key	Section
888 - 948	First section	B flat minor	A
949 - 978 (978 - 981)	Second Section (Transition)	E major	B
982 -1062 1063 - 1072	Recap of first section Coda	C \rightleftharpoons B flat Pedal B flat	A

Table 6.2: Tripartite form of 'The Executioner's Song', *Inés de Castro*

'The Mockery'

Bars	Description	Key	Section
1 - 33	Introduction		
34 - 121	First subject area	B flat minor	A
122 - 170 (171 - 176)	Second subject area (Transitional)	E major	B
177 - 271 272 - 315ff	Recapitulatory - First subject area; Coda	C \rightleftharpoons B flat Pedal B flat	A

Table 6.3: Tripartite form of 'The Mockery'

A consideration of the way that MacMillan recycles the music of *Inés* in 'The Mockery' highlights two particular issues: persona, and irony. In *Inés*, the musical structure of the scene is also aligned with the subject of the text.²⁵ In the first section the OP sets the scene, introducing himself, and the job he is about to do. Though the implication is of something horrible to come,²⁶ and we meet Pacheco and have an inkling of his fate,²⁷ and are

²² James MacMillan, 'MacMillan, James: *Inés de Castro*', *Boosey and Hawkes* (2015), <<http://www.boosey.com/pages/opera/moredetails.asp?musicid=6137>> [accessed 12 October 2015].

²³ There are some additions in the Concerto, mainly explained by the fact that the cello is a text-less instrument - some extensions of lines, turning simple lines sung to text into more complex phrases.

²⁴ For example, bars 69 - 87 in the Concerto are new, inserted in between bars 917 and 918 in *Inés*. These new bars in the Concerto include a brief interpolation of the chant *Crucem tuam* (bars 69 - 73) that culminates in hammering B minor triad (bar 73). This B minor plays a larger-scale structural role as it pre-empts as a dominant the E major second subject area (the waltz), in turn reflecting the importance of this E major section as the other primary triadic pitch in the movement; an importance highlighted by the coda of the movement where, as seen above, B flat minor and E major are juxtaposed. This coda is missing in the *Inés* original.

²⁵ See appendix 4 for the complete text of the original Executioner's Song.

²⁶ 'This was the nastiest job I ever did'.

introduced to some of the equipment,²⁸ the text is marked by a lack of detailed description of the torture, and serves as an introduction to it. When in the recapitulation, the detail is given about what they do to him, it stands out as horrendous. In between these sections aligned with the fate of Pacheco, sections that - as in 'The Mockery' - centre on B flat minor, comes the E major waltz, the text of which portrays the banquet at which Pacheco is tortured,²⁹ but which reads all the more sickly for the matter-of-fact way in which the OP speaks of it.³⁰

The OP takes the music given to the cello in 'The Mockery', reflecting that throughout the original scene, it is the executioner who is speaking. Thus, in the Concerto's new context, it is the mockers who play the cello's music, who are at the centre of the narrative. This is important, as the title of the movement 'The Mockery' perhaps invites the listener to identify the solo cello with Christ, the one who is being mocked. But if we apply the dramatic setting of *Inés* to the Concerto, we are forced to hear the solo cello line as being one of the mockers. That MacMillan intends this is never stated; but it is a conclusion logically made from the fact that transplants the *Inés* music into this new context. This is problematic, illustrated by the reading of the coda as put forward above as an instance of irony, resting on the dichotomy between the brass chant music and the solo cello line. We noted above the temptation to hear this dichotomy expressed metaphorically with the cello line representing Christ, and the brass representing his being mocked in praise by the chant. Considered through the lens of *Inés*, however, this no longer seems viable. Instead, we hear the cello line as the 'OP4' - as one of the torturers, one of the mockers. In this way, the cello line takes on the persona as a narrator. This makes better sense of another possibility, that MacMillan is deliberately invoking the *Recitative* genre from the Bach Passion settings. Here is one of the soldiers narrating to us, as in a Baroque Passion setting. Following this line of argument through, then, the chant music in the brass perhaps invokes one of the *turba* choruses in the Passion settings. In Bach's Passion settings the chorus take on various dramatic roles. One of these is to take the role of those attacking or mocking Christ - as when, for example, they sing the '*Kreuzige, Kreuzige!*' choruses as the crowd in the *Herzstück* of the St John Passion BWV 245. MacMillan is invoking this, the brass chant being, as it were, sung by the soldiers who are mocking, while the cello-narrator explains what is going on. Such an interpretation is, of course, speculative in that no words are set and we are inferring from the genres that MacMillan is apparently invoking.

Yet this issue of *persona* is problematic. Can the innocent Christ really take the place of Pacheco, who in *Inés* is clearly a nasty piece of work? To hear the cello line through the lens of *Inés* requires that we hear it as the line of one of the executioners. We cannot but hear the original words of the torture scene in *Inés*, only now applied to Christ. This creates a disconcerting dissonance in perception. Take, for example, the line from *Inés*:

²⁷ 'We said he was coming for supper all right, only they were going to have him, barbecued!'

²⁸ 'We had a special ladle hammered into a more precise kind of pouring shape and lagged so it didn't burn our hands'.

²⁹ 'We waited till all the guests arrived. There were footmen who read out all the names.'

³⁰ 'I tried to remember all the clothes. My wife likes that sort of thing. And I knew she'd want to know the names of all the dishes.'

The subject, Pacheco, was handed over on schedule, so we tied him down. And he protests!

The 'subject' is now Christ, similarly 'handed over'. He is now the one who 'screams and screams'. This is problematic one two counts. First, because the Christian framework and narrative that MacMillan is invoking in the Concerto insists that Christ was innocent. Second, the biblical record states that Christ, unlike Pacheco, did not 'protest'. Pacheco cries out 'I never touched that job! I swear it!'. Yet the biblical writers stress the very opposite of Christ.³¹

The second issue that this discussion of *Inés* makes clear is that of irony. The text of *Inés* provides a concrete dramatic context for the Concerto's musical material. *Inés*' text makes clear an otherwise hidden example of irony in the Concerto: the jaunty, bawdy trumpet tune of bars 232ff. The dotted tune, reminiscent of Shostakovich,³² is followed by orchestral screaming in the upper winds in a passage dense with implied meaning:

³¹ 'When they hurled their insults at him, he did not retaliate; when he suffered, he made no threats.' 1 Peter 2:23.

³² In particular, the so-called 'Jewish Theme' from the Finale of Shostakovich's Second Piano Trio, a comparison suggested because of the flattened dominant that is common to both. See example in Sheinberg, *Irony*, p. 275.

227

Fl.

Obo.

Cl.

Bs Cl.

Bsn.

Cbsn.

Hn.

Hn.

C.Tpt.

Tbn.

Tbn.

Tbn.

Tba.

Perc.

Perc.

Perc.

Pno.

Vc.

Vln. I

Vln. II

Vla.

Vcl.

Db.

etc.

ff

pp

ppp

violently

div. - 3

arco

slap pizz.

pizz.

improvise at the highest notes

Ex. 6.9: 'The Mockery', bars 229 - 241

The Shostakovich reference underscores the *grotesque* element that is also projected in the MacMillan passage, highlighted by its 'obsessive repetitions'.³³ The text of the original version of the music in *Inés* also makes the *grotesque* quality explicit:

(OP 4)

1033 *f* *pp* *f*

and saved our skins. And the

1037

sub - ject just screamed and screamed and screamed,

1039

screamed some-thing hor - ri - ble. And he kept shou - ting too:

f *pp cresc.* *sf*

³³ Sheinberg says of the Shostakovich passage that its 'obsessive repetitions, violent articulation, extreme pitches and loud dynamics create a grotesque image of despairing insanity' (Sheinberg, *Irony*, p. 275). How this is achieved musically is through the 'accompaniment figure [...] which marks the beats' while the piano is 'bound to constant syncopation. This necessarily renders an aggressive and abrupt attack on the metrically light quaver of each beat. Thus the mere orchestration of a simplistic accompaniment figure results in an ambivalent, incongruent import, and the dance becomes a limping, weird, crippling hopping.' (Sheinberg, *Irony*, p. 273). One might also add the sense of *extremity* in this passage, created by the huge, quadruple-stopped chords and extreme register in the piano.

1041 *ff*

"I ne - ver touched that job! I swear it." He kept shout-ing:

1043

"I swear it. I ne - ver touched her.

1044 etc.

It was him! He did it. It was him!" And I

p loco

Ex. 6.10: *Inés de Castro*, 'The Executioner's Song', bars 1033 - 1045

The incongruity and grotesque quality of the trumpet melody suddenly comes clear - as it is music accompanying the screaming of a tortured Pacheco. Further, the sudden switch out of the jaunty trumpet music to aleatoric cello writing in the Concerto with the brass stabs, accompanied by the piercing woodwind chords, is explained by the text: these represent

the true state of affairs, Pacheco's protests, and as such represent the presence of *congruity* against which the irony of the jaunty trumpet solo stands out.

This is an isolated example. What about a larger one, namely the waltz music that constitutes a sort of second subject area? The text that accompanies the waltz in *Inés* highlights and details the incongruity that the music alone only suggests. We noted above how the structure of the scene in *Inés* hinges on the nuances in the text:

Bars	Section	Key	Text
888 - 948	First section	B flat minor	Preparatory - torture hinted at
949 - 978 (978 - 981)	Second Section (Transition)	E major	Banquet - mundane detail (incongruity)
982 -1062 1063 - 1072	Recap of first section Coda	C \Rightarrow B flat Pedal B flat	Torture described

Table 6.4: The textual and musical structure of 'The Executioner's Song'

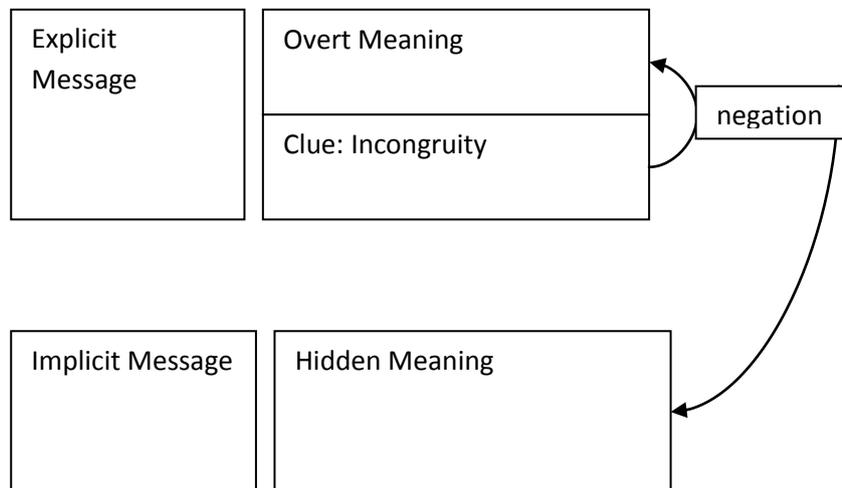
The middle section is marked by a massive incongruity when judged against the other two sections. The horror and inhumanity of the torture - hinted at in the first section, and detailed in the recap -is juxtaposed with the mundane description of the banquet. The incongruity in the text runs both ways: the horror of the outer sections is made more so by the seeming indifference to it implied through the OP's casual chatter about food and clothes in the middle section; and the surreal quality of these descriptions highlighted through the horrendous detail given to the torture - particularly in the final section.³⁴

An examination of the music that is set to the text reveals how the structure of the scene hinges on the issue of irony. The irony that is only implicit in the music is made explicit and given shape by the text. To see this, examine the moment of transition from the second section waltz to the third section recapitulation:

Ex. 6.11: The moment of transition - 'The Executioner's Song, bars 977 - 983

³⁴ For the full text of the original scene in *Inés*, see appendix 4.

Figure 229, with the words 'I had a job to do' marks the transition; the next bar, where the theme and accompaniment from the start of the scene, originally heard in B flat minor, return in C. This recapitulatory music represents the 'Overt Meaning' in Esti Sheinberg's 'The Structure of Irony':



The waltz music, heard previously, is the 'incongruity', made clear with its banal and mundane textual descriptions, that complexifies the explicit message, the overt meaning, of the torture scene that is juxtaposed with it. The transition bar marks the passage between the two, as does the text in it: 'I had a job to do'. This both looks back - explaining why the OP 'couldn't really take in' what was going on at the banquet - and forward - as the gruesome job is about to be explained. Tonally, notice the sudden return of the B flat - the pitch of the first section, and so the pitch associated with the overt meaning of the scene - that replaces the E - the pitch of the incongruous waltz - in the bass at bar 980. Note that it is the text that allows us to clearly assign these two pitches (B flat and E) so particularly within the 'structure of irony'. Doing so highlights the E as the incongruous pitch, which in turn implies that MacMillan is in fact reading these pitches within a traditional harmonic scheme; for it is within that scheme that E can serve as an augmented fourth, and therefore tonally incongruent to B flat, being as far away tonally from it as possible. Thus, the text of *Inés* clarifies the presence of the ironic in 'The Mockery'.

Conclusion - Metaphorical Meaning in 'The Mockery'

We have argued throughout this chapter that at the heart of the movement is the idea of irony, expressed through incongruity as demonstrated in three primary ways. However, we noted at the start that the title of the movement contextualizes this otherwise vague analysis. If irony, expressed through incongruity, lies at the heart of the movement, it is given theological freight through the movement's title, and the narrative which it implies. Using the five systems of metaphorical analysis examined earlier, we can see more clearly how irony is used in a more detailed way, functioning as a theological metaphor, and

communicating within a theological framework. In so doing we can open up the possibilities for theological, metaphorical meaning in the movement.

i) Spitzer: 'Hearing as' irony.

The linkages between the musical schema of polarity and incongruity and the centrality of incongruity in Sheinberg's formulation of irony create a situation in which the music of 'The Mockery' can be heard as ironic. This is possible because of the fluidity of the concept of irony; it is possible to apply its schema equally successfully to music and text. In so doing, irony emerges as a striking common element shared between music and text. Beyond this more general schematic overlap, the narrative implied by the title and liturgical setting invites us to hear this irony in a particular way: as interpreted through the events of Good Friday. The schema of the theology and historical account of Christ's death provides a source of concepts, many of which exactly fit into the schemas that arise from Sheinberg's description of how musical irony can operate. These connections between the schemas hinge perhaps especially on the concepts of 'irony' and 'incongruity'. The mocking of Christ shares with MacMillan's musical portrayal of it an irony that arises from incongruity. The irony in the soldier's mockery is found precisely in the incongruous gap between what they are doing (praising Christ) and the situation in which they are doing it (His place of execution). This maps onto the musical incongruity also central to the portrayal of irony in the movement, the gap between musical content and tone, as in Mahler.³⁵ Thus, conceptual schematics open up how this movement functions as a metaphor for the irony of Christ's situation.

ii) Semiotics: Narrative driven by Thematic Actors

Tarasti's theory of semiotics also gives insight into this movement's narrative potential, specifically through the semiotic-analytical tropes of musical actors.³⁶ In the case of MacMillan's movement, the 'actors' involved are the two subject areas. 'The Mockery' represents a heightened articulation of the boundaries of these actors through the variety of musical elements that are aligned to delineate them: tonalities; mood; orchestral timbre; metre; flat/sharp key areas; minor/major modes. The ways in which these actors are delineated does not correspond with Tarasti's various modalities.³⁷ Rather, both actors exhibit strongly the mode of 'Must' (*devoir*), in other words they are both very strongly characterised in relation to their formal types, notably the second subject waltz music, and the very fact of their characterization highlights the strength of the *devoir* modality in relation to the entire movement. The profiling of the two thematic areas, the two actors, on which interpretation of irony hinges, is successful because of its similarity to sonata form, a genre with such actorial-thematic contrast at its heart. The incongruities on which this narrative presentation of irony hinge are heard as such because of the expectations created for the listener by the rules of the formal and generic type that MacMillan uses.

³⁵ This is similar to Johnson's description of irony in Mahler being found in the 'disparity between the material and its treatment', between 'material and tone, between what is presented and how'. Johnson, *Mahler's Voices*, p. 134 and p. 141.

³⁶ See Eero Tarasti, *A Theory of Musical Semiotics* (Bloomington: Indiana University Press, 1994), pp. 48 - 49.

³⁷ Tarasti, *Musical Semiotics*, pp. 48 -49.

These generic rules also highlight the crucial importance of dissonance between the actors, another factor that is central to Tarasti's semiotic theory.³⁸ Indeed, it is the clarity with which these actors are delineated musically that intensifies the sense of dissonance between them. In turn, it is this dissonance that is interpreted as incongruity in the above analysis, incongruity on which the interpretation of irony hinges. Thus, dissonance, as it is expressed in the language of irony, is also itself a key actor in the narrative drama of the movement.

iii) Langer

The language of schemas cited above also opens up the movement to the language of Langer's 'structural similarity'. The congruence in formal profile between the narrative elements of incongruity in the gospel account of Christ's crucifixion and the musical examples of incongruity provide a concrete example of how music can function symbolically of emotive content through its structural similarity to that content. Yet this specific example in 'The Mockery' also enriches Langer's theory by showing its limitation: here is a narrative situation that includes, but goes way beyond, the pure fabric of emotion. Langer's structural similarity can thus be seen as a wider principle allowing for the symbolism of quite detailed narrative content in musical form that is structurally similar in various ways to it.

iv) Begbie's Art as Metaphor: Truthful, Tragic Irony.

We have shown that the movement functions as a metaphor for the events of Good Friday. This reading of the work is consonant with Begbie's theory of art-as-metaphor, which highlights art's ability to communicate truthfully and theologically. Placing 'The Mockery' in the framework of Begbie's theory raises two questions. The first has to do with the link between irony and truth. This is by no means a given. Indeed, one function of irony in modernist music has been to critique music's ability to speak authentically and truthfully.³⁹ Yet, strikingly, in this case, the irony projected through the music serves to strengthen its integrity, and the truthfulness of its communication. In the context of modernist irony, then, MacMillan's deadly-serious irony is perhaps itself an ironic commentary on the traditional alignment in modernism between irony and untruth.⁴⁰ The truthful integrity of the movement hinges on its narrative context, which starts from the title. This highlights the semantic potential of the artwork by placing it in a narrative context, thereby enabling it to function as a rich metaphor for the events of Good Friday and thus emphasizing its potential to convey truth. What is the 'truth' of the movement? It tackles the suffering of Christ head on. In this way, it is not merely a conduit for true content; in tackling the theme of suffering so directly, the music itself is honest, brutally so, not flinching from portraying the horror of the cross. Thus it links historically to other portrayals of irony that are tragic,

³⁸ Eero Tarasti, *Musical Semiotics*, p. 31.

³⁹ As in the case of Neoclassical music. See Johnson, 'Irony', pp. 250 - 251.

⁴⁰ This links MacMillan's concept of irony with that of Percy Grainger, whose portrayal of irony in folksong serves to communicate a more accurate experience of how the folk song may have been originally received. See Tregear, 'Giving Voice to 'the Painfulness of Human Life'.

such as those identified in Mahler.⁴¹ Indeed, the irony projected through its musical polarities and incongruities only serve to highlight the true horror of it. Secondly, an engagement with Begbie's theology of metaphor inevitably asks the question of redemption. This issue also arises indirectly from the title of the movement, for the key place of irony in the narrative of Good Friday contextualizes the issue within the wider story of Easter so raising the possibility of the wider issue that is at stake through Good Friday, namely redemption. Redemption is also a central concept in Begbie's analysis of art-as-metaphor. For art that faithfully reflects the Christian gospel will also proclaim redemption, the 'redeeming of disorder'.⁴² It would seem that the strong use of irony in the movement constitutes not redemption but its opposite, for the narrative of the movement is bleak. However, the seeds of redemption are hinted at through the fact of MacMillan's recycling of the *Inés* material. For in substituting Christ for Pacheco, even with the discomfort that this substitution suggests, profiles the possibility of *substitution*, of Christ taking the place of Pacheco. This is what the recycling amounts to. And with substitution comes redemption - Christ taking Pacheco's place, and with him the place of all sinners, as He dies on the Cross. In Christian theology, it is through Christ's substitutionary death that redemption is possible.

v) Zbikowski: Conceptual Integration Network: The 'Mockery' as a Metaphor of Irony

Laying out the metaphorical elements of the work using Zbikowski's conceptual integration network provides a useful summary of the above analysis, both highlighting the central place that irony has in the semantic space of the movement, but also highlighting the various musical elements that have been utilized in communicating the metaphor. The generic space identifies that irony is indeed at the heart of the movement, the element which its musical elements are designed to symbolize and portray. The text space highlights the ideas and concepts within the general category of 'irony' that are relevant to the particularities of the movement. Central to this is the title, which opens up the general context of Christ's crucifixion. Also relevant are the texts of the plainchant used, *Crucem tuam adoramus*, the negation of whose textual reference to adoration is so important to the incongruity expressed in the movement. Also we have seen that several of the performance directions highlight the incongruities between musical elements, and so also contribute to the text space of irony and incongruity, and the text of the Executioner's Song from *Inés de Castro* also gives a specific verbal context to the music of the movement, an understanding of which serves to strengthen the projection of irony. Thirdly, the identification of several qualities of the musical space that go toward the communication of irony highlights the element of incongruity that has been central to the musical analysis above. These represents the three areas discussed: the incongruity expressed by the sharp delineation of the two thematic areas; the three specific incongruities evidenced in the waltz music itself, and the consideration of the original music from the Executioner's Song from *Inés*. Lastly, the blended space opens up possible narrative specifics to the general category of 'irony' that is suggested by these overlaps. Two are suggested: first, the actual mocking of Christ by the soldiers, particularly suggested

⁴¹ See Johnson, *Mahler's Voices*.

⁴² Jeremy Begbie, *Voicing Creation's Praise* (Edinburgh: T&T Clark, 1992), p. 179.

both by the *Inés* link, as Christ becomes the (innocent) Pacheco who is mocked by the words and actions of his executioners, just as Pacheco was. Just as in the original *Inés* setting, the waltz music gave particular voice to the incongruity of the scene (Pacheco tortured during a dinner banquet), so in the context of 'The Mockery' the incongruity of the mockery itself: praise and adoration being heaped upon a crucifixion victim is given particular shape by the special incongruity of the waltz. Second, the incongruity between the text of the plainchant and the cello solo line in the coda of the movement also highlights the specific incongruity, and so irony, of the soldiers perhaps speaking words of praise to one they were intent on crucifying.

Generic Space: Irony

Text Space

- Title: 'The Mockery'
- Texts of *Crucem tuam adoramus*: the negation of 'adoration'
- Performance directions
- The text of the Executioner's Song in *Inés de Castro*

Music Space

- The incongruities between the thematic areas
- The specific incongruities of the Waltz music
- The music of the Executioner's Song in *Inés de Castro*

Blended Space

- The mockery of the soldiers
- The victimization of Christ

Thus, 'The Mockery' serves as a powerful metaphor for the events of Good Friday through its portrayal of irony through incongruity. This capacity for an individual movement to convey a particular aspect of Good Friday is taken on in the second movement of the work, central to which is the mixing of sacred and secular. To this we know turn.

7 Cello Concerto (ii): 'The Reproaches': Mixing Sacred and Secular

Introduction - the juxtaposition of sacred and secular

We saw in the previous chapter that 'The Mockery' communicates the theology and liturgy of Good Friday through the notion of irony, expressed chiefly through incongruity, which was expressed musically in a way that allowed the music to function as a metaphor for the narrative incongruity of the mockery of Christ. This metaphorical communication of the theology of Good Friday continues in the second movement of the Concerto, 'The Reproaches'. 'The Reproaches', is a reference to the set of antiphons and responses that are sung during the veneration of the Cross in the Mass of the Presanctified on Good Friday, also known as the *Improperia*. The invocation of *The Reproaches* in his Cello Concerto represents the only example of MacMillan's presentation of the plainchant in a non-texted form.¹

If the uniting idea in 'The Mockery' was irony, then that of 'The Reproaches' is less precise: the juxtaposition of the sacred and the secular. An increasingly popular topic in the literature and one that modernism has been concerned with,² this comes about through another resonance in the movement, the tragedy of the Dunblane School massacre. This occurred on Wednesday 13th March 1996, whilst MacMillan was working on this movement of the Concerto.³ Its second movement thus moves from a presentation of the objective narrative of Good Friday, as in 'The Mockery', towards a more subjective meditation on its meaning. MacMillan comments in this movement on how an event that is sacred in nature, the death of Christ, might influence our perception of a secular tragedy, whose horror was the worst such tragedy in Britain,⁴ and has since been movingly chronicled.⁵ Thus 'The Reproaches' become a crucible for the examination of how the sacred should influence the secular, how the death of Christ should shape an appropriate response to the Dunblane tragedy. This meditative examination of the theological significance of the Cross as it pertains to a particular secular tragedy is in line with the title of the movement, for within the original setting of the liturgy the *Improperia* are

¹ MacMillan has set the *Improperia* a number of times in his works, most notably in the *Seven Last Words from the Cross*, where they form part of movement V ('I Thirst'), and in the *St. John Passion*.

² See Jonathan Arnold, *Sacred Music in Secular Society* (Farnham, Ashgate, 2014); Christopher Deacy and Elizabeth Arweck (eds.), *Exploring Religion and the Sacred in a Media Age* (Farnham: Ashgate, 2009); Hans Keller 'Sacred Music in a Secular Age' in Christopher Wintle and A.M. Garnham (eds.), *Hans Keller: Britten: Essays, Letters and Opera Guides* (London: Plumbago Books, 2013).

³ The chief source of information on the Dunblane massacre can be found in the published enquiry by Lord Cullen: Cullen, LWD, *The Public Inquiry into the Circumstances Leading up to and Surrounding the Events at Dunblane Primary School on Wednesday 13th March 1996* (Edinburgh: The Stationary Office, 1996). It is also published online: <http://lx.iriss.org.uk/sites/default/files/resources/025.%20The%20Cullen%20Inquiry%20Report%20into%20the%20Shootings%20at%20Dunblane.pdf>.

⁴ Erland Clouston and Sarah Boseley, 'Sixteen children killed in Dunblane massacre', 14 March 1996, <<http://www.theguardian.com/theguardian/2013/mar/14/dunblane-massacre-scotland-killing>> [accessed 17 October 2015].

⁵ Two informative accounts of the events of that day can be found. Peter Samson and Alan Crow, *Dunblane: Our Year of Tears* (Edinburgh: Mainstream Publishing Company, 1997); and Mick North, *Dunblane: Never Forget* (Edinburgh: Mainstream Publishing Company, 2000).

themselves designed as a crucible in which the significance of the death of Christ is to be applied to and weighed against the details of the sinful actions and thoughts of the worshippers. They are themselves meditative, a means by which the congregation are led to meditate on the relation of the death of Christ to their own sin.⁶ Once again in MacMillan we find an instance of the *Improperia* being used as a means of honest representation.⁷

This meditative function of the *Improperia* is thus mirrored in the Concerto's second movement. Its general description is the juxtaposition of the sacred and the secular, with the particular application of this found in the theology of the death of Christ, and the shootings at Dunblane. An exploration of the movement in relation to this juxtaposition will take three forms. First, an identification of the chief way in which the juxtaposition is expressed musically, through the two musical actors of two borrowed melodies, the plainchant of the *Improperia* and the Presbyterian hymn tune 'Dunblane Cathedral'. Second, once the juxtaposition has been established, it will be possible to demonstrate its intensification through the highlighting of certain texts, particularly of the *Improperia*, that bring the juxtaposition home with greater force, highlighting some of MacMillan's priorities in juxtaposing the Cross of Christ with the Dunblane tragedy. Thirdly, these priorities are revealed further by a consideration of how the two spheres of sacred and secular are not merely juxtaposed but harmonized in particular moments of musical beauty. In these moments, beauty is expressed as musical *harmonia*, suggesting as a conclusion that MacMillan's ultimate aim in juxtaposing the Cross with Dunblane is to offer the possibility of redemption, that the sacred (the Cross) can redeem grief in the secular (the Dunblane shootings).

1 Juxtaposition of Sacred and Secular Identified

The areas of sacred and secular are given specific musical expression in the movement through the use of two clearly defined musical symbols. The sacred is symbolised by the plainchant melody for the *Improperia*, known as 'Popule meus':

⁶ 'Devout Catholics would now argue that these reproaches to God's people are addressed to them as members of the congregation on Good Friday and express the responsibility of each of them as a participant in human sinfulness for the necessity of the crucifixion. They identify the Church as 'my people' and the events of the Exodus as allegory for the history of the Church and of the individual soul's redemption.' Hugh Pyper, 'Crucifixion in the Concert Hall: Secular and Sacred in James MacMillan's Passion of Saint John', *Literature and Theology* (2009) 23 (3): 344 - 355, p. 350.

⁷As Nils Holger Petersen has observed in the *Seven Last Words*, in utilizing the melody and implied text of 'The Reproaches'. MacMillan is using an ancient rite, shorn of its original liturgical setting, as a way of reflecting serious truth to the listener. 'The kind of truthfulness to which they adhere consists in seriousness, in a proposed artistic truthfulness.' Nils Holger Petersen, 'Truth and Representation: The Mediaeval God Friday Reproaches and Modern Music' in Mette B. Bruhn and Stephanie Glaser, *Negotiating Heritage: Memories of the Middle Ages* (Abingdon: Marston, 2008), pp. 353 - 369, p. 368.

Popule meus

Po - pu - le - - mé - us, quid fè - ci - tí - bi? [A]ut in quo con - tris - tá - vi te? res - pón - de mí - hi.

Ex. 7.1: *The Reproaches*: 'Popule meus'

This functions as a symbol for the sacred through its association with the liturgy of Good Friday, from where it comes. The secular arena, Dunblane, is given musical expression through two borrowed melodies. The first of these is the Presbyterian hymn tune, *Dunblane Cathedral*, and the second is another quotation from the opera *Inés de Castro* which in its original context specifically refers to the innocence of children. *Dunblane Cathedral* is a hymn tune written by A.F. Barnes, and is usually sung to the hymn 'Far round the world thy children sing their song' by Basil Joseph Matthews. Its text highlights an obvious connection with ideas of childhood and innocence, and it can be found in the Presbyterian Church of Canada's 1972 publication *The Book of Praise*.⁸

Far round the world Thy chil-dren sing their song: From east and west their voi - ces sweet - ly blend, Prais - ing the Lord in Whom young lives are strong, Je - sus our Guide, our He - ro and our Friend.

Ex. 7.2: Melody of *Dunblane Cathedral*

The quotations from *Inés de Castro* are shorter and have less influence in the movement. They are first heard in the glockenspiel at bar 18:

Glockenspiel *pp lontano*

Glock. etc.

Ex. 7.3: Quotation from *Inés de Castro*, 'The Reproaches', bars 18 - 22

⁸ 'Far round the world thy children sing their song', no. 383 in *The Book of Praise* (Presbyterian Church in Canada, 1972).

This is a quotation from *Inés*, in whose context it is also associated with children as it is sung by a small child. This music comes from the end of the opera, where a little girl appears, talking to the dead Queen, Inés:

1218 **246** etc.

Timpani *ppp*

Harp *pp*

Voice *p* *mf*
 Why are you tell-ing me? I'm just a lit-le girl. I am
 me. This is not me. etc.

Celesta *p*

Strings *pp*

$\text{♩} = 96$ **Piu mosso**

246

Ex. 7.4: *Inés de Castro*, bars 1218 - 1222

The link of this music with children is strengthened by its recycling in a 1995 song by MacMillan detailing the horror of the Spanish Civil War, *The Children*.⁹ It is the associations with children that make these two musical symbols so potent in the context of the movement, and that enables them to stand so clearly for the events at Dunblane. Yet these two emblems of the sacred and secular are not merely stated; they are juxtaposed from the start of the movement:

⁹ James MacMillan, 'MacMillan: James: The Children', *Boosey and Hawkes* (2015), <<http://www.boosey.com/cr/music/James-MacMillan-The-Children/2856>> [accessed 10 January 2016].

The musical score for 'The Reproaches', bars 1-8, is presented in a multi-staff format. The top staff is for Horns in F, showing a rest followed by a melodic phrase marked 'p' and 'etc.'. The Harp part consists of two staves, with markings for 'pp l.v.', 'ppp bisbigliando', 'pp l.v.', 'ppp', and 'bisbigliando p'. The Celesta part is marked 'pp doleroso'. The Solo Violoncello part is marked 'pp semplice' and 'poco cresc.' leading to 'mp'. The Violin I parts are marked 'ppp' and 'p'. The Violin II parts are marked 'ppp' and 'p pizz.'.

Ex. 7.5: 'The Reproaches', bars 1 - 8

The opening consists of the two melodies, whose symbolic functions are profiled through their actual, textural, partitioning: 'Popule meus' is heard in the solo cello, and *Dunblane Cathedral* in the celesta. Their juxtaposition is also given textural expression through the way in which the seven violin parts shadow both melodies simultaneously: the first violins track the initial four descending notes of *Dunblane Cathedral*, whilst the second violins track three-note incipits from 'Popule meus'. Thus the symbolic juxtapositions of sacred and secular, of the Cross of Christ and the shootings at Dunblane, are given musical expression through the actual juxtaposition of the two melodies.

Yet the presence of these two musical symbols goes beyond mere statement. The two borrowed melodies also affect the form of the movement. As described earlier, the movement is in a simple binary form, as MacMillan himself attests.¹⁰ This binary structure is further divided into stanzas, whose shape corresponds with the structure of the 'Popule meus' plainchant:

¹⁰ James MacMillan, 'MacMillan: James: Cello Concerto', *Boosey and Hawkes* (2015), <<https://www.boosey.com/cr/music/James-MacMillan-Cello-Concerto/2478>> [accessed 19 October 2015].

Cello Melody	Bar	Based on Chant Section	Text
Part 1	1 - 66		
a	1 - 18	A	'Popule meus'...
b	19 - 33	B/B1	'Agius O Theos'...
a (octave higher)	34 - 52 ³	A	'Popule meus'...
b (octave higher)	52 ⁴ - 66	B/B1	'Agius O Theos'...
Part 2	67 - 137		
c	67 - 87 ²	A	'Popule meus'...
d	87 ⁴ - 99	B/B1	'Agius O Theos'...
c1	100 - 120 ²	A	'Popule meus'...
d1	120 ⁴ - 137	B/B1	'Agius O Theos'...

Table 7.1: The form of 'The Reproaches'

The correspondence of the cello's melodic line to the actual notes of the chant is strikingly close throughout the movement, making its identification clear. The melody is melodificized, as described earlier.¹¹ Even with the addition of occasional ornaments, at moments the chant is left largely unadorned, allowed to speak for itself:

Violoncello

pp semplice

Pop - u - le - me - us, quid fe - ci ti -

Vc.

poco cresc. *mp*

- bi... quid fe - ci ti - bi? quid fe

(The os.)

Vc.

pp cresc. *etc.*

ci ti - bi? aut in quo

Ex. 7.6: Tracing 'Popule meus'; 'The Reproaches', bars 1 - 12

¹¹ See chapter 1.

The second stanza continues this very close association with the melody of the chant, based on the choir response to 'Popule meus', 'Agius O Theos':

Violoncello

19

p *mp* *pp*

A - gi - os - O The - os. (Sanc - tus

Vc.

23

mp *pp* *mp* *pp* 3

De - us. (A - gi - os...) (i - mas.) (i -

Vc.

27

cresc. poco a poco 3 3

mas.) (A - gi - os)

Vc.

29

3 3 3

(i - mas.) etc.

Vc.

31

3 3 3

etc.

Ex.7.7: Tracing 'Agius O Theos'; 'The Reproaches', bars 19 - 33

There are two main motivic ideas here: the chant for 'Agius O Theos' and the drooping minor third that is set to 'imas' and 'nobis' during a later choir refrain:

A - gi - os _____ a - thán - a - tos, _____

e - lé - - i - son _____ i - mas. _____

San - ctus _____ im - mor - tá - lis, _____

mi - se - - ré - re - - nó - bis. _____

Ex. 7.8: 'Agi-os athanatos'

Recall the above plan of the movement:

Cello Melody	Bar	Based on Chant Section	Text
Part 1	1 - 66		
a	1 - 18	A	'Popule meus'...
b	19 - 33	B/B1	'Agi-os O Theos'...
a (octave higher)	34 - 52 ³	A	'Popule meus'...
b (octave higher)	52 ⁴ - 66	B/B1	'Agi-os O Theos'...
Part 2	67 - 137		
c	67 - 87 ²	A	'Popule meus'...
d	87 ⁴ - 99	B/B1	'Agi-os O Theos'...
c1	100 - 120 ²	A	'Popule meus'...
d1	120 ⁴ - 137	B/B1	'Agi-os O Theos'...

Table 7.2: The form of 'The Reproaches' recalled

The two examples above correspond to 'a' and 'b' of 'Part 1'. The cello's music in the repeats of these stanzas is exactly identical, except pitched one octave higher. That brings us to 'Part 2', in which the cello line is similar, though not identical, to the music of 'a' and 'b', music that also relates to the chant in very clear ways. If the original transposition of the chant heard at the start of the movement is taken as normative, then it becomes clear how MacMillan's cello line is at times constructed by simple transpositions of the chant. Here is 'c' in the above table:

Violoncello

67 *ff* molto espress.

Po - pu - le _____ mé - us,

chant t0

Vc.

70 *f* ardente *mp*

(pu - le) Po - pu - le _____

chant t-4

Vc.

74 (brooding) *mf*

quid fé - ci ti - bi? (quid fé - ci ti - bi?)

chant t-4 chant t-3

Vc.

78 *pp* *gl.* *pp*

aut in quo _____ con _____

chant t-6

Vc.

83 *p* *mf* *pp*

tris - tá vi te? res -

Vc.

85 *gl.* *gliss.* *mf* *gl.* *gliss.* etc.

pón de mi hi.

Ex. 7.9: Tracing 'Popule meus'; 'The Reproaches', bars 67 - 87

Section 'd' is similar, based on 'Agios, O Theos':

Violoncello

87 'Agios' 'O Theos' 'Agios'

A - gi - os, O The - ós.

91 'O Theos' 'Agios'

95 'imas.'

i- mas.

97 Po - pu - le - le - etc.

chant t0 chant t+1

Ex. 7.10: Tracing 'Agios, O Theos'; 'The Reproaches', bars 87 - 99

C1 and d1 are repetitions of the above 'c' and 'd':

100 (orchestral cellos)

Violoncello *ff* molto *espr.* *p*

Voice chant t-0

105 **K**

Vc. *mp* *mf*

Voice pu - le quid fé - ci ti - bi? (quid fé -

chant t-4 chant t-3

110

Vc. *pp* *mp*

Voice - ci ti - bi? aut in quo

chant t-6

115 **L**

Vc. *pp* *mp* *p* *mf*

Voice con tris - tá vi te?

117 etc.

Vc. *pp* *mf* *pp*

Voice res - pón de mi hi.

Ex. 7.11: Tracing 'Popule meus'; 'The Reproaches', bars 100 - 120

and d':

Violoncello

120 *lontano*

ppp *mp patetico*

Voice

A - - gi - os, (i - mas.)

124

Vc. *p* *p* *cresc.* *doloroso*

Voice

A - gi - os,

M

128

Vc. *mf* *p semplice*

Voice

chant t + 4 chant t + 2

Pop - u - le me - us re -

chant t = 0

132

Vc. *dim.* *pp* *lunga* *morende a niente*

Voice

spó - de mi - - í - hi.

Ex. 7.12: Tracing 'Agius' and 'Popule meus'; 'The Reproaches', bars 120 - 137

The above illustrates how the cello melodic line is constituted of motifs from the chant, and underlines how the chant consistently functions as a symbol for the sacred, achieved through its clarity. The cello line is still recognizable as the melody of the *Improperia*, so is conspicuous as a symbol for the sacred, specifically in the form of the Good Friday liturgy. Note too that the clarity with which the lines of the movement's structure are drawn from the structure of the plainchant indicates something of MacMillan's ideological priorities in the movement: the sacred has priority, and sets the context for the secular. This is also confirmed by the fact that the other symbols, the two that stand for the secular, *Dunblane Cathedral* and the quotation from *Inés*, affect the structure far less; they take place within the wider context of a binary form already established. As such, they perhaps emphasize

innocence. This quality is brought out from the original quotation in the opera, for the intention behind profiling the child's conversation with the dead queen is to emphasise the child's innocence. MacMillan emphasizes that, at the end of the opera, the only person that the ghost of Inés is able to see is this little girl, implying that it is precisely because of her innocence.¹² The same quality of innocence is brought out by the quotation as it was reused in MacMillan's later song from 1995 'The Children'. The text speaks of the particular horror of dead innocents, children, in the context of the Spanish Civil War:

Slow ♩. = c56-60

pp semplice (cold, numb, childlike - naïve)

Voice



Up - on the street they lie. Up - on the street they lie be - side the bro - ken stone. etc.

Slow ♩. = c56-60

Piano

pp

l.v.

Led. (sempre)

Pno.

Ex. 7.13: 'The Children'

Thus, this little figure:



pp lontano

Ex. 7.14: The 'innocence' motive

¹² 'The ghost of Inés returns and speaks to the only person who is able to see her - an innocent girl.' James MacMillan, 'MacMillan: James: Inés de Castro', *Boosey and Hawkes* (2015), <<https://www.boosey.com/pages/opera/moredetails.asp?musicid=6137>> [accessed 19 October 2015].

has a variety of related associations with it: children, death, innocence. It serves as a powerful symbol for Dunblane in the context of the Concerto. Its correlation with the *Dunblane Melody* symbol as a symbol for the childhood innocence is confirmed by its final appearance in the movement where it appears alongside its co-symbol, the Dunblane hymn melody:

The musical score for 'The Reproaches', bars 119-122, is presented in a multi-staff format. The instruments and their parts are as follows:

- Timpani:** Shows a sequence of notes with accents, starting at bar 119 and continuing with 'etc.' at the end.
- Percussion (Bass Drum):** Features a rhythmic pattern of notes with accents, starting at bar 119.
- Glockenspiel:** Plays a melodic line with dynamics *pp* and *pp*, and markings *lontano* and *l.v.* (lento vivace).
- Harp:** Provides harmonic support with chords and arpeggios, marked with *l.v.* and *5* (fingerings).
- Celesta:** Plays a melodic line with dynamics *pp* and *lontano e doloroso*, featuring triplet markings.
- Violoncello:** Plays a melodic line with dynamics *pp*, *ppp*, and *mp patetico*, featuring triplet markings.

Ex. 7.15: Childhood symbols, 'The Reproaches', bars 119 - 122

Through two clearly defined musical symbols, the areas of the sacred and secular are juxtaposed. The significance of this observation lies in the clarity of the juxtaposition. Thus MacMillan implies that the two categories of sacred and secular are distinct spheres, able to be distinctly bounded and symbolized. This places MacMillan's presentation of the sacred/secular divide in sharp contrast to the two other historically prominent composers to whom this distinction is relevant, Bach and Messiaen. MacMillan's implication that the two spheres of sacred and secular are distinct is different to Bach's characteristic treatment, whose combination of sacred and secular seems to imply a breakdown of the categories, allowing for and demanding free flow of conceptual traffic between them such that the very stuff of music is itself 'sacred',¹³ rather than an attempt to resolve a conflict between them.¹⁴ This is also true of Messiaen. Like that of MacMillan, Messiaen's thinking prioritized the sacred, but his published comments make clear that he saw no essential difference between the sacred and secular spheres. This perhaps highlights a certain naïveté on MacMillan's part in his presentation of such a clear boundary between the two spheres, especially given that contemporary scholarship has asserted the fluidity of these two

¹³ See John Butt, 'Bach's metaphysics of Music' in John Butt (ed.), *The Cambridge Companion to Bach* (Cambridge: Cambridge University Press, 1997), pp. 46 - 59. 'Bach saw the very substance of music as constituting a religious reality, that the more perfectly the task of composition (and, indeed, performance) is realized, the more God is immanent in music.' Butt, 'Bach's metaphysics', p. 46.

¹⁴ Leo Schrade, 'Bach: The Conflict between the Sacred and the Secular', *Journal of the History of Ideas*, Vol. 7, NO. 2. (Apr., 1946), pp. 151 - 194.

categories.¹⁵ Messiaen demonstrates that it is possible to maintain a looser boundary between the secular and sacred sphere, without drifting into postmodernism, a criticism of some of the current scholarship.¹⁶ Thus, in Messiaen, secular music venues became suitable places for his theological orchestral works;¹⁷ he saw no need to tailor his musical language to differentiate secular and sacred subjects;¹⁸ and he summarised his music in such a way as implied the sacred, secular and were all a piece.¹⁹ This conclusion contrasts with Jonathan Arnold's conclusions about MacMillan's music in his recent study of the sacred/secular divide in contemporary classical music.²⁰ Arnold argues for a widening of the classification of 'sacred' music. The category need not be limited to music that is defined as such by either the intentions of its composer, or the context of its performance. Rather, the genius of the music, that is its universal appeal to ordinary human 'needs, desires and doubts' qualifies music as 'sacred', equal in scope and purpose to the ministry of Christ.²¹ Arnold's conclusion breaks down the barrier between the categories of 'sacred' and 'secular', and as such fits with other contemporary postmodern descriptions of spirituality. Indeed, the melding of these categories is a mark of the so-called 'postmodern sacred'.²² Yet this position may be too reductionist, even hubristic. It leans toward Pantheism,²³ and overlooks three crucial factors. One is the complexity of the picture suggested by sociological studies that indicate not only that the category of 'sacred' is still applicable in Western contexts, but that globally the pervasiveness of traditional sacred religion is dependent on a host of factors, not least poverty and security.²⁴ The observation that poorer societies as a rule are increasingly religious than richer ones, linked to the insight that traditional religious structures typically encourage reproduction and family life leads to the striking conclusion that 'rich nations are becoming more secular, but the world as a

¹⁵ David Ray Griffin (ed.), *Sacred Interconnections: Postmodern Spirituality, Political Economy, and Art* (New York: State University of New York Press, 1990).

¹⁶ See the comments on Arnold, below.

¹⁷ 'Allow me to add that God is everywhere. He is especially present in structures designed for worship, but these places are not essential for prayer. One can just as well pray to God on a mountain top or at the seashore as in the middle of Paris, in the metro. The Paris Opéra is a place like any other. Just because secular works are played there doesn't mean it's unholy.' Olivier Messiaen, *Music and Color: Conversations with Claude Samuel* (Portland: Amadeus Press, 1994), p. 250.

¹⁸ 'An aesthetic language and the sentiment expressed relate to two different spheres. I see the best proof of this in the fact that some very well-known composers, Mozart for example, were able to use exactly the same musical language for works of a secular nature and those of religious character'. Messiaen, *Music and Color*, p. 21.

¹⁹ 'My music, then, juxtaposes the Catholic faith, the myth of Tristan and Iseult, and a highly developed use of birdsongs. But it also employs Greek metrics; provincial rhythms, or "deçi-tâlas," of ancient India; and several personal rhythmic techniques such as rhythmic characters, nonretrogradable rhythms, and symmetrical permutations. Finally there is my research into sound-colour - the most important characteristic of my musical language.' Messiaen, *Music and Color*, p. 21.

²⁰ Arnold, *Sacred Music*.

²¹ Arnold, *Sacred Music*, pp. 9 - 11.

²² Emily McAvan, *The Postmodern Sacred* (Jefferson, North Carolina: McFarland and Company, 2012).

²³ See the revealing comments in David Ray Griffin (ed.), *Sacred Interconnections*, p. 2.

²⁴ See Pippa Norris and Roland Inglehart (eds.), *Religion and Politics Worldwide 2nd Edition* (New York: Cambridge University Press, 2011).

whole is becoming more religious'.²⁵ Second, Arnold's position as representative of postmodernity also reveals a blindness to the historically-rooted nature of their conclusion. Thus, two streams of thought regarding the definition of 'sacred' have been identified as running concurrently: the 'substantial' and the 'situational', the latter corresponding with postmodernity's definition, but the former more concrete. Such a distinction still has value in a recent analysis of the presence of 'sacred space' in a Western society.²⁶ Third, the postmodern eliding of the sacred and secular is ultimately too broad to really be sustainable. The division between sacred and secular loses meaning if all music is deemed 'sacred', regardless of purpose or context, as Arnold would have it, for part of the sense of the descriptor lies in the existence of real contrast with the non-sacred, and thus of a real category of 'non-sacred'. Arnold's interviews with MacMillan form part of the proof of this conclusion,²⁷ yet the evidence of 'The Reproaches' suggests that, in this case at least, the classification of spheres into 'sacred' and 'secular' is clear and sharp, more limited than Arnold would allow. Indeed, as will be seen later, the delineation has to be clear in order for the real purpose behind the juxtaposition to work. The commentary of the sacred upon the secular depends upon the ability of the listener to differentiate between the two spheres, and so necessitates that the two spheres be kept separate.

2 Juxtaposition of sacred and secular intensified: the silent texts

Throughout the movement, the intensification of the musical actors comes about through the preservation of their melodic shapes, implying the desire on MacMillan's part to convey the silent texts of the chants, thus conveying meaning. This meaning intensifies the juxtaposition of sacred and secular by suggesting the beginnings of an interpretive framework in which to explain it. These silent texts invoke guilt and innocence, causing the listener to hear the secular through the lens of the sacred, creating a powerful but problematic dynamic between the two spheres. Two phrases are particularly profiled: 'responde mihi', and 'aut in quo contristavi te?' It is perhaps strange to take these in this order, as in the original context of the chant they occur reversed:

Popule meus, quid feci tibi? aut in quo contristavi te? responde mihi.²⁸

Further, as has already been observed above, MacMillan's setting of the plainchants melody is crafted in such a way as to maintain the original contours of the original melody. Thus, the text of the chant is already easily discernible through the contours of the cello's melody. The first moment of particular textural clarity occurs with the melodic shape of the text 'responde mihi', in bars 15 - 16:

²⁵ Norris and Inglehart, *Religion and Politics*, p. 23.

²⁶ David Chidester and Edward T. Linenthal (eds.), *American Sacred Space* (Bloomington and Indianapolis: Indiana University Press, 1995). The observation and description of the 'substantial' and 'situational' definitions of 'sacred' can be found on pp. 5 - 9.

²⁷ See Arnold, *Sacred Music*, chapter 1, 'Composers - Midwives of Faith', pp. 17 - 39.

²⁸ 'My people, what have I done to you or in what way have I grieved you? Answer me.' Translation by Nils Holger Petersen. See Petersen, 'Truth and Representation', pp. 361 - 362.

Ex. 7.16: 'The Reproaches', bars 16 - 18

Note how the brass joins the cello's rhythm at bar 16, bringing it to the listener's attention. This is the first time in the movement where the orchestra and cello have been in rhythmic synch; its effect is to highlight the chant, presented in a homophonic harmonization, and therefore its silent text. The significance of this 'silent text' is underscored by the fact that the homophonic orchestration is kept when the phrase occurs again later at bars 49 - 51:

Ex. 7.17: 'The Reproaches', bars 49 - 51

This notion of the 'silent text driving meaning in *Triduum* is powerful and suggestive. Its implications are worth exploring. On the one hand, this phrase implies the fact that meaning in MacMillan is still text driven, even in 'absolute' music. It suggests that a priority is given to textual parameters, signifiers, above musical, particularly given the clarity of the implied text. One consequence of this is the question it raises as to the suitability of the designation of 'absolute' music to this example, perhaps to *Triduum* more generally. Though, as Dahlhaus has pointed out, even the construct of absolute music does not rule out the idea that the music may behave as a language, or hyperlanguage.²⁹

Yet, on the other hand, to say that MacMillan's music is driven by a silent text may imply a relationship between music and text that appears subservient but may in fact reflect a more mysterious and elevated view of music. Theologically, this idea maps onto an idea in Balthasar, that music may yet be in the sway of language, yet at the same time hold a *higher* status than language.³⁰ Thus, in a sense, language is subservient to music; the language points out only that which is primarily and already latent in the music itself. Indeed, significant too is the removal of the text in this instance: it seems a deliberate attempt by MacMillan to play to the inherent mystery of the music, and so to widen the potential scope of meaning beyond that limited by the text, prioritising aesthetic, timbral, sonorous, and expressive signifiers over textual. Thus, even though powered by a silent text, the net result is an empowerment of the inherent qualities of music over those of text. Such a view is also implied by the use of metaphor as a means of hearing meaning in music, as the musical content alone, unconstrained by textual limits, carries an almost limitless number of potential meanings.³¹ Whatever the consequence for the music, this evidence of this 'silent text' governing the music is a comment on much of the *Triduum* in which much meaning is driven by silent texts

In the course of the movement this 'responde mihi' phrase occurs twice more. Whilst neither of these occurrences preserves the homophonic orchestral texture, they still provide clues as to why MacMillan profiles this silent text. The significance of this repeated phrase needs to be understood within the wider context of the movement, in particular with what always follows it: they always preface the occurrence of musical symbols for Dunblane. In the first example, bars 16 - 18, note how the entrance of the harp (bar 17), and the glockenspiel (bar 18³) immediately follow the 'responde' chant fragment in bar 16. As noted above, MacMillan often uses the harp sound as a symbol for the childlike. The glockenspiel's music is playing the fragment from *Inés* that is linked also with a child. The second example, bars 49 - 51, is also followed by the entrance of a musical symbol for the Dunblane shooting, namely the glockenspiel (again), playing the *Dunblane* hymn melody

²⁹ 'The idea of absolute music does not free music from the shackles of the programmatic, but converts it in to the superlative of language, a hyperlanguage.' Sander van Maas, *The Reinvention of Religious Music: Olivier Messiaen's Breakthrough Toward the Beyond* (New York: Fordham University Press, 2009), p. 84.

³⁰ 'In Balthasar's discourse the word is described as the filter or veil that tones down the blazing light of music, whose radiance is "informed" by the divine. This means that music now occupies the position of mystery'. Sander van Maas, *The Reinvention of Religious Music*, p. 81.

³¹ Christopher Peacocke, 'The Perception of Music: Sources of Significance', *British Journal of Aesthetics*, Vol. 49, No. 3 (July 2009), pp. 257 - 275: 'The presence of a text in one form or another constrains the open-ended range of metaphorical contents that a piece of music, without text, may be experienced as possessing' (p. 263).

(not shown on the above example). The fourth and final example of the 'responde' chant - bars 135 to the end - is very similar to the first example, with a rendition of the *Inés* music in the glockenspiel:

131

Timp.

Perc.

Glock.

Hp.

Cel.

Vc.

ppp

p semplice

dim.



135

Timp.

Perc.

Glock.

Hp.

Cel.

Vc.

pp

pp

pp

lunga

lunga

Ex. 7.18: 'The Reproaches', bars 131 - 137

This leaves the third instance of 'responde mihi', which is unique in certain respects. There is no entrance of Dunblane-associated music that follows it, but rather an orchestral texture that is itself symbolic of the tragedy. Here is the 'responde mihi' quotation:

Ex. 7.19: 'The Reproaches', bars 84 - 86

Note that at the end of this example, bar 86³, eight solo violins enter, followed by eight solo second violins a bar and a half later. In bar 90, the lower strings stop playing, leaving the sixteen soloists and the solo cello. This is a numerical symbol of the Dunblane shooting, as it mirrors the sixteen children and one adult teacher killed in the shootings. This is intentional on the part of MacMillan.³² Thus, all the 'responde mihi' phrases are linked to Dunblane. In an intensification of the juxtaposition of sacred and secular, we are being invited to reflect on the killing of the children in Dunblane through the lens of this liturgical phrase 'responde mihi', or 'answer me'. In the context of the *Improperia*, this text is spoken by Christ. It is His question to His people, asking why they have crucified Him. In the context of the *Improperia* text, thus, it is *Christ's* innocence which is highlighted. Yet MacMillan is placing the death of the children in Dunblane into the context of Good Friday. It is their innocence which is highlighted; the text asks the listener to 'answer' for the appalling execution of these innocent lives.³³

³² Confirmed in an interview with the author, November 2009.

³³ Note the parallel and contrast with 'The Mockery', in which Christ was placed in the place of Pacheco. We noted in the previous chapter Pacheco's guilt, and the subsequent dissonance that the

The second incipit of text that is highlighted by MacMillan is the phrase which immediately precedes 'responde mihi': 'aut in quo contristavi te?'. The text serves to further implicate the Jews in the killing of Christ, whilst further invoking His innocence:

Popule meus, quid feci tibi? aut in quo contristavi te? responde mihi.³⁴

In the movement, this phrase occurs in the solo cello line a number of times; but there are two occasions where its effect is particularly striking, appearing unadorned, with very simple, tonal accompaniment. The first of these is at bars 78² - 81, where it appears out of a typical MacMillan contrapuntal texture which is woven out of strands of the chant's phrases heard in the solo line:

The musical score for 'The Reproaches', bars 78-81, consists of five staves. The top staff is the Chant, with the text 'aut in quo...' and a fermata over 'quo'. The second staff is the Violoncello (Vc.), featuring a triplet of eighth notes marked 'div. 3' and 'pp', followed by a melodic line marked 'gl.' and 'mp'. The third staff is the Double Bass (Db.), also featuring a triplet of eighth notes marked 'div. 3' and 'pp'. The fourth staff is the Triads, showing three chords labeled (iv), (VI), and (i) in E-flat minor. The fifth staff is the Triads, showing three chords labeled (iv), (VI), and (i) in E-flat minor.

Ex. 7.20: 'The Reproaches', bars 78 - 81

Notice that the harmonization of the phrase constitutes a quasi-plagal cadence into E flat minor, the clarity and beauty of the harmony emphasized by its textural contrast with the preceding passage (in unison). This same harmony and texture is used later in the movement, when the phrase occurs later, its heavier orchestration implying an intensification of the idea in bars 112 - 115:

substitution created. In this case, the substitution is more appropriate, for it hinges on the quality of innocence. There is a significant pattern here worthy of further study in MacMillan's music-theology: the various ways in which he communicates his theological agenda through the deliberate substitution of Christ into a particular situation, identifying Him with a particular character in the original extra-musical event that is in view.

³⁴ 'My people, what have I done to you or in what way have I grieved you? Answer me.' Translation by Nils Holger Petersen. See Petersen, 'Truth and Representation', pp. 361 - 362.

112 etc.

Hn. *pp*

Hn. *pp*

Hn. *pp*

Hn. *pp*

C Tpt. *pp*

Tbn. *pp*

Tbn. *pp*

B. Tbn. *pp*

Tba. *pp*

Timp. *pp*

(Chant)

mp *pp* *mp*

gl.

mp *pp* *mp*

i *ii* *iv6b* *iv6b* *V* *i*

in *quo* *con*

Ex. 7.21: 'The Reproaches', bars 112 - 115

The simple triadic harmony underlines a cadence into E flat minor, giving the whole moment a feeling of climactic finality, perhaps underscoring the gravity of the implied text.

The juxtaposition of sacred and secular is intensified through the profiling of these two texts, heard silently. The intensification of the relationship between sacred and secular is revealed by the fact that these phrases, in their original liturgical context of the *Improperia*, are intended to invoke guilt on the part of the worshippers. As mentioned above, they achieve this by highlighting Christ's innocence. But they also achieve this through an implied invocation of guilt. But in the context of a secular concerto, this is problematic.³⁵ Even if the words themselves are not those which Jesus actually said,³⁶ the problem of bringing the words of the *Improperia* into a secular setting is both theological and contextual.³⁷ Perhaps this problem is less acute in the Concerto, for there is no audible text presented, and thus the responses called for are only implied. Yet the implications of MacMillan's symbols, particularly in their juxtaposition, are clear enough, and given that their use as powerful symbols relies on their implied texts, the issue of who MacMillan is addressing is valid. This problem is intensified when one considers the further effect of the juxtaposition of these symbols: not merely to invoke guilt, but guilt for the slaughtering of innocent children. Here the juxtaposition between secular and sacred appears to breakdown. For even if, in the setting of the liturgy, it is appropriate to call on all of God's people as sinners to consider their place in the universal 'participation in human sinfulness for the necessity of the crucifixion',³⁸ it is horribly distasteful to imply that all present were similarly involved as participants in killing of innocent children. The shooting at Dunblane was executed by an individual 'sinner', Thomas Hamilton. Does this irreparably breakdown the relationship between these two symbols? Not quite. The universality of human sinfulness is itself enough to warrant a comparison between the death of Christ and the death of innocent children for just as universal human sinfulness both caused and necessitated the former, so it also explains the latter; no single human has the monopoly on committing evil.

³⁵ 'What is in question here, however, is precisely the issue of audience. The *Improperia* begin with Micah's words 'What have I done to you, my people?' The question is: who are 'my people'? Who, indeed, is the 'I' who speaks? Within the liturgical tradition of the Catholic Church itself, the answer to that has altered over time. For instance, the Catholic Encyclopaedia of 1913 explains the *Improperia* as 'the reproaches which in the liturgy of the Office of Good Friday the Saviour is made to utter against the Jews, who, in requital for all the Divine favours and particularly for the delivery from the bondage of Egypt and safe conduct into the Promised Land, inflicted on Him the ignominies of the Passion and a cruel death.' In the aftermath of the Holocaust and Vatican II, this interpretation, which has clear links back to Melito's homily, has been repudiated. Devout Catholics would now argue that these reproaches to God's people are addressed to them as members of the congregation on Good Friday and express the responsibility of each of them as a participation in human sinfulness for the necessity of the crucifixion.' Pyper, 'Crucifixion in the Concert Hall', p. 350.

³⁶ 'We might put it that a group who acknowledge the burden of responsibility of being God's people by the very fact of their voluntary presence at the Good Friday liturgy are articulating to themselves words which represent *what the Church thinks Jesus would have been justified in saying*, not what he said.' Pyper, 'Crucifixion in the Concert Hall', p. 351.

³⁷ 'Who, in the concert hall, are 'my people'? In what sense can that phrase be addressed to a secular concert audience? What answer can be expected?' Pyper, 'Crucifixion in the Concert Hall', p. 351.

³⁸ Pyper, 'Crucifixion in the Concert Hall', p. 350.

So, the intensification of the two spheres of sacred and secular, whilst powerful, perhaps leads to the juxtaposition breaking down. However, we need to go further. For the movement does not merely juxtapose the two spheres; it also attempts to reconcile them, to harmonize them.

3 Juxtaposition of sacred and secular harmonized

In 'The Reproaches' musical beauty acts as a crucible for the sacred and secular juxtaposition, particularly through the invocation of *harmonia*, a Greek descriptor for audible beauty that is part of the vocabulary of the Great Theory of beauty, whose qualities of proportion and objectivity are deliberately evoked by MacMillan.³⁹ In other words, traditional tonal harmony is used in certain noteworthy passages to invoke the aesthetic of beauty. Thus in turn invites a theological reading of these moments which is highly suggestive of redemption. The passages in question are the two moments examined above where the phrase 'aut in quo contristavi te' is implied through the melodic lines of the cello, bars 78 - 81 and 112 - 115. This point will be made by first examining how these musical passages exhibit qualities of beauty, particularly their consonance with theological readings of beauty as suggested by Jonathan Edwards and Hans Urs von Balthasar; and second by considering how the passage, now declared beautiful, might therefore be interpreted as redemptive meeting place for the two spheres of sacred and secular. MacMillan suggests that the (secular) horror of Dunblane can be reflective of hope precisely through its juxtaposition with the (sacred) horror of Good Friday.

Balthasar: Beauty as Form

Bars 78 - 81 and 112 - 115 can be aligned with the concept of beauty in the thought of two very different theologians for whom beauty is a central concept. Balthasar presents beauty as a 'Point of Departure' used in building his theological edifice.⁴⁰ How does he delineate beauty and its qualities? First, beauty requires form.⁴¹ He appears to use the term loosely and metaphorically, rather akin to Plato's notion of ideal forms.⁴² 'Form' can take any conceivable shape; Balthasar doesn't limit it to material objects, rather uses the concept as

³⁹ 'If the Greeks managed without the narrower concept of beauty, this was doubtless because they had other words available to them: *symmetria* for visible beauty and *harmonia* for audible.' Wladyslaw Tatarkiewicz, 'The Great Theory of Beauty and its Decline, *The Journal of Aesthetics and Art Criticism*, Vol. 31, No 2 (Winter, 1972), pp. 165 - 180, p. 166.

⁴⁰ 'Beauty is the word that shall be our first.' Hans Urs von Balthasar, Erasmo Leiva-Merikakis (trans.). *The Glory of the Lord I: Seeing the Form* (San Francisco: Ignatius Press, 2009), p. 18: 'What could be stronger than marriage, or what shapes any particular life-form more profoundly than does marriage? And marriage is only true to itself if it is a kind of bracket that both transcends and contains all an individual's cravings to 'break out' of its bonds and to assert himself. Marriage is that indissoluble reality which confronts with an iron hand all existence's tendencies to disintegrate, and it compels the faltering person to grow, beyond himself, into real love by modelling life on the form enjoined.'

⁴¹ 'Those words which attempt to convey the beautiful gravitate, first of all, toward the mystery of form (*Gestalt*) or of figure (*Gebilde*).' Balthasar, *Seeing the Form*, p. 19.

⁴² Though Balthasar distances himself from Plato's location of absolute unity 'within a wholly separate (ab-stract and ab-solute) realm of the spirit' (Balthasar, *Seeing the Form*, p. 20). Balthasar is talking about forms that, even when metaphysical or metaphorical, still have a shape that is 'structurally similar', to use Langer's phrase, to *worldly* forms.

a metaphor. He describes marriage as something that shapes a given 'life-form', even something that preserves and creates form,⁴³ as well as describing the Christian life as a 'form'.⁴⁴ Since form is something often immaterial, or transcendent of the material, it requires perception.⁴⁵ Epistemologically, beauty is self-evident,⁴⁶ and it exists in a relationship of analogy with Christian faith.⁴⁷ Indeed, the quality of form is indispensable in its ability to inspire faith.⁴⁸ From this analogy comes the possibility for aesthetics in worldly forms to serve as a grand metaphors for Christian faith, moments of aesthetic experience as a having real connection with moments of spiritual revelation.

Edwards: Beauty as Consent

Jonathan Edwards is another theologian for whom beauty is a key concept.⁴⁹ Edwards's understanding of beauty is more tightly defined and more specifically located than Balthasar; Edwards locates it first in the character and Being of God.⁵⁰ Though references to beauty are scattered throughout Edwards's writings, it is in his *Dissertation Concerning the Nature of True Virtue* (1765) that he both explains his understanding of beauty systematically and gives the concept an important place within a tightly wrought argument of theological ethics. An important working assumption in the treatise is the re-instatement of the relationship between virtue and beauty.⁵¹ Crucially, Edwards defines beauty as

⁴³ Balthasar, *Seeing the Form*, pp. 27-28: 'For to be a Christian is precisely a form. How could it be otherwise, since being a Christian is a grace, a possibility of existence opened up to us by God's act of justification, by the God-Man's act of redemption? This is not the formless, general possibility of an alleged freedom, but the exact possibility, appointed by God for every individual in his existence as a member of Christ's body, in his task within the body, in his mission, his charism, his Christian service to the Church and to the world'.

⁴⁴ Balthasar, *Seeing the Form*, p. 27.

⁴⁵ 'But if a man is to live in an original form, that form has first to be sighted. One must possess a spiritual eye capable of perceiving (*wahrnehmen*) the forms of existence with awe [...]' Balthasar, *Seeing the Form*, p. 24.

⁴⁶ '[...] All those who have been once affected inwardly by the worldly beauty of either nature, or of a person's life, or of art, will surely not insist that they have no genuine idea of what beauty is. The beautiful brings with it a self-evidence that en-lightens without mediation. This is why, when we approach God's revelation with the category of the beautiful, we quite spontaneously bring this category with us in its this-worldly form'. Balthasar, *Seeing the Form*, pp. 36-37.

⁴⁷ This is clear elsewhere, where, talking of the Christian faith as a 'pearl of great price', using Christ's own description from Matthew 13, Balthasar says: '[t]he precious pearl must have been espied in the first place by an eye that recognizes value, an eye which, being enthralled by the beauty of this unique form, dismisses all else as 'rubbish' in order to acquire this one thing (Mt. 13.46, Phil 3.8).' Balthasar, *Seeing the Form*, p. 26.

⁴⁸ 'And surely this unique thing would not be a formless absolute that in the end inexorably dissolves the form of the spiritual 'I' from within.' Balthasar, *Seeing the Form*, pp. 26 - 27.

⁴⁹ Roland A. Delattre, *Beauty and Sensibility in the Thought of Jonathan Edwards*, (Eugene: Wipf and Stock Publishers, 1968).

⁵⁰ 'For as God is infinitely the greatest Being, so he is allowed to be infinitely the most beautiful and excellent.' Jonathan Edwards, 'The Nature of True Virtue' in Jonathan Edwards, Edward Hickman (rev.), *The Works of Jonathan Edwards, Volume One* (Edinburgh: The Banner of Truth Trust, 1834, 1976), p. 125.

⁵¹ 'But virtue is the beauty of those qualities and acts of the mind, that are of a *moral* nature, i.e. such as are attended with desert or worthiness of *praise* or *blame*.' Jonathan Edwards, 'The Nature of True Virtue' in Jonathan Edwards, Edward Hickman (rev.), *The Works of Jonathan Edwards, Volume One* (Edinburgh: The Banner of Truth Trust, 1834, 1976), p. 122.

harmonia.⁵² Therefore, in the moral realm, 'True virtue' has to do with its sphere of influence.⁵³ The degree of sphere of influence leads to a twofold division of beauty into *particular* and *general*: *particular* beauty is characterised by a local, selective consent;⁵⁴ *General* beauty with a relationship of harmony that is global in extent.⁵⁵ Unsurprisingly, then, 'true' virtue is concerned with general beauty, for an action is most beautiful when it has the widest possible sphere of influence.⁵⁶

This description of virtue as 'Benevolence to Being in general' - to the *good* in the widest possible sphere of influence, bringing about the greatest situation of relationships of *consent*, naturally leads Edwards to further divide beauty into two important categories - primary beauty and secondary beauty. Primary beauty is defined as 'being's consent to being',⁵⁷ essentially a Divine quality but one that is also evidenced in man's love to God,⁵⁸ and is a higher form of beauty than secondary beauty. Edwards sees all created examples of beauty as secondary, and includes music in his descriptions.⁵⁹ A crucial point here is to note that, like Balthasar, Edwards sees a direct ontological connection between primary and secondary beauty, even lining up musical harmony as a form of beauty that has among the 'greatest resemblance' to primary beauty. Here is the nub of the argument that will allow us to invoke theological meaning from MacMillan's use of *harmonia*.⁶⁰ It is important to note that, for Edwards, this connection between primary and secondary beauty is something that is inherent in the world, arising out of the fact that the world was created by a beautiful God. This can be seen in *Virtue*, where Edwards describes God as the source of beauty.⁶¹ Elsewhere, Edwards describes how God's beauty is reflected through creation.

⁵² 'Beauty does not consist in discord and dissent, but in consent and agreement.' Edwards, *Virtue*, p. 122.

⁵³ 'That only, therefore is what I mean by *true* virtue, which, belonging to the *heart* of an intelligent being, is beautiful by a *general* beauty, or beautiful in a comprehensive view, as it is in itself, and as related to every thing with which it stands connected.' Edwards, *Virtue*, p. 122.

⁵⁴ '[A] thing appears beautiful when considered only with regard to its connexion with, and tendency to, some particular things within a limited, and as it were a private, sphere.' Edwards, *Virtue*, p. 122.

⁵⁵ '[T]hat by which a thing appears beautiful when viewed most perfectly, comprehensively, and universally, with regard to all its tendencies, and its connexions with everything to which it stands related.' Edwards, *Virtue*, p. 122.

⁵⁶ 'And therefore, when we are inquiring concerning the nature of true virtue - wherein this true and general beauty of the heart does most essentially consist - this is my answer to the inquiry: - True virtue most essentially consists in *Benevolence to Being in general*. Or perhaps, to speak more accurately, is that consent, propensity, and union of heart to being in general, which is immediately exercised in a general good will.' Edwards, *Virtue*, p. 122.

⁵⁷ Delattre, *Beauty and Sensibility*, p. 30.

⁵⁸ Edwards *Virtue*, p. 125.

⁵⁹ Edwards, *Virtue*, p. 128.

⁶⁰ 'And here by the way, I would further observe, probably it is with regard to this image or resemblance, which secondary beauty has of true spiritual beauty, that God has so constituted nature, that the presenting of this inferior beauty, especially in those kinds of it which have the greatest resemblance of the primary beauty, as the harmony of sounds, and the beauties of nature, have a tendency to assist those whose hearts are under the influence of a truly virtuous temper, to dispose of them to the exercises of divine love, and enliven them in a sense of spiritual beauty.' Edwards, *Virtue*, p. 128.

⁶¹ 'For as God is infinitely the greatest Being, so he is allowed to be infinitely the most beautiful and excellent: and all the beauty found throughout the whole creation, is but the reflection of the

In this, Edwards sees Christ, as the Son of God, the chief agent in creation whose purpose becomes as an arena for displaying the beauty of the Son. This, in turn, shows how Edwards understands the biblical concept of *glory*, for Scripture describes the creation as an arena of God's glory,⁶² rather than His beauty.⁶³ Just as Balthasar sees an analogy between worldly aesthetic forms and Christian faith, so Edwards sees the relationship between God's beauty and the beauty of the world in a relationship of analogy, specifically of analogy of *type*.⁶⁴ Robert Jenson highlights in this important concept of *image*: created beauty, in being an *image* of divine beauty, is not merely the same in kind, it is ontologically identical.⁶⁵ To hear and experience musical beauty (mediated through its quality of harmony) *is* to hear and experience divine beauty. Here again is a mandate for seeking a theological interpretation via the concept of *the beautiful* of this moment in MacMillan's music.

So, according to both Edwards and Balthasar, these two musical moments can be defined as theologically beautiful. Edwards and Balthasar give slightly different accounts of the particular quality that make something beautiful, but both are talking of something objective, whether consent (Edwards), or form (Balthasar). That both of these concepts are found in music is evidence of music's obvious aesthetic qualities. But these qualities can also be identified concretely through analysis, as is the case in both of these musical moments, as is clear through analysing the first, in bars 78 - 81. Suddenly, then, MacMillan's transition to a diatonic, triadic harmonization resonates, for here truly is a moment of harmony, thus of form, and thus a moment of the beautiful. The 'harmony' is four-square diatonic harmony, with E flat minor as its tonic and goal:

diffused beams of that Being who hath an infinite fulness of brightness and glory.' Edwards, *Virtue*, p. 125.

⁶² Psalm 19:1 - 'The heavens declare the glory of God; the skies proclaim the work of his hands'.

⁶³ 'The Son of God created the world for this very end, to communicate himself in an image of his own excellency.' Edwards, Miscellany 108, quoted in Delattre, *Beauty and Sensibility*, p. 181.

⁶⁴ 'And there really is an analogy, or consent, between the beauty of the skies, trees, fields, flowers, etc. and spiritual excellencies.' Jonathan Edwards, 'Miscellany 108. Excellency of Christ', *Jonathan Edwards Center at Yale University*,

<<http://edwards.yale.edu/archive?path=aHR0cDovL2Vkd2FyZHMueWFsZS5lZHUvY2dpLWJpbi9uZXdlwaGlsby9nZXRvYmplY3QucGw/Yy4xMjo0OjE6MTQ4LndqZW8=>> [accessed 23 October 2015].

⁶⁵ 'This is an ancient notion of late-antique Platonism and all its Christian continuations. In this tradition, the notion is theologically and metaphysically loaded; it carries its full burden as it appears in Edwards' language, shaping not merely his theory of the beautiful, but the experience itself. To be an image is, in this tradition, to belong to particular class of being. An image is not an archetype, yet neither is it anything other; it is precisely *of* the archetype. Thus in the cognitive order, an image reveals the archetype where the archetype is itself unseen; in the causal order, an image is the means of the archetype's action; and ontologically these two relations are not finally distinct.' Robert W. Jenson, *America's Theologian: A Recommendation of Jonathan Edwards* (New York: Oxford University Press, 1988), p. 16.

78 etc.

Chant

aut in quo

Vc.

pp mp

div. 3

Vc.

pp

3

Db.

pp

div. 3

3

Triads

(iv) (VI) (i)

Ex. 7.22: 'The Reproaches', bars 78 - 81

The harmonic qualities of this passage are suggestive if they are defined using Edwards's idea of consent, and Balthasar's of form. First, consent. As exemplars of traditional harmonic working, these bars demonstrate consent. Within themselves, considered harmonically, each of the three triads - A flat minor, C flat major and E flat minor - are related to one another as part of the harmonic system, and, at the very local level of these three bars, could be related as chords iv, VI and i of E flat minor. We have already considered why it is problematic to assign these relationships at any wider level; but considered on their own terms, these relationships make sense; as they exist as part of the traditional harmonic system, they demonstrate consent within that system. Second, form. The transparency of the harmony, the striking simplicity of the harmony, the clarity of the texture, all mark out this moment in a way that is suggestive of Balthasar's language of beauty-as-form. Further, the boundaries of this formal moment are intensified by their arising out of a musical context that suggest their opposites. Thus, the moment strikes the listener as beautiful, so satisfying Balthasar's criteria of beauty-as-perceived. The same is true of the later passage, bars 112 - 115, especially as the triadic harmony is identical.

Examining the concept of beauty in the theologies of Balthasar and Edwards not only gives insight into the theologically beautiful quality of these two musical passages, but also suggests how we might hear them as redemptive. For both theologians suggest that beauty is redemptive. For Edwards, beauty is redemptive primarily because it originates with God. Edwards sees God not merely as the source of beauty but the 'beautifying being, one who

makes others beautiful'.⁶⁶ Thus, earthly beauty no less than spiritual beauty communicates God's actual beauty to us,⁶⁷ and therefore, like the moral virtue with which it is often paired in Edwards,⁶⁸ goodness, points us toward heaven.⁶⁹ Similarly, for Balthasar beauty is also a pointer towards eternity and the redemption that it implies.⁷⁰ The implication of this insight is powerful in relation to the juxtaposition of the sacred (the Cross) and the secular (Dunblane) in 'The Reproaches'. It suggests that we are to understand this relationship ultimately as redemptive. The death of Christ has redemptive power, and its juxtaposition with Dunblane is ultimately one of harmony - to suggest that the death of Christ has power to redeem the experience of the horror of Dunblane. The crucible in which this harmonizing takes place is beauty, the moments where the redemptive power of Christ's death is given musical expression in moments that can be analysed as beautiful, and therefore redemptive. MacMillan's published writings confirm the above analysis, in two ways. First, the Cross of Christ represents an *archetype* for human suffering. It is clear that he sees the sufferings of Christ as an archetype for purely secular forms of suffering:

The crucified Christ is not some distant, iconic notion, it has always been something which for me resonates in everything. I see it in political repression, and if that's the case, it's no surprise that for me it expresses itself in music of violence and conflict rather than music of transcendent serenity.⁷¹

Thus, it is highly appropriate that the Cross should stand as an 'icon' to symbolize the death of the children at Dunblane. In particular, the element of *innocence* links the two spheres of suffering and enables the crucifixion of the innocent Christ to resonate especially strongly with the shootings of the innocent school children. Second, MacMillan often associates the Cross of Christ with redemption, defined as the inversion of nihilism. Speaking of the issue of redemption in his music, MacMillan has said:

Certainly on an abstract level there is the need for a purely musical conflict. There is a need, almost in a traditional sense, for bringing about the development of materials, a chaotic clash of materials, and then to bring about a resolution. I've always had that instinct - it's there in my musical personality. But the conflict is also

⁶⁶ Sang Hyun Lee, 'Edwards and Beauty' in Gerald McDermot, *Understanding Jonathan Edwards: An Introduction to America's Theologian* (New York: Oxford University Press, 2009), pp. 113 - 125, p. 115.

⁶⁷ '[T]he beauties of the natural order are taken as a reliable guide to the creative presence of God in the world. Spiritual beauties are "much the greatest, and corporeal beauties but the shadows of them" [Misc. 187]. But natural beauties are no less immediately from God; they are "so immediately derived from God that they are but emanations of his beauty" [Misc. 187].' Delattre, *Beauty and Sensibility*, p. 183.

⁶⁸ 'That they are closely related is clear from their frequent appearance to Edwards as a mutually illuminating and supportive pair of concepts and realities, in much the same manner in which beauty and excellence appear.' Delattre, *Beauty and Sensibility*, p. 69.

⁶⁹ 'All the truly great and good, all the pure and holy and excellent from this world, and it may be from every part of the universe, are constantly tending toward heaven.' Jonathan Edwards, Tyron Edwards (ed.), *Charity and Its Fruits* (London: The Banner of Truth Trust, 1852, 1969), p. 331.

⁷⁰ 'Only that which has form can snatch one up into a state of rapture. Only through form can the lightning-bolt of eternal beauty flash.' Balthasar, *Seeing the Form*, p. 32.

⁷¹ Stephen Johnson, 'Harnessing Extremes', *Gramophone*, lxxii (May 1995) pp. 14 - 17, p. 17.

inherent in the extra-musical starting points such as the Easter Story. Thus, there is an extra-musical reason for bringing about resolution. In the worldly subject matters that I've been drawn to - political matters and things of our own time - the search for resolution comes from a humanitarian urge to make right of the world that is, I think, there in everyone when confronted with situations in which we see our fellows suffering.⁷²

So, as noted throughout this thesis, it is the Easter story itself that provides the motivation and the possibility to look for, and find, redemption in the suffering of the world. This comes out even more strongly in words that address the piece *Parthenogenesis*, a piece written in conjunction with Michael Symonds Roberts and Rowan Williams, and that seems to cast the story of the Annunciation in a negative, almost blasphemous light:

Although the implications of this scenario are discomfiting, there is a long tradition of Christian artists feeling the necessity to confront and embrace the harrowing central presence of the crucifixion in the great narrative of sacrifice and redemption. One does not have the resurrection without the crucifixion. By confronting the darkness of this tale one takes the cross into the abyss and redeems it. [...] From this position the depths of the human spirit can be probed and plumbed, but not in a spirit of glitzy nihilism that is now so sanctioned by the arts establishments.⁷³

Again, note that it is the Cross that enables an engagement with human suffering in such a way as redeems it.

Conclusion

i) Spitzer: The Schematic Unifier of 'Innocence'

The language of Michael Spitzer's cognitive-schematic approach to metaphor is of limited help in describing the way the music of 'The Reproaches' acts as a metaphor for the intended meanings conveyed through the juxtaposition of sacred and secular. Rather, it better serves to describing the schematic process that enables the juxtaposition itself. In the case of the music, it would seem that the qualities that invite metaphorical interpretation in line with the theology of Good Friday and the events of Dunblane are not intrinsic. That is, the success of the metaphorical understanding relies on the listener already knowing the context and history of the musical symbols used, the plainchant for the *Impropria* and the melody of *Dunblane Cathedral*. Thus, in Spitzer's language, there is not sufficient schematic overlap between the music itself and the theological narrative it conveys. That schematic overlap is provided by the context and original usages of the borrowed melodies.

⁷² James MacMillan, Julian Johnson, Catherine Sutton, 'Raising Sparks: On the Music of James MacMillan', *Tempo*, New Series, No. 202 (Oct., 1997), pp. 1 - 35, p. 14.

⁷³ James MacMillan, 'Parthenogenesis' in Jeremy Begbie, *Sounding the Depths: Theology Through the Arts* (London: SCM, Press, 2002), pp. 33 - 38, p. 37.

However, Spitzer's system is of greater use in supplying a way of describing the schematic similarity between the secular event of Dunblane and the sacred sphere represented by the death of Christ, which are united through the common element of innocence. It is this quality that belongs to the schematic qualities of both the death of Christ and the death of the children, and so allows the one to represent the other, the one to be 'heard as' the other.

ii) Tarasti: the Consonance of the Musical Actors

Using Eero Tarasti's language of semiotics, it is clear that in the case of 'The Reproaches', the narrative of redemption that is suggested by the juxtaposition of sacred and secular arises not from the dissonance of the musical actors (as expressed through ironic incongruity in 'The Mockery'), but rather through their consonance. This consonance is suggested musically by the similarity in style of the borrowed melodies that are used to symbolize both the sacred and secular spheres, but is also represented in their respective meanings. Once again, it is the common element of innocence that is portrayed by both, although this quality is not a musical quality, but is inferred from the texts of the respective melodies.

The strength of the consonance of the musical actors is mirrored in the essential unity of the mode which they both convey. The success of the projection of the narrative rests on the strength of the 'Believe' mode throughout. That is, through the strength and clarity of their associations, the musical references that underpin the metaphorical interpretation illicit a powerful persuasiveness. Yet, perhaps one can say that the 'believe' mode is stronger in the case of the sacred references, the Cross, a fact implied by the observation that the structure of the movement arises from the *Impropria* plainchant. Thus, musically, the Dunblane references are subservient to the *a priori* context of the sacred. The narrative corollary of this is the interpretation suggested above, namely that the sacred redeems the secular, the Cross redeems Dunblane.

iii) Langer/Begbie: The Structural Similarities of *Grief* and *Beauty*

In Begbie's language, 'The Reproaches' can this be seen to stand as a musical metaphor for redemption, the redemption of the secular through the sacred. In this case, the structural similarities involved are harder to tease out, but, *a la* Langer, seem to revolve around emotions. Certainly, one structural similarity between the music and the theological commentary they provide is grief. The Good Friday plainchants and Dunblane references are woven into a score that evokes grief, a grief that is intended to seep from a contemplation of the Good Friday events to those of Dunblane. This grief emotivises the tragedy of Good Friday and Dunblane, and the juxtaposition of these two events that the analysis has explored naturally allows that grief to flow between the two. Further, the redemption of Dunblane that its juxtaposition with Good Friday implies is also emotivized through the subjective evocation of beauty. The moments of tonal beauty in the movement again provide an emotive structure that while in the context is more appropriate to Good Friday, is allowed to become structurally identical in relation to the events at Dunblane. The listener is invited to consider that, just as grief is structurally similar between the events of Good Friday and Dunblane, so beauty might also be considered as structurally

identical; the juxtaposition makes such a consideration possible. The power of the movement resides in MacMillan's success in allowing the listener to feel that making such a consideration is appropriate.

iv) Zbikowski: Redemption of the Secular through the Sacred

A conceptual integration network maps out the way that the music metaphoricalizes not just the juxtaposition, but the redemption of the secular through the sacred. In this case, the text space sets out the issues at stake on either side. The texts of the *Improperia* plainchants, and wider implied texts of the Good Friday liturgy, set out the theology of Good Friday through the particular lens of the *Improperia*. This brings the issues of guilt and innocence to the foreground. In turn, the musical symbols for Dunblane convey an implied narrative some of whose elements overlap with that of Good Friday - death of Innocents, guilt, tragedy. The music space symbolises these two narratives and populates it with the musical actors considered - the plainchants of the *Improperia*, the melody for Dunblane Cathedral, and the quotations from *Inés de Castro*. Yet there is much more to the music space than these actors, more musical elements that act as symbols in the narrative drama: there is the atmosphere of the sacred created through the orchestration, and the simplicity and clarity of the plainchants; there are the orchestral timbres that seem to symbolize innocence - the use of the celesta and glockenspiel to carry the quotations from *Inés*; there are also the musical moments of beauty already considered that shine through the otherwise dark textures; lastly, there is the formal property of the movement, that derives so decisively from the structures of the plainchant. Thus, there is a richness of musical detail that plays in part in the success of the metaphors conveyed through the movement. The blended space highlights how these various elements come together with the texts in narratively profound ways: the suggestion that the tragedy of Dunblane, for all its horror, can be understood and experience redemptively if heard and experienced within the context of Good Friday. This is surely the central narrative point MacMillan is seeking to convey. Yet the details of it cannot be overlooked: it is striking, for example, to consider the clarity with which MacMillan suggests innocence in the context of Dunblane. Also, there is an important statement made about beauty in the movement, namely that beauty can be itself redemptive.

Generic Space - Redemption of the secular through the sacred (of Dunblane through the Cross)

Text Space

The text of the *Improperia* chant

The implied texts of the liturgy

The facts of Dunblane

Music Space

The musical symbols for the sacred and the secular: the *Improperia* melody, and *Dunblane Cathedral*, the quotations from *Inés de Castro*

The atmosphere of the sacred - implied through the orchestration and the clarity of the plainchant - highly suggestive of the liturgy

Instances of beauty, shining through the darkness

The priority of the sacred - through the clarity of the chant's influence on structure and melody

Blended Space

Chiefly: suggests that the tragedy, for all its similarity to the cross, can be heard *within the wider context of the cross*

Also: the innocence of the Dunblane victims; the redeeming capacity of beauty

Central to the Christian notion of redemption, and also to MacMillan's musical portrayal of it, is the notion of *victory*, victory over death and suffering, and it is this element which is to be chiefly to be chiefly in the third movement of the Concerto. To that we now turn.

8 Cello Concerto (iii): 'Dearest Wood and Dearest Iron': The Victory of Redemption

Introduction

The final movement of the Concerto continues the musical account of the events of Good Friday. The clue to the metaphorical process at work in the movement comes from its title, a translation of the Latin taken direct from the text of the plainchant *Crux fidelis*.¹

The phrase has been transliterated by MacMillan for the title of the movement.² It acts as a symbol for the text of the hymn, whose verses emphasize the victory that Christ won at the cross.³ The last clause particularly emphasizes the victory of redemption, an idea that lies at the heart of the celebration. The hymn goes further than merely retelling the narrative of the cross; it has a meditative function, which is carried over into MacMillan's movement. The argument of this chapter is straightforward, suggesting that this theme of the victory of redemption lies at the heart of the movement, and that this is achieved by means of the influence of the *Crux fidelis* plainchant. Two areas of influence will be examined: first, the influence of the chant on the structure of the movement through the employment of a Rondo form; second, the deep-level influence of the chant on pitch structures of the movement.

1 The Rondo Structure

In chapter 1 it was shown that this movement is described by the composer as a series of episodes connected by a recurring refrain of the plainsong.⁴ Thus it is formally closest to a rondo form, the plainchant forming the rondo element. The structure of the movement brings the plainchant to the foreground, highlighting its importance and influence in the movement. The structure can also be read as a quasi sonata-rondo form, given thematic similarity between the episodes, which all feature heavily this theme:



Ex. 8.1 : Sonata-rondo form?
The connective horn theme in
'Dearest Wood and Dearest Iron'

¹ 'Crux fidelis, inter omnes Abor una nobilis: Nulla silva talem profert, Fronde, flore, germine: Dulce lignum, dulces clavos, Dulce pondus sustinet'. Text from Benedictines of Solesmes: *Liber Usualis* (Tournai: Desclée & Co., 1953), p. 709.

² 'Dulce lignum, dulces clavos' - 'Gentle wood with a gentle nail, to support so gentle a burden!' Translation from 'The Parish Book of Chant', p. 150. Quoted as a resource on the website of St Columba's church's website, where MacMillan is the Music Director. See 'Resources by Season: Holy Week', *The Choir of St Columba's Catholic Church, Glasgow* <<https://thechoirofstcolumbas.files.wordpress.com/2013/01/crux-fidelis-and-vexilla-regis.pdf>> [accessed 2 November 2015].

³ 'Sing, O my tongue, of the battle, of the glorious struggle; and over the trophy of the Cross, proclaim the noble triumph; tell how the Redeemer of the world won victory through his sacrifice.' English translation from 'The Parish Book of Chant'. See 'Resources by Season: Holy Week'.

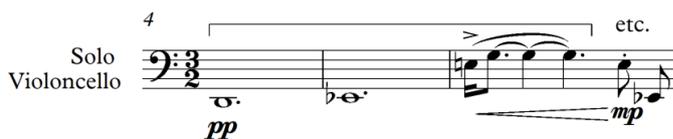
⁴ See chapter 1, and James MacMillan, 'MacMillan: James: Cello Concerto', *Boosey and Hawkes* (2015), <<https://www.boosey.com/cr/music/James-MacMillan-Cello-Concerto/2478>> [accessed 3 November 2015].

Specifically, episodes 1 and 3 are connected by a very similar use of this theme, producing a formal situation that bears some resemblance to sonata-rondo in which the second subject returns later in the structure, forming ABACABA.⁵ However, in 'Dearest Wood', the thematic unity of these two episodes has wider implications, for the theme in question is actually common to all the transitions and episodes. In other words, the movement is really structured around two thematic ideas: the *Crux Fidelis* plainchant, and this other theme with which it is contrasted, heard in three separate episodes:

Bars	Description
1 - 22	Introduction
23 - 53	<i>Crux fidelis (CF)</i> Refrain 1 - as a <i>grotesque</i> March
54 - 63	Transitional
64 - 84	Episode 1
85 - 98	<i>CF</i> Refrain 2
99 - 110	Transitional
110 - 141	Episode 2
142 - 158	<i>CF</i> Refrain 3
159- 165	Transitional
166 - 206	Episode 3
207 - 214	<i>CF</i> Refrain 4
215 - 225	Transitional - Climax
226 - 242	Coda 1 - <i>Crucem tuam adoramus</i>
242 -258ff	Coda 2

Table 8.1: The form of 'Dearest Wood and Dearest Iron'

This other theme is in fact from the very opening of the concerto, where it is the first melodic material heard by the solo cello in bar 4:



lontano e misterioso
4 Solo Vc.

Cru-cem tu - am
a - do-ra - mus, Do - - min - e etc.

Ex. 8.3: Melodification of *Crucem tuam adoramus*, opening of the Concerto

However, note that the opening of the motive is also related to the opening of *Crux fidelis*:

Chant
Crux fi - - de - - etc.

Solo Violoncello
pp *mp*

Ex. 8.4: Tracing 'Crux fidelis' in the opening of 'Dearest Wood'

After the identical first pitch, the initial tonal rise of the plainchant is extended in the cello's motive through the semitonal insertion of the E flat; the E-G minor third in bar 6 of the cello mirrors the rise in the plainchant. Thus, although the formal properties of the movement suggest that the plainchant is in a dual relationship with this other theme, in fact the chant is the originator of this other theme too, highlighting the plainchant's influence on the movement's structure; it provides the thematic material for the refrains, the transitions and the episodes.

How exactly do the four refrains of the chant influence the movement's structure? The answer lies in an examination of the pitch centres of the plainchants in these four refrains, and how these pitches promote deep-level connections both in the movement, and more widely in the Concerto.

2 Tonal Centres

The four refrains are characterized by the rendition of substantial portions of the chant counterpointed in layers in multiple transpositions. It is possible to lay out all these relevant pitch centres in each of the four refrains.

i) Refrain 1 - Horizontal Pitch Partitioning

The first refrain begins at letter C, formed of three layers of chant. Two are found in the orchestral violas and cellos; the third is split between the second horn and first trombone:

Ex. 8.5: 'Dearest Wood', refrain 1

The single most relevant pitch in these layers is that which represents the final of the chant. We noted earlier that *Crux fidelis* is given in mode 1, the *protus authenticus*, which has D as a final. This is reflected in the chant itself, which frequently cadences onto D:

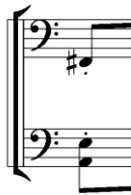
Crux fi - dé - lis, in - ter óm - nes Ar - bor ú - na nó - bi - lis:

Nú - lla síl - va tá - lem pró - fert, Frón - de, fló - re, gér - mi - ne:

Dúl - ce líg - num, dúl - ces clá - vos, Dúl - ce pón - dus sú - s - ti - net.

Ex. 8.6: *Crux fidelis*

In MacMillan's transpositions of the chant in the first refrain, the equivalent finals are A, E and F sharp:



Ex. 8.7: The finals of 'Dearest Wood', refrain 1

These finals will connect with finals of the other transpositions of the chant later in the movement. These pitches need to be noted in the context of the texture in which they are found. An extrapolation of all the pitches used by each of the three plainchant layers gives a fascinating insight: all three transpositions combined use only ten of the twelve pitches, due to the fact that the original chant only uses the pitches of the Dorian mode:



Ex. 8.8: Twelve-tonal complementarity implied: the ten pitches

The two missing pitches from the plainchant layers are A sharp and E sharp. These two pitches form the basis of an additional layer underneath, in the double basses, double bassoon, tuba, piano, and harp:



Ex. 8.9: Twelve-tonal complementarity completed: the missing pitches B flat and F

This accompanying layer is formed of a set of five notes, [0,3,5,7,10]. Not only does this layer include the missing pitches, 5 and 10, but it also reflects a decision to prioritize them. The B flat-F dyads, featuring heavily through these bars, give the sense that these two pitches are controlling the harmonic quality of the accompaniment. Thus, the plainchant has exerted an influence indirectly on the pitch partitioning of this essentially twelve-tonal passage: those pitches remaining from the three plainchant layers are used to control the accompaniment. Here is an example of horizontal pitch partitioning, where twelve-tonal complementarity is achieved through the implications of the melodic qualities of the individual layers. This partitioning also highlights a relationship between B flat (accompaniment) and E (one of the plainchant finals), which we noted was the chief relationship of tonal polarity established in the first movement. Its reference at the outset of the final movement is further evidence of the deep-level connective pitch structure of the Concerto, and its reliance on pitch connection and dialectic further evidence of its retrospective quality.

ii) Refrain 2: Vertical Pitch Partitioning

The second refrain includes the densest texture, with seven layers of chant played homophonically. The seven layers of chant, taking only their first notes as representative, give the following pitches:

[C=0]

[1,2,3,6,7,9,11]

Ex. 8.10: The finals of 'Dearest Wood', refrain 2

A melodic extension of the seven layers to include all the pitches of the chant would result in all twelve pitches of the chromatic scale. Yet there is still pitch-partitioning here, implied by the five pitches remaining from the seven vertical layers of chant, [0,4,5,8,10]. For there is an eighth layer of chant that operates separately, in a different rhythmic frame, from the seven other layers, itself forming a counterpoint to the homophony generated by the chromatic seven layers. Its final is C, and as such contains all but the G sharp of the five-note remainder set:

85 **H** (sounding 8ve lower)

88 etc.

Ex. 8.11: The lowest layer of chant, refrain 2

Thus, loosely, this eighth layer is suggested by the remainder of the pitches left over from the vertical collection that represents the seven layers of chant, particularly by the initial C that acts as a final in this eighth layer, that comes directly from the remainder set, as does the A sharp, transformed to B flat. Note that one pitch missing from this eighth layer is E, a fact that again brings to attention an E - B flat relationship, in this case the B flat is present, the E not. Thus, the issue of pitch-partitioning, of complementarity, here works vertically.

iii) Refrain 3 - Vertical and Horizontal Complementarity

In the case of the third refrain, the issue of complementarity is also highlighted, but in another different way. Here are just two layers of chant that have been chosen specifically for the fact that together they form an aggregate. The finals are D and G sharp respectively:

142
finals

144 etc.

Ex. 8.12: Two layers of *Crux fidelis*, refrain 3

Taken together, the two Dorian mode scales that are produced by these two layers complement each other such that together they form an aggregate:

Layer 1

Layer 2

Ex. 8.13: Two transpositions,
refrain 3

Although the two layers represent two transpositions of the chant with mostly different pitches, the two layers actually intersect twice, on the pitches B and F (E sharp). Thus, the interval represented by the juxtaposition of the layers - an augmented fourth, interval-class 6 - is also highlighted in the interval between the two common pitches. This in turn provides another connection to the crucial B flat/E dyad from movement 1, suggesting its importance to the Concerto as a whole. By virtue of the intervals of its juxtaposition, this third refrain not only profiles twelve-tone complementarity through both horizontal (the melodic pitches of each respective transposition) and vertical (the interval by which they are juxtaposed) means, but is connected structurally to the first refrain.

iv) Refrain 4 - Climactic Complementarity on B flat and E

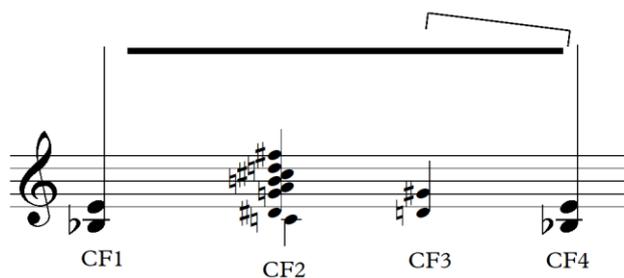
The fourth and final refrain is climatic; a culmination of the three preceding refrains. This is suggested by its pitch properties, as it powerfully reiterates the central B flat/E polarity, alluded to in the other refrains. It achieves this through the juxtaposition of two layers of chant, whose respective finals are B flat and E:

Ex. 8.14: Chant juxtaposition,
refrain 4

The two layers are not only partitioned through their respective pitches, but also through the sharp textural and registral contrast that is associated with each layer. The B flat layer is in the middle and upper register, given to the brass, whilst the E layer is given in the low bass register, in brass, woodwind and strings. The various polarities that are suggested through this refrain are subsidiary to the chief partitioning of the pitch levels, whose selection once again guarantees a twelve tonal aggregate. This is inevitable given the augmented fourth spacing of the chants, and links this fourth refrain with the third, in which the same spacing of interval class 6 was used. In retrospect, given the importance structurally of the B flat/E dyad, the selection of the same interval class for the two layers of refrain three can be seen retrospectively as pre-emptive of this fourth refrain, further highlighting its climactic quality.

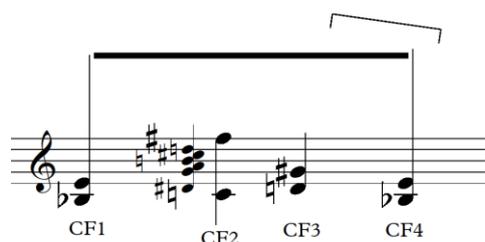
Conclusion 1

The immediate conclusion of this brief examination of the four refrains is to highlight the influence of the chant, through the importance of the particular finals projected in each case. These finals can be shown together to highlight a symmetrical pitch structure that is created through the movement:



Ex. 8.15: Refrain symmetry
around *Crux fidelis* finals,
'Dearest Wood'

The first and fourth refrains are bracketed through their joint profiling of the B flat/E dyad, providing a deep-level connection that runs through the movement. This fact also reveals a connection between the third and fourth refrains, through their employment of the equivalent interval at different transpositions. All four refrains are related to this dyad, either through direct portrayal (refrains 1 and 4) or through the projection of the same interval at successively higher transpositions (refrains 2 and 3):



Ex. 8.16: The four refrains:
linked by the E/B flat dyad

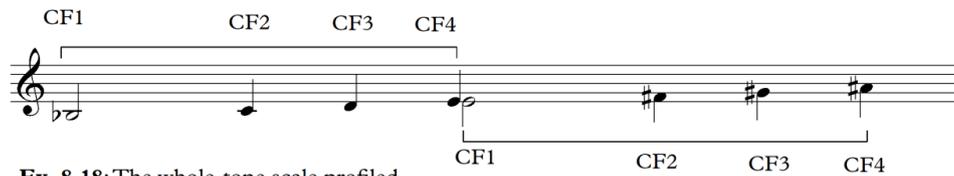
There is logic to the pitches profiled, as each of the first three refrains project the same interval a tone higher. This logic is even more compelling than the above example makes clear. For the final B flat/E pair in refrain four can be seen as a tone higher than the D/G sharp of refrain 3, seen more clearly if the B flat is re-spelt enharmonically as an A sharp:



Ex. 8.17: Ascending progression through
identical dyads: the refrains in
'Dearest Wood'

The true origin of these pitches is revealed: they profile a whole-tone scale, with the scale partitioned by augmented fourths. Thus, the symmetry of the pitches through the structure

is really a reflection of the symmetry afforded by the whole-tone scale, consisting as it does of two melodic augmented fourths that divide it equally in two:



Ex. 8.18: The whole-tone scale profiled through the four refrains, 'Dearest Wood'

MacMillan achieves a deep-level logic and symmetry to the primary pitches of these refrains, underscoring their importance to the deeper structure of the movement. Further, these pitches arise directly from the transpositions of the plainchant that form the layers of these refrains: the plainchants thus directly control the deep-level structural symmetry of the primary pitches of the work.

Conclusion 2

The significance of the plainchant's control of deep-level pitch structure lies in the implication it affords, that it enables MacMillan to highlight on a structural level the idea for which the plainchant stands: victory. The internal logic of the pitches, generated by the whole-tone scale projects onto the idea of victory as an inevitability through the movement. There is a historical precedent for *Crux fidelis* standing as a symbol specifically for the idea of Christian victory: Liszt's symphonic poem *Hunnenschlacht* (1857).⁶ This fact underscores the theme of victory in connection to this plainchant.

⁶ A piece descriptive of the battle between Huns and Christians in 451. Liszt symbolises the Christian victory through the use and presence of *Crux Fidelis*. Hugh Macdonald, 'Symphonic poem', *Grove Music Online, Oxford Music Online*, <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/27250>>[accessed 10 October 2015].

The climax's chief characteristic is the hammer blows of the four inner percussion parts - timpani, metal bar, bass drum, and wooden cube. These four instruments together form a literal metaphor of the 'wood and iron' from the movement's title, suggested especially by the wooden cube and metal bar. The climax forms a direct aural link with both the title of the movement and the text of *Crux fidelis*, underscoring further the plainchant's influence and providing a direct link between the climax and the idea of victory that the plainchant's text implies. The 'wood and iron' of the percussion play the hammer blows three times in the above example. In fact, these continue, totalling fourteen blows, all *fffz*, and all evenly spaced by a crotchet rest. This can be considered the climax proper of the movement, fourteen hammer blows that also serve as a transition to the first of the two codas that follow. In addition to their direct allusion to the text of the plainchant, the fourteen hammer blows strongly suggest victory in two further ways. Firstly, through the number of hammer blows: fourteen. Compare a very similar texture at a climax in MacMillan's earlier work, *The Confession of Isobel Gowdie*, in which thirteen hammer blows are heard, given by the full orchestra, at roughly the half-way point:

Ex. 8.20: The thirteen hammer blows in *Gowdie*, bars 127 - 129

MacMillan has stated that the use of the number thirteen is a deliberate symbol for the demonic,⁷ implying that the number of blows is similarly significant in the Concerto. On one level, MacMillan is perhaps alluding to the *Gowdie* climax, but deliberately surpassing it. The addition of an extra hammer blow proclaims a separation from the idea of the demonic. Though this doesn't in itself prove the idea of victory, in the context of a work dealing with the Death of Christ on Good Friday, it is surely suggestive.⁸ On another level, the use of the number fourteen links with the other number prominent in the climax, the

⁷ It is a reference to the fact that Isobel Gowdie joined a 'coven of thirteen', part of her forced confession for which she was burned at the stake. See James MacMillan, in BBC Radio 3 programme on *The Confession of Isobel Gowdie*. See James MacMillan and Stephen Johnson, 'Discovering Music', 'MacMillan: The Confession of Isobel Gowdie', *BBC Radio 3* (2014) <<http://www.bbc.co.uk/programmes/p0206vpf>> [accessed 10 November 2015].

⁸ Theologically, both the invocation of the demonic (13) and the notion of surpassing or overcoming it (14) in relation to the cross of Christ resonate with the Ransom theory of the atonement, explored in chapter 5, a theory which sees the Cross primarily as a victory over the devil. It is easy to map onto this the musical data: the demonic (13) is overcome (14), just as on the Cross Christ overcame the devil.

number seven. The fourteen hammer blows are accompanied by seven free, repeating elements.⁹ So the numbers involved all involve seven - seven repeating elements; fourteen hammer blows. There is an ancient tradition in Christian writing of associating the number seven with the final victory and glory of Christ.¹⁰

Another element suggestive of victory is the texture of the hammer blows themselves. They represent a common motive in *Triduum*, sometimes heard more quietly as a 'knocking', or more powerfully as hammer blows. The motive is formalised through the orchestration of the works, which include a wooden cube.¹¹ The 'knocking', or hammer-blow, motive in *Triduum* has a number of resonances. In the Concerto itself, prior to this climax, the most conspicuous use of the motive is in the second movement, heard at its climax :

Ex. 8.21: Climax of 'The Reproaches', bars 104 - 106

The three hammer blows, on the bass drum, snare drum and metal bar, are repeated twice, giving nine hammer blows in all. In their original context, these three sets of three hammer blows are very suggestive. Accompanying them are references to tragedy, both sacred and secular. The first layer of accompaniment is the melody taken from the plainchant 'Popule meus', referencing the liturgy around the death of Christ; the second layer is a chromatically altered version of 'Dunblane Cathedral', a reference to the secular tragedy.¹²

⁹ The seven repeating elements are played by the solo first violin, solo second violin, piano, harp, first clarinet, piccolo, and first flute.

¹⁰ Vincent F. Hooper, *Medieval Number Symbolism* (New York: Cooper Square Publishers, 1969), p. 77.

¹¹ As discussed elsewhere, this cube is a direct allusion to a similar instrument used by Galina Ustvolskaya. See chapter 1.

¹² The identification of these hammer blows with the death of Christ has been picked up by Ronald Weitzman, who has likened these to 'the sound of nails being driven into human flesh - a ritualistic manoeuvre that MacMillan acknowledges as having gleaned from Ustvolskaya' (Weitzman, Ronald, sleeve notes to 'James MacMillan: *The World's Ransoming; Cello Concerto*'. Christine Pendrill (cor anglais), Raphael Wallfisch (vc), BBC Scottish Symphony Orchestra, c. Osmo Vänskä. BIS-CD-989),

Note the highlight of the number 3, which has a number of possible referents: the biblical account of Christ's death,¹³ or liturgical context of the Reproaches.¹⁴ The snare drum repetitions also bring the pistol fire of the Dunblane tragedy to mind.¹⁵ In the third movement, these hammer blows are recontextualised. The emphasis on victory that the *Crux fidelis* chant gives suggests a new interpretation of these hammer blows from tragedy to victory. Depiction and commentary combine; the 'wood' and 'iron' of the cross are brutally depicted, but their significance is redefined through the reference of the movement's title as celebratory commentary upon the events of the crucifixion, now seen through eyes of the victory they achieve.

Conclusion 4 - Metaphorical Analysis

i) Spitzer

What is striking in 'Dearest Wood' is the absence of paucity of actual musical data that serves as metaphorical for the central theological idea with which the chant is associated, victory. This fact comes into clearer focus in Spitzer's language of schemata, for there are few actual correlations between schemas associated with musical languages and a schema associated with the idea of *victory*. While orchestral forms have often employed easily recognizable musical elements to furnish the metaphor of victory:¹⁶ tonal return; loud, triumphant orchestration; the repetition of key themes throughout; march rhythms, many of these are absent in this case.¹⁷ Yet, the one musical element that is employed in this way is structure. The use of a rondo form allows a musical narrative of repetition such that correlates with the idea of victory as something inexorable and inevitable. Yet even this is not quite enough - the specific notion of victory is furnished not by the employment of a repetitive structure by itself, but by the text of the plainchant, lying in the background of the movement. This illustrates the importance of the title in illuminating the metaphor.

This reliance upon formal structure as a means of suggesting 'victory' has something in common with Mahler. It has been suggested that in his symphonies, there is a similar reliance upon the musical structure to bring about 'fulfilment', to do the task that might once have been done by tonality alone.¹⁸ In this way, Mahler's symphonic conceptions can

though I cannot find substantiating evidence for this; certainly the metal bar in the orchestration makes this a possible interpretation.

¹³ The three wounds on Jesus' body; the three together on the cross, Christ and the two criminals executed together.

¹⁴ The thrice repetition of certain chants in the Good Friday liturgy such as *Ecce lignum crucis*. See appendix 2 for discussion.

¹⁵ See chapter 3 of the Cullen Inquiry. Cullen, LWD, *The Public Inquiry into the Circumstances Leading up to and Surrounding the Events at Dunblane Primary School on Wednesday 13th March 1996* (Edinburgh: The Stationary Office, 1996). It is also published online: <http://lx.iriss.org.uk/sites/default/files/resources/025.%20The%20Cullen%20Inquiry%20Report%20into%20the%20Shootings%20at%20Dunblane.pdf>.

¹⁶ Compare the topics of 'fanfare', 'hunt style' and 'march'. Kofi Agawu, *Playing with Signs* (Princeton: Princeton University Press, 1991), p. 30.

¹⁷ Not least the presence of traditional tonality whose 'victory', or return in a structure, might be employed in such a metaphorical way in earlier times.

¹⁸ 'But as [Mahler] could no longer rely simply on tonality, fulfilments therefore became a task of purely musical form: 'fulfilment fields achieve by form, by their relation to what preceded them,

portray consummation, even redemption.¹⁹ This comparison with Mahler highlights not only, and once again, the symphonic quality of MacMillan's thinking and particularly the symphonic conception of the Concerto, but places his theological-metaphorical practice within the stream of romanticism, a historical resonance that has picked up by others.²⁰

ii) Tarasti: 'Becoming' (*devoir*) Victorious

The importance of structure in portraying the metaphor of victory can be described using the language of the modality 'Becoming' (*devoir*).²¹ This has to do with conventional temporal processes at work in a composition.²² In 'Dearest Wood', these basic temporal processes are deeply involved with the rondo form, whose repetition is a consequence of the temporal process of the music. One can say, then, that the effect of this process of 'becoming' is cumulative: the motive of victory gains strength through the repetitions. Thus, the victory motive 'becomes'; it gains force as its meaning and identity is strengthened through its rondo-form reiteration.

iii) Langer

This emphasis on the 'becoming' mode also suggests how the metaphor of victory is achieved through structural similarity. The emotive state being portrayed - victory - is literally given musical force through *structure* - for it is the structure of the movement that is involved in its symbolization. Yet musical elements cannot really symbolize the idea of 'victory' directly; rather, the two arenas of the idea and the music are connected through the element of repetition. Musically it is as the plainchant refrain is repeated in the rondo form that it gains narrative power; semantically, the idea of repetition is involved in victory (the victory of an element requires its constancy and tenacity).

iv) Begbie

The structural similarity between the rondo form and the idea of victory that is revealed through the connector of repetition highlights how one may consider the movement as a metaphor-writ-large. At this point, the importance of the title becomes clear - as a textual symbol for the plainchant, and thus for 'victory', it dictates at the start how the plainchant refrains are to be read, underscoring the identity of the entire movement as a metaphor for the victory of redemption.

what the breakthrough promised itself from outside.' ' Theodor Adorno, Edmund Jephcott (trans.), *Mahler: A Musical Physiognomy*, pp. 43 - 44, quoted in Stephen Downes, *After Mahler: Britten, Weill, Henze, and Romantic Redemption* (Cambridge: Cambridge University Press, 2013), p. 13.

¹⁹ Stephen Downes, *After Mahler*. For a different angle on the theme of redemption in relation to Mahler, specifically how it may relate to his Jewish identity, see also Karen Painter, 'Zionism to Assimilation: Theodor Herzl, Gustav Mahler, and the aesthetics of redemption' in Elizabeth Kappel (ed.), *The Total Work of Art: Mahler's Eighth Symphony in Context* (London: Universal Edition, 2011).

²⁰ See Robert Fink, '(Post-)minimalisms 1970 - 2000: the search for a new mainstream' in Nicholas Cook, Anthony Pople (eds.), *The Cambridge History of Twentieth-Century Music* (Cambridge: Cambridge University Press, 2004), pp. 539 - 556, p. 549.

²¹ See Eero Tarasti, *A Theory of Musical Semiotics* (Bloomington: Indiana University Press, 1994), p. 49.

²² Tarasti, *Musical Semiotics* p. 49.

v) Zbikowski

A conceptual integration network can summarise the above discussion. The generic space under review is the theological idea of the victory of redemption, flowing from the death of Christ. The text space highlights the origin of the idea in the text of the plainchant, whose importance to the movement's narrative is reflected by its inclusion in the title. The music space highlights the various musical elements involved in the metaphor: the rondo structure which enables the profiling of the plainchant through its fourfold repetition; the projection of the chant's variously transposed finals onto the deep-level pitch structure of the movement; the deep-level pitches also profiling the successive notes of whole-tone scale partitioned around centre suggesting a cumulative effect; the climactic qualities of the fourth refrain. These observations result in the 'blended space' that suggest four rich theological ideas that are communicated through the metaphor of the movement. First, the emphasis on repetition brings to fore the idea of inevitability. The redemptive effects of Christ's death are inevitable for those who accept them. Second, the employment of the whole tone scale, and the musical idea of melodic progression it affords takes this first idea further: the effects of the death of Christ, the redemption that flows from it, are *inexorable* in their effect. Thirdly, the use of the plainchant and its finals as a bracket for the structure highlights the importance of Christ's redemption, standing as the 'beginning and the end'²³ of His plans. Fourthly, this structural bracketing enables the ideas of return and transcendence to coexist, the fourth refrain both returning to and transcending the first refrain. In the same way, Christ's redemptive grace does the same: it takes the original sinner and yet transcends them.²⁴

²³ Compare the description of Christ in Revelation 22:13 as the 'Beginning and the End'.

²⁴ Compare the descriptions of the Resurrected body of Christ, in which there is both continuity and discontinuity between the old and new bodies. There is continuity between Christ's resurrected body and his old body, in that it is the same physical body of Christ which is resurrected. Yet there is also discontinuity: at the same time, his original body is also transcended.

Generic Space - Victory of Redemption

- Achieved through the death of Christ

Text Space

- The movement's title
- The text of the plainchant (implied)

Music Space

- The rondo structure, enabling repetition
- The influence of the plainchant's various finals on the deep-level pitch structure
- The use of a partitioned whole-tone scale as a generator of deep-level pitch structure
- The resulting cumulative effect generated through the four refrains, and the sense of culmination for the fourth

Blended Space

- The effects of the death of Christ are inevitable
- The redemption that flows from the Cross of inexorable, even irresistible in its effect and efficacy
- This redemption represents 'the beginning and the end' - its victory stems from its centrality to that which it touches
- Redemption both affirms and transcends the state of those it touches

9 Symphony 'Vigil' (i): 'Light': A Bridge from Darkness to Light

Introduction to Symphony 'Vigil'

'Vigil' is the third work of *Triduum*, and is influenced by the Easter Vigil liturgy. This influences 'Vigil' on the musical and the conceptual level. Musically, as with *TWR* and the Concerto, 'Vigil' is imbued with plainchant taken from the liturgy. There are three main chants used: *Lumen Christi*; *Exsultet*, a chant heard in the liturgy as candles are lit around the church; and *Vidi aquam*, a chant associated with baptism.¹ Conceptually, 'Vigil' encapsulates the ideas of rebirth and renewal that lie at the heart of the liturgical celebration.² These narratives are alluded to in the titles of the movements, 'Light', 'Tuba insonet salutaris', and 'Water'. These titles refer directly to parts of the liturgy, the lighting and blessing of the New Fire, the singing of the *Exsultet*, and part of the liturgy devoted to Baptism, including blessing the baptismal water and the renewal of baptismal promises.³ Thus the liturgical structure is mirrored in the symphonic narrative. The marriage of the musical and the conceptual in 'Light' can most clearly be seen in the movement's structure.

A Form

The wider meaning of MacMillan's works is often bound up with their formal properties,⁴ as MacMillan has affirmed.⁵ 'Light's structure is conspicuous and has a great bearing on the wider meaning of the movement. The form presents itself as four sections, each new section heralded by a change of texture.

¹ Which is another feature of the Easter Vigil. There are four parts to the liturgy: i) The Service of Light; ii) The Liturgy of the Word; iii) The Liturgy of Baptism; iv) The Liturgy of the Eucharist. See appendix 2 for discussion.

² See discussion in appendix 2.

³ Adrian Fortescue, J.B. O'Connell and Alcuin Reid, *The Ceremonies of the Roman Rite Described, Fifteenth Edition* (London: Bloomsbury, 2009), pp. 362 - 369. See discussion in appendix 2.

⁴ MacMillan is something of a conservative in his use of musical form. Take his output of concertos, for example, an output that spans the years from 1990 - 2009, almost the entirety of his career to date. Of the twelve large-scale concertos (including two concertante works) written over this period, six have a conventional three movement fast-slow-fast framework. Two of the remaining six concertos - *The Scotch Bestiary* and the Third Piano Concerto - though structurally innovative in different ways, both contain large-scale structures that look back to pre-existent models. This leaves four concertos whose structures are not conventional - *Veni Veni Emmanuel*, *Epiclesis*, *The World's Ransoming* and *A Deep but Dazzling Darkness* all of which are through composed in a single movement. That said, even two of these, *The World's Ransoming* and *Veni, Veni Emmanuel*, make use of a five-section arch form that can be traced to the influence of other twentieth century composers, notably Bartók.

⁵ '[T]he idea of structure is certainly very important to me. If you've got ideas that are potentially powerful they will not be powerful at all if they are not carefully controlled by [its] structure.' Personal interview with James MacMillan, 26 November 2009.

Bars	Description	Features
1-47	A Introduction	Lower strings/woodwind
48 - 81	B	TWR/Concerto quotes
82-90	C	off-stage brass <i>Lumen Christi</i>
91-122	D	'little flames of sound' ⁶

Table 9.1: The form of 'Light'

The long introduction can be divided into two sections, with a split occurring at letter A (bar 16). This is a moment when the previously twelve-tonal writing of the eighteen parts of divided cellos and double basses converge onto two pitches, C and B flat. Along with this pitch convergence comes a change in texture, in the entry of the lower woodwind and brass (at 16³), also on the pitches of C and B flat. Finally, from this point on the music is dominated by a theme that has significance both locally in the movement and in the Symphony more widely. Here is the moment of change:

Ex. 9.1: 'Light', bars 15 - 18

Thus 'Light' can be analysed in five sections:

Bars	Description	Features
1 -12	Section 1 (Introduction A)	12-tonal music on low strings
13-47	Section 2 (Introduction B)	main thematic material
48-81	Section 3	
82 -90	Section 4	<i>Lumen Christi</i> chant in off-stage brass
91 -122	Section 5	chant-like music in low woodwind; 'little flames of sound' in high woodwind, piano, tuned percussion

Table 9.2: The detailed form of 'Light'

⁶ James MacMillan, 'MacMillan: James: Symphony: 'Vigil'', *Boosey and Hawkes* (2015), <<http://www.boosey.com/cr/music/James-MacMillan-Symphony-Vigil/771>>, [accessed 23 November 2012].

Not only does this split of the Introduction into two parts make better sense of the musical material, but also brings into focus connections that exist between the two sections of the introduction and the final two sections. In other words, viewed in this way, the five-movement structure reveals structural symmetries, pointing to the use of a bridge form. In order to clarify this further, it is necessary to pinpoint the connections between the sections.

Sections Two and Four

The main source of connection between these two sections is thematic, and concerns the use of the 'main thematic material' mentioned earlier. Section 2 (Introduction B) is distinguished by the appearance and use of this theme:



Ex. 9.2: Main theme, 'Light', bars 18 - 21

This theme is characterised by a number of intervals - the opening ascending perfect fourth, ascending diminished fifth, and final drooping minor third. This last interval links the theme with the plainchant *Lumen Christi*, whose opening is also characterized by a descending minor third:



Ex. 9.3: *Lumen Christi*

Yet MacMillan's theme not only makes reference to *Lumen Christi*; a re-organisation of its pitches brings into focus a latent reference to the *Exsultet* chant, one of the other plainchants used significantly in 'Vigil':



Ex. 9.4: Pitches of 'Light's main theme

Note the inclusion in this rearrangement of the pedal B flat, originally heard against, and not part of, the theme. In the two places that the theme occurs in the first movement in

this original form, it is heard with the pedal B flat. Including it, therefore, makes contextual sense, but also reveals a certain symmetry within the theme itself - a central three notes (C-D-F) flanked by two chromatic extensions either side that share almost an exact symmetrical intervallic construction. The central three notes not only contain the minor third of the opening of *Lumen Christi*, but are also the first three notes of the *Exsultet* chant (transposed):



Ex-sul- tet,

Ex. 9.5: *Exsultet*,
opening

This motivic derivation from both chants highlights the wider significance of this thematic material in the compositional scheme of 'Vigil'. Its reference to *Lumen Christi* particularly links it with the fourth section, in which *Lumen Christi* is heard for the first time thus establishing a thematic link between the two sections. There is a further thematic link in that in the fourth section we also hear this main thematic material in its original form - the lower woodwind (bassoons/double bassoons) and tuba play it in counterpoint with *Lumen Christi*, heard on the off-stage brass (see Ex. 9.6). Thus, the thematic material provides a connection between sections two and four on different levels - at the immediately audible level of the theme itself, but also by virtue of the motivic connection between the theme and *Lumen Christi* there is a thematic connection at a deeper level.

Sections One and Five

There is also a symmetrical connection between the first and fifth sections of the movement, at a conceptual rather than thematic level. Where the first section symbolises darkness, the final section symbolises light. Section one opens with all but inaudible (marked *pppp estinto*) smears of sounds. Lower strings divided into eighteen parts, each playing a different note of the chromatic scale - cellos into ten and double basses into eight - play chords that cover all the notes from the low E string on the double bass up a compound perfect fourth, the chords are followed by glissandi. These tiny episodes of sound are followed by long bars of rests - half of the first eight bars of 'Vigil' consist of long silences.⁷ A sense of darkness comes from the orchestration, the textures of the instrumental sounds. The addition of rolls on the thundersheet and bass drum in bars 6 and 7 extend the frame of reference of 'dark' from mere orchestral colour to something more poetic and menacing - 'dark' as in 'frightening', seen also in the textural resonance of the opening of 'Dearest Wood', with its connotations of Good Friday. Thus the 'darkness' at the start of 'Light' is tinged with theological overtones as well as being merely a seemingly suitable description of orchestral colour.

⁷ 'MacMillan gives the title *Light* to music that is uncompromisingly dark'. Ronald Weitzman, sleeve notes to 'James MacMillan: *The World's Ransoming; Cello Concerto*'. Christine Pendrill (cor anglais), Raphael Wallfisch (vc), BBC Scottish Symphony Orchestra, c. Osmo Vänskä. BIS-CD-989 (1989).

If the orchestration of section 1 is 'dark', that of its mirror in section five is certainly 'light'. MacMillan assigns it that designation.⁸ The orchestration also mirrors that of the opening. The soft, muddy smears of sounds on the lowest notes of the lowest instruments of the string sections are replaced by bright, clear dashes of colour played high and loud on highest notes of the highest instruments of the woodwind section, along with piano and tuned percussion to add precision to the sound:

Ex. 9.7: 'Light', bars 98 - 102

There are clear resonances of details from the first section. Where the first chord by the lower strings is built up from the low E string of the basses, the first chord of the fifth section in the woodwinds is built down from the high E on the flute (see below, Ex. 9.9 and Ex. 9.10). In addition, where the cluster at the start of section one achieves muddiness - darkness! - by doubling pitches and narrowing all gaps to a semitone, the chord at the start of section five achieves a lighter feel by only using three pitches from the set, all placed in a clearer register :

Ex. 9.8: 'Light', pitches of opening, section one

⁸ Describing this section as containing 'little flames of sound'. See MacMillan, 'Symphony: 'Vigil''.

Ex. 9.9: 'Light', pitches of opening, section five

Thus the musical evidence suggests that it is entirely appropriate to assign the metaphors of dark and light to these different sections. This constitutes a conceptual and so symmetrical connection between them.

Section Three

This leaves section three, in many ways the most significant of the five, as the moment of transformation. This is expected in bridge form, as evidenced in Bartók's use of the form.⁹ The third section contains two extensive quotations from *TWR* and the Concerto (see Ex. 9.10). Out of an orchestral texture that bears similarities to the opening of the movement comes a cor anglais solo. The solo (bars 50 - 80) comprises almost the entire section and is a composite of quotation and new material. The first nineteen bars (50-69³) are an exact quotation of bars 6 - 24 of *TWR*.¹⁰ Here is the quotation in its original context:

Ex. 9.11: *TWR*, bars 6 - 23, *Pange lingua*

⁹ 'The bridge *leads* somewhere. Its middle-point has the role of "reversing" the arch of the bridge and bringing about metamorphosis –the qualitative transformation which is a condition of all dramatic action.' Lendvai, Ernő, *The Workshop of Bartók and Kodály* (Budapest: Editio Musica, 1983), p. 28.

¹⁰ The extra bar in the Symphony comes in bar 65 - what was a crotchet bar 21¹ of *TWR* is extended to a semibreve. Compare bar 65 of the Symphony with bar 21¹ of *TWR*.

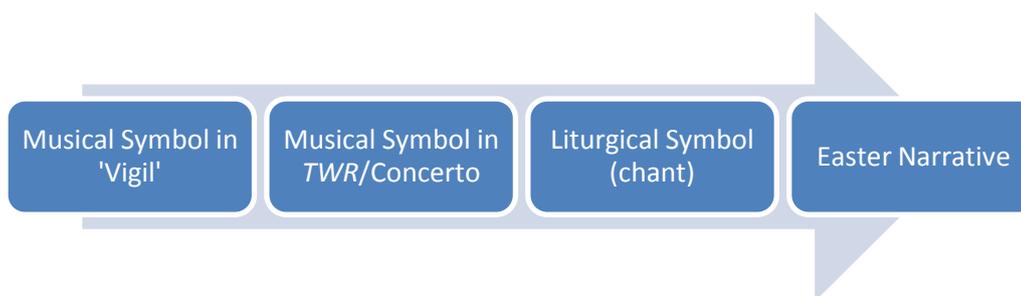
As noted previously, in its original context, this melody is a reworking of the first phrase of *Pange lingua*. In 'Vigil', this quotation is heard in counterpoint with another quotation, from the second movement of the Concerto. Here is the quotation, again in its original context ('The Reproaches', bars 71 - 76):

Ex. 9.12: The Concerto, 'The Reproaches', bars 71 - 76

We also noted earlier that this original cello line is a reworking of a plainchant associated with Good Friday, 'Popule meus', from *The Reproaches*, in this case the whole of the first phrase and the start of the second:

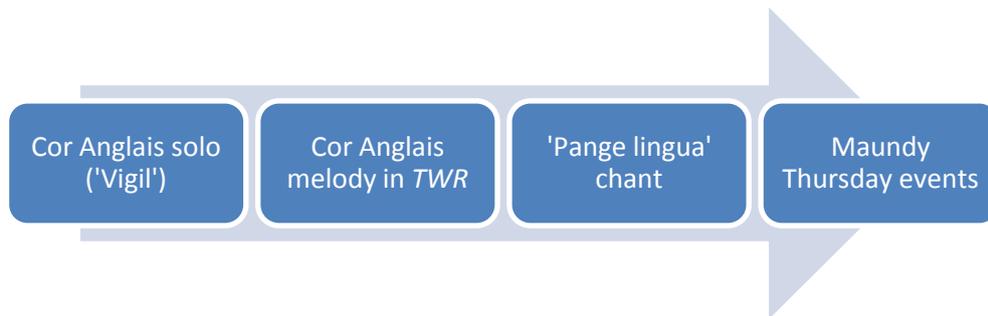
Ex. 9.13: *The Reproaches*: 'Popule meus'

Understanding the purpose of this third section relies on grasping how these quotations operate as symbols. There is a rich, quadruple symbolism at work by which the quotation in 'Vigil' points to the original context in either *TWR* or the Concerto, which itself refers to the plainchant which, in its original liturgical context, symbolises an event of the Easter story. This fourfold symbolic process can be seen below:

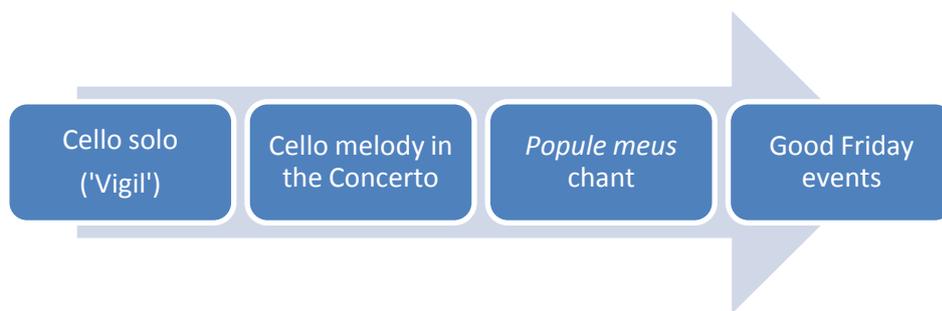


So, the quotation on the solo cor anglais in the Symphony acts as a symbol for the original cor anglais melody in *TWR*; in turn, this original melody in *TWR* stands as a symbol for the *Pange lingua* plainchant, sung in the liturgy for Maundy Thursday; then, in its liturgical context, this plainchant - by virtue of both its melodic inflections and accompanying text -

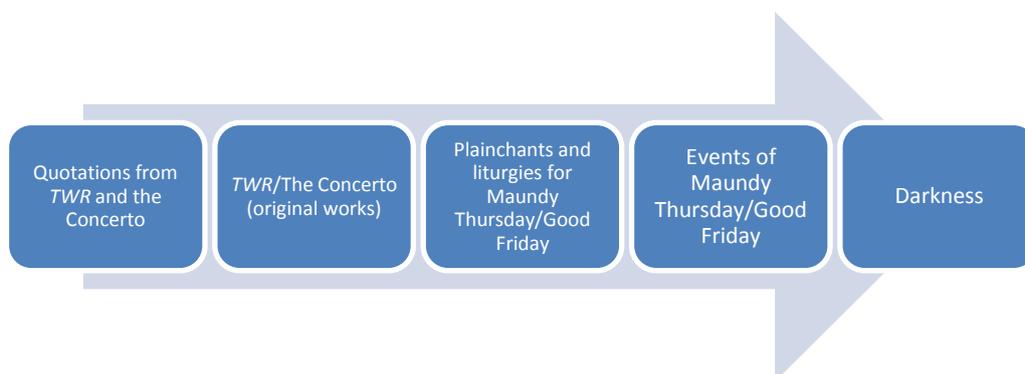
serves as a symbol to the gathered congregation of the events and theological meaning of Maundy Thursday:



Exactly the same process is going on in on the quotation from the Concerto:



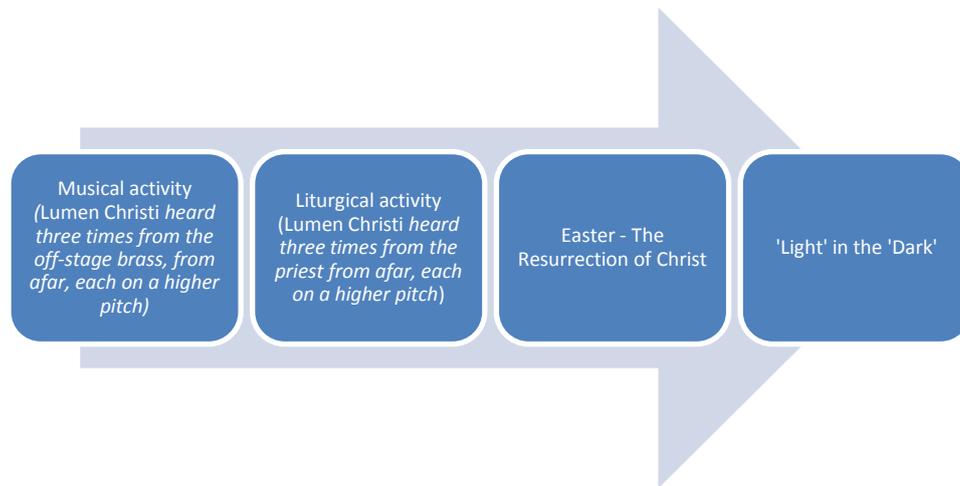
Thus together these quotations serve as a complex symbol for darkness, of the combined events of Maundy Thursday and Good Friday that culminate in the death of Christ. In the context of the Easter Vigil liturgy, it is the events leading up to the death of Christ and especially the death of Christ itself which constitute the darkness out of which the lights of the liturgy gradually shine. Thus, MacMillan's complex symbol can be stated thus:



Further, in line with the role of the third section in a bridge form as a turning point, this 'darkness' that is here symbolised can be categorised as an 'absolute darkness', an equivalent of Taruskin's 'Far Out Point'¹¹ - a point in a musical argument that is so far away from the starting point that it necessitates a return 'home'. This 'FOP' of darkness necessitates the transformation from darkness to light that occurs through the remainder of bridge form and so gives this third section its pivotal structural role. This makes sense of

¹¹ See Richard Taruskin, *Music in the Seventeenth and Eighteenth Centuries* (New York: Oxford University Press, 2010), p. 361 and p. 406.

the 'G.P', the silence that follows the end of this third section and that precipitates the off-stage brass first rendition of *Lumen Christi*.¹² It is after the FOP of darkness is reached that the light can begin to shine. The trajectory from darkness to light is strengthened by the clear liturgical references at work in the fourth section. *Lumen Christi* is heard three times by the off-stage brass, each time starting on a higher pitch, mirroring what occurs in the Easter Vigil liturgy.¹³ This deliberate reference to the actual liturgy of the Easter Vigil acts as another complex symbol that, in this case, points to the 'Light' associated with the liturgy:



Viewing the structure in this way highlights the various conceptual and musical links between sections one and five, and two and four. Such an analysis makes sense of the complex symbolism at work in section three and reveals it to be the turning point of the structure, through which the 'darkness' can become 'light'.

This analysis is of further significance as it reveals how MacMillan uses music that has no given text to communicate concrete theological and liturgical ideas that originate in text; he does so primarily through the movement's form. The manipulation of bridge form's in-built narrative quality, imbuing it with extra-musical narrative freight, is significant as it sets MacMillan's approach at odds with a modernist aesthetic which the musical surface of 'Light' seems to embody. This aesthetic can be characterised by the supremacy of the purely musical idea.¹⁴ The modernist aesthetic sees the artwork as autonomous, not needing any reference to an extra-musical source to legitimize itself. MacMillan's rich use

¹² See bar 81.

¹³ *Lumen Christi* is sung on three occasions, each on a higher starting pitch, as the procession moves further into the church and more candles are lit. Thus each rendition of the chant signifies a point at which the lights are shining more brightly. Fortescue, O'Connell and Reid, *Ceremonies*, p. 372.

¹⁴ 'Form in the arts, and especially in music, aims primarily at comprehensibility. The relaxation which a satisfied listener experiences when he can follow an idea, its development, and the reasons for such development is closely related, psychologically speaking, to a feeling of beauty. Thus, artistic value demands comprehensibility, not only for intellectual, but also for emotional satisfaction. However, the creator's *idea* has to be presented, whatever the *mood* he is impelled to evoke. Composition with twelve tone has no other aim than comprehensibility.' Schoenberg, Arnold (1941): 'Composition with Twelve Tones (1)' in Schoenberg, Arnold, ed. Leo Stein (1975): *Style and Idea: Selected Writings of Arnold Schoenberg* (London: Faber and Faber), pp. 214 - 245, p. 215.

of music as a liturgical and religious metaphor reflects his distance from this tenet of modernism. Rather, the metaphorical employment of structure to convey a transcendental narrative has more in common with romanticism than modernism. Yet in other ways the movement defies a typical romantic aesthetic. Romantic aesthetics have been categorised as chiefly concerned with the internal, whereas the content of MacMillan's extra-musical concern is liturgical - that is, something external, a fact that distances MacMillan further from romanticism's concern with the sublime.¹⁵ MacMillan may symbolize, but his 'object' is the Roman Catholic liturgy, and behind it the events of the three days of Easter - both of which equally emanate from words thus highlighting an aesthetic in 'Vigil' that is perhaps more 'classical' than romantic, more Haydn's *Creation* than Beethoven's 'Eroica' Symphony.¹⁶

With a reliance on orchestral colour, and a musical symbolism that has orthodox Catholic doctrine as its object, MacMillan is here closely aligned with Messiaen. Both the subject-matter of Resurrection and the heavy reliance on brass and percussion inevitably invite comparison of 'Vigil' with Messiaen's *Et exspecto resurrectionem mortuorum*. Yet here too MacMillan is different. Messiaen is a musical theologian.¹⁷ By contrast, the symbolism at work in 'Vigil' is only theological because it is first liturgical. MacMillan takes us first to the liturgy, and only then, by extension, to Catholic theology. The 'Light' of the title is only the 'light' of Resurrection because it is first the 'light' of the Easter Vigil. Messiaen, however, nearly always symbolises Catholic truth directly, without recouring first to a liturgical context for that truth.¹⁸ An even closer model for 'Vigil' could be a work like Panufnik's *Sinfonia Sacra*. With its four trumpets positioned at compass-points round the rest of the orchestra, heavy reliance on percussion for effect, quotation of plainchant and juxtaposition of extreme textural contrasts, together with its quasi-religious titular designation, Panufnik's 1963 symphony has technical, compositional and aesthetic qualities in common with 'Vigil'.¹⁹

This analysis highlights further that MacMillan achieves this extra-musical symbolism through the means of metaphor. 'Light' achieves its meaning through the connections we

¹⁵ What Taruskin says of the opening of Haydn's *Creation* is true here: '...there is a crucial difference between the sublime as represented in *The Creation* and the sublime as prized by romantics. Haydn's representation, like any representation, had a cognizable object, a fixed content that emanated from words, not music. Hence it was an example of "imitation" rather than expression, and therefore, to romantics, not romantic.' Taruskin, *Music in the Seventeenth and Eighteenth Centuries*, p. 645

¹⁶ See Taruskin quote, n.15 above.

¹⁷ '[The illumination of the theological truths of the Catholic faith is the first aspect of my work'. Messiaen stated this to Claude Samuel in 1994. See Claude Samuel and Olivier Messiaen, *Music and Colour: Conversations with Claude Samuel* (Portland: Amadeus Press, 1994), p.21.

¹⁸ Take the *Vingt Regards sur l'Enfant Jésus*, for example. In the first piece, *Regard du Père*, Messiaen assigns a chord sequence as the *theme de Dieu*. There is no reference to plainchant or liturgical context, but nevertheless he asks us to hear this chord sequence as a symbol even though it has no intrinsic connection to the idea being symbolised. In this way, Messiaen shows himself to be more of a romantic than MacMillan - for one cannot rely on external verification to validate the symbol.

¹⁹ see Barrie Hall, 'Andrzej Panufnik and his *Sinfonia Sacra*' in *Tempo* No. 71 (Winter, 1964-1965), pp. 14-22.

as listeners make with the concepts being symbolised. The movement serves as an illustration of how, as Begbie has suggested, musical elements may take on the shape of many different phenomena in the created world. Light and dark have obvious musical corollaries, and are used as such by MacMillan.²⁰ Elsewhere, his employment of the theological idea of 'transubstantiation' also captures the idea of transformation that a treatment of music-as-metaphor allows.²¹ In the composer's own mind, it is the distinctly Catholic idea of transubstantiation, one that lies at the heart of the Eucharist, that is best suited to explain the musical processes of symbolism at work in his music. It is highly appropriate that this metaphor used to describe the symbolic process by the composer is one that not only connotes the idea of representation, but also transformation. This brings us full circle back to MacMillan's usage of a bridge structure. For, as we noted earlier, transformation is also the idea that lies at the heart of bridge form, a fact which points to the conclusion that it is the notion of transformation that is at the heart of 'Light'. Furthermore, this highlights the fact that it is perhaps the idea of transformation that 'Vigil' as a work is really all about - the transformation of the Christ from crucified victim to Risen Saviour, and the consequent transformation that, symbolised through the liturgical symbols of 'light, water and fire', is available in and through the people of God.

We can sharpen this observation by summarising the way that metaphor functions in 'Light' with reference to the five principal metaphorical frameworks.

i) Spitzer

Spitzer's framework of conceptual schematic connection between musical elements and concrete ideas is helpful in illuminating how 'Light' works as a metaphor. Firstly, the metaphorical mechanism of the musical details works because of the schematic resemblance between the ideas of 'light' and 'dark' and the musical symbols used to portray them. We attribute 'dark' to certain musical elements because they contain ideas in common with our notions of actual darkness - notions of depth, of close-knit texture, of ill-defined detail. Similarly, the use of 'light' as a descriptor for certain musical elements is appropriate for the suggestion of opposite notions: clarity, height, fragility. These represent schematic resemblances between musical elements and actual qualities of these phenomena in the natural world; hence the success of the metaphor. Second, the use of the movement's form as a metaphor for the change from dark to light works because of the schematic overlap that is apparent through the connective idea of transformation. There is a schematic connection between the formal dynamics of bridge form, and the language of transformation. Musical material is transformed in much the same way that anything else is

²⁰Certain elements which are part of the vigil service - light, water and fire - immediately sparked off musical potential in my mind. Especially light, because there was the possibility to do so much with differences in light and shade, from complete darkness and bleakness to blazing light, and everything in between such as flickerings and embers dying. I had no difficulty in finding a musical expression for all these visual images.' James MacMillan, Julian Johnson, Catherine Sutton, 'Raising Sparks: On the Music of James MacMillan', *Tempo*, New Series, No. 202 (Oct., 1997), pp. 1-35; p. 23.

²¹'...[t]he reason I write music has a lot to do with extra-musical stimulus and the big struggle is to bring about a transubstantiation of that stimulus into music, without diminishing either.' MacMillan et al, 'Raising Sparks', p. 12.

transformed, through a mixture of repetition and change that can easily map onto another conceptual category.

ii) Tarasti

A discussion of the narrative of 'Light' with reference to Tarasti's modalities highlights clearly three issues. First, the metaphorical elements of the movement lend themselves strongly to Tarasti's language of 'narrative'. There really is a sense of story, of progression, of narration, with clearly defined elements - darkness, light, and the transformation from one to the other. These ideas strongly animate the musical material. Second, the details of this narration take place within the context of the modality 'Must' (*devoir*). In other words, it is the musical form that provides the context for the narrative details to take place. Tarasti associates 'Must' with 'aspects of genre, formal type'.²² As such, it is the normative dynamics of bridge form, with its emphasis on transformation that provides the set of expectations in which the actual liturgical and theological metaphor takes place. The transformation from dark to light must occur, because the stylistic norms of bridge form dictate it. Third, the details of this narrative are suggested primarily by the 'Doing' (*faire*) mode. That is, the musical detail that fills up this context, the actual musical elements that function as narrational symbols, are more issues of 'Doing' (*faire*) - the musical actions are symbolised (for example in the symbolization of fast, dynamic motives as 'flickers of light').

iii) Langer

Susan Langer's language of emotional symbolism achieved through structural similarity is also enlightening in this movement. For the potential emotional freight in the movement's primary metaphor is easily hinted at by the symbols of 'dark' and 'light'. It is easy to map on an emotional narrative to this, hinted at by the common structure the form with emotional categories, as suggested by Langer. The form has a clearly defined structural shape, an arch shape, a shape that is suggestive of an equivalent emotional journey from dark to light.

iv) Begbie

The movement functions as a metaphor for transformation. Begbie's framework of art-as-metaphor is helpful by implying the unity of the movement's metaphorical purpose. Approaching the movement as a unity is highly appropriate, matching the high degree of integration of elements and narrative that it illustrates. For example, both the formal qualities of the movement and its musical detail contribute to the metaphor: both macro and micro levels of the movement contribute to its metaphorical function. It really is a unified metaphor. Furthermore, Begbie's stated criteria of 'Christian' art find a correlate in 'Light, for the shape of the movement hints at redemption. The transformation of darkness to light is also integral to the theology of Easter. Indeed, the movement's trajectory *is* the Easter trajectory in micro, and so it exactly fits with Begbie's criteria for Christian art that

²² Tarasti, *A Theory of Musical Semiotics*, p. 49.

must be redemptive, because his definition of redemption also places transformation at its heart.²³

v) Zbikowski

These points can be summarised using Zbikowski's conceptual integration network. The generic space, the primary idea that the music will serve as a metaphor of is 'darkness transformed to light'. The text space that fills this idea out is primarily the Easter Vigil liturgy, from where the image of 'Light' is taken, particularly from the 'Lighting of the New Fire, which is the first part of the Vigil service, referenced by the explicit use of 'Light' in the movement's title. The music space that fills out the text space is made up of three musical elements that give musical shape to these ideas: the form of the movement, with its expectation of symmetry and transformation the musical details that serve as symbols of 'dark' and 'light' respectively; and use of the plainchant *Lumen Christi* and the quotations from *TWR* and the Concerto that serve as musical symbols for the theological catalysts for the transformation. Finally, these details suggest the blended space. First, the centrality of the death of Christ to the Resurrection of Christ is highlighted. The cross - the dark - must occur before the Resurrection - the light - can occur, both joined in the Catholic doctrine of 'justification'.²⁴ Second, the projection of this transformation over musical time highlights the idea that the 'light' comes both slowly and inevitably. In its obedience to the norms of the formal type, 'Light's bridge structure's trajectory is inevitable, inexorable, mirroring Catholic theology's description of both the Resurrection of Christ and the work of grace in the believer.²⁵

²³ '[T]he redemption of creation entails transformation. The Creator Son comes as a man, enters the depths of cosmic chaos which sin has wrought. He takes on himself the full force of the Father's judgement: the Judge is judged in our place (Barth), absorbing the impact of evil and disorder. On the third day, the destruction and distortion are transfigured and redirected. In Christ, all that is ugly and subversive in the cosmos has been purified, beautified and fulfilled. Therein lies the promise for the transformation of all things.' Jeremy Begbie, *Voicing Creation's Praise* (Edinburgh: T&T Clark, 1991), p. 175.

²⁴ 'The Paschal mystery has two aspects: by his death, Christ liberates us from sin; by His Resurrection, he opens for us the way to a new life. The new life is above all a *justification* that reinstates us in God's grace'. Geoffrey Chapman, *Catechism of the Catholic Church* (London: Cassell, 1994), p. 150.

²⁵ 'Justification consists both in victory over the death caused by sin and a new participation in grace.' Chapman, *Catechism*, p. 150. Cf p. 434: 'The grace of Christ is the gratuitous gift that God makes to us of his own life, infused by the Holy Spirit into our soul to heal it of sin and to sanctify it.'

Generic Space

- Darkness transformed to light

Text Space

- The Easter Vigil liturgy, in particular the 'Lighting of the New Fire'
- Referenced by the movement's title

Music Space

- Formal dynamics: transformation
- Musical detail: images of darkness and light
- Symbolic catalysts: the plainchants; *TWR* and Concerto references

Blended Space

- This transformation occurs through the catalyst of the death of Christ
- The inevitability of the Resurrection, and of the new birth in the believer

10 Symphony 'Vigil' (ii): 'Tuba insonet salutaris'

Introduction - Brevity, Compression and the Problem of Structure

Tuba insonet salutaris, the second movement 'Vigil' is an impressive example of formal precision achieved through compression. MacMillan's writing in this 1997 movement matches the episodic nature of his large-scale orchestral works composed previously, namely *The Confession of Isobel Gowdie* (1990), the *Sinfonietta* (1991), and *Veni Veni Emmanuel* (1992), all of which are written in arch forms, large-scale symmetrical constructions. This, the middle movement of 'Vigil' contains the quick-fire variety of textures - cross-cuts -¹ found in these earlier scores; but is at both more comprehensive in scope and more compressed in form. Its structure comprises a large number of short episodes that together constitute a large selection of stylistically varied elements, including plainchant-derived motivic writing *senza misura*; slow chorale textures; fast atonal dance music; massive orchestral chords; delicate miniatures in conventional tonality; and long held cluster chords.

This highlights the primary 'problem' of the movement, how to unify these large number of stylistically diverse sections. To label this stylistic variety a 'problem' is appropriate, for it is how MacMillan has seen this issue in relation to his compositions from early on.² Each composition of MacMillan presents and solves this problem in its own way; it would seem from the constant characteristic of structural clarity in his works that his structural decisions are always made from the perspective of seeking to resolve the problem.³ Indeed, it is as an answer to this problem that the symmetrically-organized arch forms of the three aforementioned earlier works are best explained; nevertheless, the formal properties that bring unity in 'Tuba' are more imaginative: formally, 'Tuba' is thus an advance on earlier models. MacMillan's solution in 'Tuba' is to at once maintain the individuality of the various elements structurally through the use of multiple short episodes whilst creating coherence overall with a reliance on both large and small-scale symmetry and formal cyclic repetition. Thus, the essentially ternary, symmetrical, structure can be tabulated:

¹ See Stephen Johnson, 'James MacMillan' in *Tempo*, New Series, No 185 (Jun., 1993), pp. 2-5, p. 5.

² See James MacMillan, 'Music Composition' (unpublished PhD, University of Durham, 1987), pp. 1-2. His comments on the *Study on Two Planes* (1981/82) reveal that he was aware of this 'problem', which in the early 1980s he described in broad terms as a duality within his compositional style, of which the *Study* was a 'clear and introductory example': '[b]ecause these two aspects apparently result in two widely contrasted modes of expression, one could easily assume that they were the work of two different minds. This was the case before the completion of this work, and at this time seemed to be a "problem to be solved" rather than an advantageous ability.' Of course, 'Vigil' is much later; by this time, this 'problem' has been solved in various different ways. Indeed, each work of MacMillan presents and solves the 'problem' in its own way.

³ This is an area of analysis of MacMillan's music that remains unexplored. MacMillan is constantly reliant on traditional forms and structures, even when working with more modernist content. An explanation of this fact perhaps lies in this need, consciously stated from the early days of his compositional career, to unify these two seemingly opposite springs of creativity.

Description	Bars	Rehearsal Letter
A		
1 <i>Orchestral Chord 1</i>	1-4	-
<i>senza misura</i> - off-stage brass	5	-
chord cluster in woodwind	5	-
6/8 dance	6ff	A
double basses' cluster	12-13	-
2 <i>Orchestral Chord 2</i>	15-18	B
<i>senza misura</i> - off-stage brass/orchestral woodwind	19	-
cluster brass	19	-
4/4 dance	20 - 25	C
off-stage brass cluster	26-27	-
3 <i>Orchestral Chord 3</i>	29-32	D
<i>senza misura</i> - off-stage brass/orchestral woodwind	33	-
cluster harp/bells	33	-
B		
1 Lower brass cluster	33	-
Brass/woodwind chorale	34-45	E
6/8 dance with <i>Exsultet</i> in woodwind	47-70	F
2 Lower brass cluster	71	-
Brass/woodwind chorale	72-98	H
Dance, with chant in brass	98 -174	J
A'		
<i>Orchestral Chord 1a</i>	175 - 178	P
<i>Orchestral Chord 1a</i> - music box <i>Lumen Christi</i> plus <i>orchestral chord 1a</i> , x3	180 - 235	Q

Table 10.1: The form of 'Tuba insonet salutaris'

Note the elements of symmetry and repetition. The structure is symmetrical, A B A', the return marked by the orchestral chord that is a key repeating feature of the A section. This chord headlines a repeating cycle of four smaller episodes, the third of which is cut off by the entrance of new material at the start of the B section. This new section is then marked by two repeating cycles of three smaller episodes. Yet, as the descriptions of the sections in the above table suggests, careful organization is not the only means of achieving cohesion in the movement. The key to the structure is the liturgical genesis of MacMillan's conception.⁴

⁴ '[T]he liturgy was an important determining factor in the eventual structure of the piece, but the musical drama does not follow chronologically or simplistically the actual drama of the liturgy. The liturgy is a starting point - a knowledge of the liturgy in its theology, its metaphor and its music, gives a spark to other things happening.' Comment by James MacMillan on *Symphony, 'Vigil'* in James MacMillan, Julian Johnson, Catherine Sutton, 'Raising Sparks: On the Music of James MacMillan', *Tempo*, New Series, No. 202 (Oct., 1997), pp. 1 - 35 (p. 23).

MacMillan comments on the genesis of 'Vigil' highlight the two principal sources of musical material: the external, coming from the liturgy and music associated with the Easter Vigil service, and the internal, that which is generated by purely musical mechanisms. As with the other movements of *Triduum*, in 'Tuba' it is the interplay of these two elements that constitute the chief site of analytical interest, reflecting the constant interplay between them. The chief argument of this analysis is that unity in the movement is provided by these two primary and complementary sources. These are first, imposed from the outside, through the *Exsultet* plainchant melody from the Easter Vigil liturgy whose phrases provide much of the motivic material found in the movement's sections. Second, from within, there is unity - achieved through the constant presence of a trichord, set [0,1,3], or set 3-2,⁵ which also often functions as the means by which compositional manipulation is exerted on the motifs of the plainchant. Establishing the presence and examining the interaction of these two complementary sources of unity forms the heart of this analysis of the movement and dictates how it will proceed. We begin first with an examination of the motivic and melodic unity achieved throughout the movement by the omnipresence of the plainchant. Central to this account will be the observation of two layers of motivic material in relation to the chant: one of direct quotation, the other of material that is based on the chant but with evidence of compositional manipulation. Second, an enquiry into the nature of this compositional manipulation will highlight set [0,1,3] as both the means by which the original chant is often manipulated, and therefore a further source of unity across the entire structure both in its original form and also as a subset of other larger, and structurally significant sets. Having established that the movement suggests a paradigm in which long-term structural unity is achieved through the application of both external and internal means, it is suggested that this paradigm is further symbolised by the presentation through the movement of two complementary pitch centres whose origins are traceable both to external and internal spheres of influence. Lastly, given the obviously theological subtext of the plainchant and the liturgical concerns of 'Vigil' in general, and 'Tuba' in particular, we shall suggest some of the theological explanations for the musical phenomena observed.

A The *Exsultet* plainchant as Unifier

The chief external source of unity in 'Tuba' is the *Exsultet* plainchant; it is used to create motivic cohesion. The purpose of the chant's presence is to represent the liturgy of the Easter Vigil. The melody of the *Exsultet* manifests itself through the structure by exerting its influence motivically. Sung in the Easter Vigil, *Exsultet* is placed in the rubrics of the liturgy early on, after the first procession from the door of the church, where the service starts, to the sanctuary.⁶ Following the lighting of the triple candle and the accompanying three renditions of *Lumen Christi*, the priest is instructed to sing the *Exsultet* chant.⁷ Though no melody is given in the *Liber Usualis*, the Missal of 1970 contains the Latinized version.⁸

⁵ This is the designation of set [0,1,3] given by Allen Forte. See Allen Forte: *The Structure of Atonal Music* (New Haven: Yale University Press, 1973), p. 179.

⁶ Also called the *Praeonium paschale*, or *Easter Proclamation*. See Benedictines of Solesmes, *Liber Usualis* (Tournai: Desclée & Co., 1953), p. 739.

⁷ See discussion in appendix 2.

⁸ See '*Exsultet* - 1970 Missal' <<http://media.musicasacra.com/pdf/exsultet.pdf>> [accessed 30 September 2014].

MacMillan's treatment of the lengthy complete text chant is limited to its opening four lines, as implied by his programme note to the movement:

Exsultet iam Angelica turba caelorum:
 exsultet divina mysteria:
 et pro tanti Regis victoria⁹

The four Latin lines MacMillan quotes correspond to the opening four phrases of the chant, which also present its melodic material, in an AA'BC form. It is this material that is the basis for all the plainchant references in the movement:

A

Ex - súl - tet jam an - gé - li - ca tur - ba cae - ló - rum:

A'

ex - súl - tent di - ví - na my - sté - ri - a:

B

et pro tan - ti Re - gis vic - tó - ri - a

C

tu - ba ín - son - et sa - lu - tá - ris.

Ex. 10.1: *Exsultet's* four phrases

An analysis of the motivic material in the movement suggests that there are two layers of motives used from this melody. There is a 'top' layer of motivic material that is taken directly from the phrases of the chant, quoting it directly. These motives are clearly identifiable in the movement by the various distinctive melodic shapes of each chant phrase: the rising incipit of the opening; the descending scalic figure in phrase B; the rising fifth in phrase C. There is also a second layer of motivic material that is not quoted directly from the chant, but based upon it. This second layer of motives derives from two principal melodies that are composed by MacMillan but clearly originate from the chant, and together comprise the majority of the B section of the movement.

⁹ Latin text from James MacMillan, 'MacMillan: James: Symphony: 'Vigil'', *Boosey and Hawkes* (2015), <<http://www.boosey.com/cr/music/James-MacMillan-Symphony-Vigil/771>> [accessed 3 September 2014]. 'The central movement [of *Symphony 'Vigil'*] has a Latin title *Tuba insonet salutaris* (Sound the trumpet of salvation) which is a line from the *Exsultet* (the Proclamation of Easter) which is sung at the Easter Vigil. The brass quintet, which played unseen at the end of the first movement, now comes into the auditorium and the players position themselves at five different points, representing the trumpets of salvation. The aural perspective takes on new dimensions as music is heard from all angles, and the sounds are bright and startling. The *Exsultet* melody, described by Mozart as probably the most beautiful ever written, forms the musical basis of the second movement.' MacMillan, 'Vigil'.

i) B section: chant-derived melodies

The two chant-derived melodies can be heard in the B section, twice in succession. The first is heard as a slow chorale texture (1), the second as a fast dance (2):

B	Bars	Rehearsal Letter
1 Lower brass cluster	33	-
Brass/woodwind chorale (1)	34-45	E
6/8 dance with <i>Exsultet</i> in woodwind (2)	47-70	F
2 Lower brass cluster	71	-
Brass/woodwind chorale (1)	72-98	H
Dance, with chant in brass (2)	98-174	J

Table 10.2: 'Tuba', B section

The first of these derived melodies (1) is heard twice, at letters E and H. It presents in the texture of a chorale, soft and contemplative played by the brass and woodwind. The texture is homophonic, with the first horn playing the relevant melody, taken from the C section of the chant, 'tuba insonet salutaris'. At letter E, this melody is heard in its original form, played unchanged at transposition level 4, though with two pitches removed, shown below:

tu - ba in - son - et sa - lu - tá - ris.

E Horn 1

34

40 *pp*

43 etc.

Ex. 10.2: First derived melody, 'Tuba insonet salutaris'

Note that the descending step on 'et' is missing from the horn's rendition of the melody, where it should occur just before bar 10. Otherwise, apart from repetitions that occur from MacMillan gradually introducing the melody, such that it is not heard complete until its third 'start' in bar 8, it remains unchanged. This melody at E then forms the basis for a more extended and manipulated version at letter H, heard in the cor anglais:

Ex. 10.3: Second derived melody - extended

Notice the close intervallic connection between the original chant and MacMillan's extension of it; after the initial repetition of the rising fifth, the melody invokes the minor third and semitone of the original, before beginning again at the end of bar 82. These two examples show how the primary sections of the B section are traceable back to the plainchant.

The second derived melody in the movement is of much greater significance, and can be heard at letter F. It begins with a direct quotation of the opening of the chant melody, but its continuation suggests that it is in fact generated through the manipulation and extension of the intervals of the original chant.¹⁰ The first four notes of the derived melody match the opening incipit of *Exsultet*; but its continuation reflects compositional manipulation, readily suggested by the inclusion of an interval that is rarely found in Gregorian chant in this context, a rising semitone.¹¹

Section B	Bars	Rehearsal Letter
1 Lower brass cluster	33	-
Brass/woodwind chorale	34-45	E
6/8 dance with <i>Exsultet</i> in woodwind (*)	47-70	F
2 Lower brass cluster	71	-
Brass/woodwind chorale	72-98	H
Dance, with chant in brass (*)	98 -174	J

Table 10.3: 'Tuba', B section: dances

The suggestion that these two renditions of the derived melody are climactic in nature is strengthened by the observation that in both cases the melody occurs in orchestral textures characterised by the juxtaposition of materials.¹²

Thus, through the inclusion of these two derived melodies that both come from the *Exsultet* plainchant, the primary motivic material of the B section can be seen to be drawn from the chant. The same is true of the A section.

ii) A section - short motivic quotation

In the A section, the episodes are shorter than in the B section. Correspondingly, they are characterised by shorter motives rather than longer phrases, and as such their immediate derivation from the plainchant is easier to distinguish. The motives are traceable both to the original chant and to the derived melodies described above. As in the B section, the A section contains multiple short sections, arranged cyclically: four small sections organised in three groups, each group heralded by a massive orchestral chord:

Description	Bars	Rehearsal Letter
A		
1 <i>Orchestral Chord 1</i>	1-4	-
<i>senza misura</i> -off-stage brass	5	-
Transition: chord cluster in woodwind	5	-
6/8 dance	6ff	A
Transition: double basses' cluster	12-13	-
2 <i>Orchestral Chord 2</i>	15-18	B
<i>senza misura</i> - off-stage brass/orchestral woodwind	19	-
Transition: cluster brass	19	-
4/4 dance	20 - 25	C
Transition: off-stage brass cluster	26-27	-
3 <i>Orchestral Chord 3</i>	29-32	D
<i>senza misura</i> - off-stage brass/orchestral woodwind	33	-
Transition: cluster harp/bells	33	-

Table 10.4: 'Tuba'; section A

We will consider each of the four repeating elements in turn to see how the chant provides the motivic material for each.

¹² A feature that Richard McGregor has highlighted as typical of the way MacMillan writes climactic material. See Richard McGregor, 'A Metaphor for the Deeper Wintriness: Exploring James MacMillan's Musical Identity', *Tempo*, Vol. 65, Issue 257 (Jul., 2011), pp. 22-39 (p. 35).

Senza Misura Sections

The first episodic section of each group consists of choruses of brass and woodwind instruments playing short motives repeatedly *senza misura* (*):

Description	Bars	Rehearsal Letter
A		
1 <i>Orchestral Chord 1</i>	1-4	-
<i>senza misura</i> -off-stage brass (*)	5	-
Transition: chord cluster in woodwind	5	-
6/8 dance	6ff	A
Transition: double basses' cluster	12-13	-
2 <i>Orchestral Chord 2</i>	15-18	B
<i>senza misura</i> -off-stage brass/orchestral woodwind (*)	19	-
Transition: cluster brass	19	-
4/4 dance	20 - 25	C
Transition: off-stage brass cluster	26-27	-
3 <i>Orchestral Chord 3</i>	29-32	D
<i>senza misura</i> - off-stage brass/orchestral woodwind (*)	33	-
Transition: cluster harp/bells	33	-

Table 10.5: 'Tuba': the *senza misura* sections

There is a progression through the material: the first *senza misura* episode consists of the five off-stage brass instruments; the equivalent episode in the second cycle presents alternative material from the orchestral woodwind; the third time the *senza misura* material is heard, there is simply an amalgamation of the material heard on the previous two occasions. The first two *senza misura* episodes, then, present motives whose principal interest lies in their motivic derivation from the chant. A general connection to the original chant is identifiable through a common pitch-class region, with the motives transposed to level 4:

(Senza Misura)

The musical score for the first *senza misura* section is written for five brass instruments: two Trumpets in Bb, one Horn in F, one Trombone, and one Tuba. The notation includes complex rhythmic patterns, primarily using eighth and sixteenth notes, with frequent triplet markings. Dynamic markings are varied, including fortissimo (*fff*), piano (*p*), fortissimo (*ff*), and pianissimo (*pp*). The Tuba part features a prominent *accel.* (accelerando) marking. The score is set in a key with one sharp (F#) and a common time signature.

Ex. 10.5: First *senza misura* section

Ex. 10.6: First *senza misura* section:
linked to *Exsultet* via PC set at T3

Motivically, these five lines of motives originate both from the original chant and from MacMillan's later manipulations of it. Particularly prominent are the first trumpet's three-note incipit D Sharp-E-C sharp, which derives from the melodic inflection at the end of the chant's first and second phrases, and the rising perfect fifth of the horn from the fourth phrase:

Ex. 10.7: *Senza misura*'s prominent melodic shapes

The second *senza misura* section similarly consists of motives derived from the third phrase of the original chant, transposed again to level 4, only with more chromatic additions. These additions create an eleven-note set, of which the original chant can be represented as a subset:

Ex. 10.8: Second *senza misura* section - the chant phrase B as a subset

The Exsultet dances - extensive quotation of the chant

The plainchant is the origin of another small section that follows these *senza misura* episodes (*), faster music, suggestive of dance rhythms, that present a more extensive and direct quotation of the original *Exsultet* chant:

Description	Bars	Reh. Letter
A		
1 <i>Orchestral Chord 1</i>	1-4	-
<i>senza misura</i> -off-stage brass	5	-
Transition: chord cluster in woodwind	5	-
6/8 dance (*)	6ff	A
Transition: double basses' cluster	12-13	-
2 <i>Orchestral Chord 2</i>	15-18	B
<i>senza misura</i> -off-stage brass/orchestral woodwind	19	-
Transition: cluster brass	19	-
4/4 dance (*)	20 - 25	C
Transition: off-stage brass cluster	26-27	-
3 <i>Orchestral Chord 3</i>	29-32	D
<i>senza misura</i> - off-stage brass/orchestral woodwind	33	-
Transition: cluster harp/bells	33	-

Table 10.6: 'Tuba': The *Exsultet* dances

These quotations occur in textures seen elsewhere in *Triduum*,¹³ in which the chant melody is given primacy and harmonized homophonically but chromatically with dance-like rhythmic inflections.¹⁴ The first of these is at letter A, starting in compound metre; the second at letter C starting in common metre, though both sections are marked by continual fluctuations in metre. Letter A presents the first phrase of the chant as a single layer:

¹³ See, for example, a very similar case in *TWR*, bars 145^{3ff}, where the chant *Ubi caritas* is heard, with the melody played *ff* in the trumpets, accompanied in homophony by the brass.

¹⁴ See discussion of 'Homophonization' in chapter 1.

Ex. 10.12: Second transition:
 motivic quotation from MacMillan's derived melody

Ex 10.13: Third transition -
 motivic quotation from MacMillan's derived melody

Notice too that the three motives expressed in these three transitions actually run into each other in MacMillan's original. Indeed, taken together they consist of the part of the derived melody that is *not* from the chant, i.e. the latter part of the melody that follows the opening *Exsultet* incipit and thus categorises them as derived. Thus, once again, there is a natural sense of development achieved through the structure.

The *Exsultet* plainchant thus functions as borrowed material that unifies many of the short sections that run through the structure. It does this by providing the source of many direct quotations, both of shorter motives and of more lengthy phrases. The chant also relates to other melodic material derived from it, material that also forms the basis of many of the motives and melodies. This begs the question of how exactly the original chant relates to this more derivative material, and, further, of how the plainchant is manipulated. The answer to this question leads us to the second part of this analysis, and also to the second chief source of unity found in the movement, the set [0,1,3]. This trichord can be found in many places throughout the movement independently, and more importantly functions as a link between the original chant and the derived material.

How does [0,1,3] provide cohesion through the movement? First, following the process illustrated by the above example of how the set is used to extend and manipulate the original chant, we can now identify this set as it occurs in the many times that MacMillan uses this [0,1,3]-heavy melody as a source of motivic material.

i) Section A

Above we noted that the A section contained short transitional episodes, all of which featured motivic quotation from MacMillan's derived melody. Now it is possible to identify each of these motives as originating with set [0,1,3]. So, in the first of these transitions, note how the four notes of the clarinet's descending motive comprises two examples of the set, one in prime form and the other in inversion. The set is also given profile by the pitch arrangements of the accompanying woodwind chord, whose eight pitches complement rather than replicate the four of the clarinet. Together they form an aggregate. Note once again the eight examples of the three-note descending form of the set in the phrases of the plainchant, highlighting once again the overall supremacy of the chant as a compositional determinant, and the subtle interplay between the extra-musical stimulus and MacMillan's compositional processes:

The image shows a musical score for the first transition in Section A. It includes the following parts:

- Woodwind:** A grand staff (treble, alto, and bass clefs) with *ppp* dynamics. It features a series of chords, each containing eight notes that form an aggregate.
- Clarinet in Bb:** A single staff with a descending four-note motive. The first note is *ppp*, and the following three notes are marked with *<fp*.
- Pitch Set Diagrams:**
 - A diagram for the Woodwind aggregate: $0 \sharp 1 2 3 \flat 4 5 8 11 + 10 9 7 \flat 6$
 - A diagram for the Clarinet motive: $4 3 1 0 = 0 2 3 + 0 1 3$
- Chant Phrases:** Four staves of plainchant with Latin lyrics:
 - Chant Phrase 1: Ex-úl - tet jam an-gé - li - ca tur - ba cae - ló - rum:
 - Chant Phrases 2/3: ex - súl - tent di - vi - na my - sté - ri - a: et pro tan - ti Re - gis vic - tó - ri - a
 - Chant Phrase 4: tu - ba in - son - et sa - lu - tá - ris.

Ex. 10.17: First transition: motivic reduction to set 3-2

The same issues can be seen in the two later transitions. The first of these consists of the trombone playing a three-note motive that we saw earlier originates from MacMillan's

derivative melody. Together, the motive is [0,2,3,2], which reduces to [0,2,3], which is the inverted form of [0,1,3]. As in the previous example the set is given primacy through its abstraction from a twelve-note aggregate, whose remaining nine pitches comprise the accompanying chord. If the origin of the motive lies in MacMillan's derived melody, it can also be found in the original plainchant:

(19) etc.

Trombone (flutter, con sord.)

(flutter, con sord.)

Brass

brass chord

trombone

0 1 2 3 5 8 9 10 11 + 4 6 7 (6)

0 2 3 (2) = [0,1,3]

A

Ex - úl - tet jam an - gé - li - ca tur - ba cae - ló - rum:

Ex.10.18: Second transition: motivic quotation of set 3-2

In the third example of the transitional material, the highlighted motive in the harp once again comprises the set both in its prime and inverted forms. In this case the accompanying pitches are reduced, but an analysis of the entire pitch collection also reveals multiple examples of the set, in ascending formation:

(33) etc.

Timpani

Tam-tam

Bass Drum

Tubular Bells

Harp

cu dehors

Harp motives

Entire collection

0 1 6 4 3 7 (4 6) = 0 1 3 + 0 2 3

set [0,1,3]

Ex. 10.19: Third transition: set 3-2, expressed as motive and pitch collection

All of the above examples demonstrate MacMillan's technical affinity with serialism,¹⁶ though the way in which he engages with it shows a difference with other serialist composers. The above example suggests that serialism is treated only as one technical aspect of the movement. Its features are used in conjunction with the plainchant; in this sense, serialism is not determinant in the same way that it is in composers like Stravinsky or Maxwell Davies. By contrast, MacMillan's use of serialism appears looser, and less governed by a strict technical use of ordered sets. Stravinsky, for example, used rotational and rotational transposition of sets, closely adhered to.¹⁷ Not that this ruled out the possibility of tonal centrality, or indeed of occasional tonal moments.¹⁸ Yet, unlike MacMillan, these tonal moments exist as subordinate to the serial system, arising in spite of an atonal framework, and typically exist in tension with other elements of the texture, such as the opposition between tonal melodic unfolding and chromatic harmonic background at the start of the *Rite of Spring*.¹⁹ In MacMillan, the moments of tonality appear to arise consciously out of the use of alternative tonal paradigms. Tonal centrality in Stravinsky can be seen as a direct consequence of the manipulation of serial matrices;²⁰ yet in MacMillan tonal centres arise more variously: as projected modal finals from plainchants, or as actual tonal centres within tonal structures that occur alongside their attendant triads. Similarly, Maxwell Davies typically exhibits a thorough engagement with serial techniques, using multiple transpositions of the row to generate a maximum of musical material, including rhythmicizations of the serial technique.²¹

The centrality of set 3-2 can be demonstrated by the way that it has influenced the way that MacMillan interacts with the plainchant in the derived melody that forms the motivic basis of the transitional episodes. However, as well as being present in the compositional background of motivic surface material, its importance in the movement can be further demonstrated by its occurrence in isolation.

ii) Set 3-2 in Isolation

The function of set 3-2 as a unifier across the structure is further illustrated by the fact that it can be found in various forms at moments of structural importance purely as a set, with no motivic resemblance to the chant. There are two such moments in the A section, also occurring in moments of structural transition, in which the set occurs as a cluster (*):

¹⁶As confirmed by Richard McGregor: 'MacMillan asserts that the number 12 is important to him - which certainly indicates a throwback to the influence of serialism. His choice of pitch complements reflects, to a degree, serial complementarities of trichords, tetrachords, and hexachords in particular.' McGregor, 'Deeper Wintriness', p. 32.

¹⁷ Arnold Whittall, *Serialism* (Cambridge: Cambridge University Press, 2008), pp. 138 - 139.

¹⁸ Whittall, *Serialism*, p. 141.

¹⁹ Joseph N. Straus, *Introduction to Post-Tonal Theory, 4th Edition* (New York: Norton & Company, 2016), p. 206.

²⁰ Whittall, *Serialism*, p. 139.

²¹ See Nicholas Jones, 'Peter Maxwell Davies' writings of the 1950s' in Kenneth Gloag and Nicholas Jones (eds.), *Peter Maxwell Davies Studies* (New York: Cambridge University Press, 2009), pp. 21 - 44.

Description	Bars	Reh. Letter
A		
1 Orchestral Chord 1	1-4	-
<i>senza misura</i> - off-stage brass	5	-
Transition: chord cluster in woodwind	5	-
6/8 dance	6ff	A
Transition: double basses' cluster (*)	12-13	-
2 Orchestral Chord 2	15-18	B
<i>senza misura</i> - off-stage brass/orchestral woodwind	19	-
Transition: cluster brass	19	-
4/4 dance	20 - 25	C
Transition: off-stage brass cluster (*)	26-27	-
3 Orchestral Chord 3	29-32	D
<i>senza misura</i> - off-stage brass/orchestral woodwind	33	-
Transition: cluster harp/bells	33	-

Table 10.8: 'Tuba', clusters

These moments present the set in stark isolation. In the first of these examples, the set can be seen as a subset of another tetrachord, [0,2,3,5], which is expressed as chord cluster in the double basses:

Ex. 10.20: Double bass cluster:
set 3-2 expressed as single sonority

In the second transition, the set is heard in its prime form, as a trichord, played as a chord cluster by the lower off-stage brass:

Ex. 10.21: Off-stage brass cluster:
set 3-2 expressed as single sonority

These two transitional moments link to a third episode in the movement where material that is otherwise unconnected motivically with the chant melody is identifiable as belonging to this set. This third episode occurs twice in the B section, as a prelude to the chorale-like presentation of the plainchant mentioned earlier (*):

B	Bars	Reh. Letter
1 Lower brass cluster (*)	33	-
Brass/woodwind chorale	34-45	E
6/8 dance with <i>Exultet</i> in woodwind	47-70	F
2 Lower brass cluster (*)	71	-
Brass/woodwind chorale	72-98	H
Dance, with chant in brass	98 -174	J

Table 10.9: 'Tuba', B section clusters

In this case, the set occurs as a tetrachord of semitones, of which set 3-2 occurs twice, once in prime form and once in its inversion:

(33) (all instruments repeat ad lib)
Andante ad lib. etc.

0 1 2 3 = 0 1 3 + 0 2 3

Ex. 10.22: Section B brass cluster: tetrachord, constructed from set 3-2

These three small instances of the set are linked by two common features. First, texturally they highlight the importance of the set by presenting it in isolation, and by virtue of their orchestration, all at extremities of both register and dynamic, dramatize the set as a key player in the movement, which otherwise is dominated by the plainchant. These examples nicely illustrate the 'purely musical directions' of the drama that MacMillan comments on in the programme note to the Symphony.²²

Secondly, note how the above three expressions are linked technically, hovering around similar pitch classes and transpositions. The latter two examples are especially obvious - [0,1,3] and [0,1,2,3] with B flat as pc0 - where the first is a subset of the second. But the first - the double bass cluster - is also linked to the other two through the B flat-C dyad, [0,2]. Each of the three examples contains at least one subset of [0,2], at various levels of transposition:

²² 'Though, as with *TWR* and the Concerto, the liturgy again provided an important determinant in the eventual structure of the symphony, the musical drama does not literally and narratively trace the actual drama of Easter Day. Rather, ideas are taken from the liturgy - elements, metaphors and plainchants - which give sparks to new, purely musical directions.' MacMillan, 'Vigil'.

i) Double Basses

ii) Off-stage Brass

iii) Section B opening

[Bb=0]

T9 0 2 + P b 0 2

P 0 2

T1 0 2

P0 T1 0 2 2

Ex. 10.23: The three expressions of set 3-2 as a single sonority: linked through dyad [0,2]

iii) Set 3-2 Expressed Vertically

There is a further way that the movement expresses its reliance upon this set. So far we have examined the ways that the set is presented horizontally, as a motive. It is also present vertically, influencing the ways *Exsultet* is harmonized during those sections that present it. Recall again these various sections (*):

Description	Bars	Reh. Letter
A		
1 <i>Orchestral Chord 1</i>	1-4	-
<i>senza misura</i> - off-stage brass	5	-
chord cluster in woodwind	5	-
6/8 dance (*)	6ff	A
double basses' cluster	12-13	-
2 <i>Orchestral Chord 2</i>	15-18	B
<i>senza misura</i> - off-stage brass/orchestral woodwind	19	-
cluster brass	19	-
4/4 dance (*)	20 - 25	C
off-stage brass cluster	26-27	-
3 <i>Orchestral Chord 3</i>	29-32	D
<i>senza misura</i> - off-stage brass/orchestral woodwind	33	-
cluster harp/bells	33	-
B		
1 Lower brass cluster	33	-
Brass/woodwind chorale (*)	34-45	E
6/8 dance with <i>Exsultet</i> in woodwind (*)	47-70	F
2 Lower brass cluster	71	-
brass/woodwind chorale (*)	72-98	H
Dance, with chant in brass (*)	98 -174	J
A'		
<i>Orchestral Chord 1a</i>	175 - 178	P
<i>Orchestral Chord 1a</i> - music box <i>Lumen Christi</i> plus orchestral chord 1a, x3	180 - 235	Q

Table 10.10: The sections of 'Tuba' influenced by the melody of *Exsultet*

The A section contains two episodes in which the chant is presented; the B section contains four. Recall that, as was seen earlier, these six episodes present both the chant in direct quotation, and a melody that is based on the chant but distinct from it. We noted also that this second melody uses set 3-2 as the means of extension. We can now show that the set has great influence in how these melodies are harmonized in these six sections.

The A section is a harmonization of the first phrase of the chant. MacMillan's technique here, though twelve-tonal in its effect, is to use a series of ten-note collections as vertical harmonies. In the section at letter A, there are twelve such collections in all. It needs to be pointed out that it is not surprising that we find set [0,1,3] prominent in all twelve of the ten note collections - it is inevitable, given that the set occurs multiple times in the ordinary twelve note chromatic scale; indeed, it is this set, expressed first in prime and then in inversion, that segregates the scale into its three tetrachords:



Ex. 10.24: Set 3-2 normalized: expressed three times in the chromatic scale

However, certain prominent harmonic relationships found at letter A can be explained with reference to the set, such as the sudden juxtaposition between the implied triads of C sharp minor and A minor in bars 8 - 9. At this point, the set is vertically expressed most prominently by the trumpets [C sharp = 0], but can also be found in the harmony [F sharp = 0]. Furthermore, the juxtaposition of the two triads projects the minor third of the set [0,3] three times ([F sharp = 0]; [A=0]; [C sharp=0]):

The image shows a musical score for Trumpet in C, Horn in F, and Trombone. The score is in 4/4 time and features a key signature change from one sharp to two sharps. The Trumpet part is the most prominent, showing a series of chords that are vertically aligned with the set [0,3]. The Horn and Trombone parts provide harmonic support. Below the main score, there is a section labeled 'Trumpets' with set notation [0,3] and notes 0, 1, 3, illustrating the set's structure.

Ex. 10.25: Vertical harmony revealing set 3-2

At letter C, we find a similar chordal texture harmonizing the chant melody. Once again, the number of chords is limited (to five), and once again it would be possible to show how each chord comprises multiple examples of the set; thus would be unremarkable; what is of interest is where the intervallic properties of the set are projected more audibly onto the intervallic arrangements of particular chords, such as the first chord, with its arrangement of minor thirds stacked vertically, highlighting the subset [0,3]:

Ex. 10.26: Letter C: subset of 3-2 presented vertically

In the B section, the set can be readily identified motivically, occurring multiple times as fragments in the orchestral texture. A good example is letter F. At this point there are three layers juxtaposed on top of each other, each layer presenting the set as a fragmentary motif in different ways. The first layer consists of three trumpets playing a three part texture that presents the set initially as a vertical harmony, but also multiple times as a horizontal motive:

Ex. 10.27: Letter F - first layer: set 3-2 providing unity

At the same time the woodwind play the derived melody that we examined earlier. The upper part presents the melody, opening with the three note *Exsultet* incipit. Recall how this incipit is constructed from the two intervals that comprise the set. Underneath it, the bass line also presents the set, in motive-form, in contrary motion to the upper part:

[from letter F]
47 etc.

Woodwind

Set [0,1,3]

Ex. 10.28: Letter F - second layer: set 3-2 in contrary-motion

Then a third layer enters; two clarinets that play semiquaver scales. These have the feel of an accompaniment and also present the set at various levels of transposition as they ascend:

53 etc.

Set [0,1,3]

Exultet

Ex. 10.29: Letter F - third layer: set 3-2 expressed as accompaniment

Finally, we see similar events occur at letter J, where the presentation of set is part of a larger strategy of building tension toward the recapitulation of the A section material. Once again, the juxtaposition of three distinct layers is used. The first two layers are heard simultaneously at J, and comprise first a percussive layer, in which the set occurs multiple times as both vertical harmony and increasingly through the section as horizontal motive, and second a layer played by the off-stage brass which is marked by the gradual addition of pitches through the section. The first layer shows how the set can be analysed as part of a wider strategy of tension-building, achieved through the build up of pitches: see how the set [0,1,3], expressed at the outset as a subset of [01,2,3] in the bells and cencerros, is added to in bar 103 to become [0,1,2,3,4], a strategy that continues through the section:

98

Cencerros

Percussion

Snare Drum

Tubular Bells

Piano

Set [0,1,3]
(Cencerros/Bells)

0 1 2 3 0 1 2 3 0 1 2 3 4

Ex. 10.30: Letter J - first layer set 3-2 in cencerros/bells, expressed as a subset of [0,1,2,3]

The second, off-stage brass, layer extends this practice through letter J. The process of gradual accruing of pitches to finally form an aggregate began at letter H, with the pitch A sharp at the lowest register:

Senza Misura (ad lib.)
82

[C=0] 10

Ex. 10.31: Before letter J - off-stage brass;
initial pitch: PC 10

By the time letter J arrives, the pitch collection has grown. An analysis of the pitch classes present at this point, the start of letter J, shows that set 3-2 only presents twice in the pitch collection, illustrating the fact that its presence is of secondary importance, a mere consequence of MacMillan's strategy of tension-building, achieved through the gradual accruing of pitches; at the start of letter J, the number of pitch classes has reached seven (see Ex. 10.32).

This strategy continues through letter J, as gradually all twelve pitches are assembled, eventually forming an aggregate. The addition of pitches combines with the increase of intervallic and rhythmic values to result in a build up of tension that finds release with the appearance of the opening chord for the final section, at letter P.

So, in summary, see how set 3-2 occurs throughout the movement, motivically and harmonically. It is the means by which the plainchant's melody is extended and manipulated, and as such can be found throughout, acting as a motivic element that provides coherence.

It has been argued that this set represents the 'internal' sphere of cohesion, highlighting one strategy that is employed compositionally to impose further unity on an otherwise disparate structure. As such it stands in opposition to the 'external' source of unity also employed, the *Exsultet* plainchant in the form of both direct and derived motivic quotation.

(99) etc.

Trumpet in C

Horn in F

Trombone

Tuba

[C=0]

0 2 4 5 7 10 11

= [0,1,3]

Ex. 10.32: Letter J - second layer: off-stage brass; set 3-2 secondary to strategy of gradual pitch additions

However in practice, these two spheres overlap. Indeed, this is what is implied by a phrase that will be examined below, in which MacMillan states his aim in connecting the extra-musical to the musical is to bring about a 'transubstantiation' of one into the other. This theological metaphor underscores an inherent ambiguity in the exact nature of the relationship between extra-musical and musical, one that extends to the distinction maintained in this analysis between 'external' and 'internal' sources of unity. This ambiguity can be illustrated by the next section of the analysis, in which we examine the two pitch centres that are highlighted in the movement: C sharp and G.

C Symbolic convergence of the internal and the external: the two pitch centres of C sharp and G

The sources of external and internal unity illustrated by the complementary sources of cohesion discussed above are further projected onto the musical argument of the movement by means of two opposing pitch centres explored through the movement, C sharp and G. An exploration of the origins of these two pitch centres reveals that they can be categorised as coming from both internal and external sources. Externally, the two pitch centres are both projections of the modal finals of two plainchants whose melodies feature in the movement, *Exsultet* and *Lumen Christi*. However, the pitches are also the result of internal compositional decisions as they also result from the arbitrary transposition of the chants. An examination of these pitch centres thus inevitably highlights the ambiguity between 'internal' and 'external' sources of unity, as the following discussion will illustrate.

Throughout the movement, C sharp is given a prominence as a focal pitch. This can be shown by examining the four massive orchestral chords that serve as structural markers throughout the movement. Recall that three of these chords headline the three smaller units of the A section, and the fourth marks the return of the A section (all marked *):

Description	Bars	Reh. Letter
A		
<i>1 Orchestral Chord 1 (*)</i>	1-4	-
<i>senza misura</i> - off-stage brass	5	-
chord cluster in woodwind	5	-
6/8 dance	6ff	A
double basses' cluster	12-13	-
<i>2 Orchestral Chord 2(*)</i>	15-18	B
<i>senza misura</i> - off-stage brass/orchestral woodwind	19	-
cluster brass	19	-
4/4 dance	20 - 25	C
off-stage brass cluster	26-27	-
<i>3 Orchestral Chord 3(*)</i>	29-32	D
<i>senza misura</i> - off-stage brass/orchestral woodwind	33	-
cluster harp/bells	33	-
B		
<i>1 Lower brass cluster</i>	33	-
brass/woodwind chorale	34-45	E
6/8 dance with <i>Exsultet</i> in woodwind	47-70	F
<i>2 Lower brass cluster</i>	71	-
brass/woodwind chorale	72-98	H
Dance, with chant in brass	98 -174	J
A'		
<i>Orchestral Chord 1a (*)</i>	175 - 178	P
<i>Orchestral Chord 1a (*)</i> - music box <i>Lumen Christi</i> plus <i>orchestral chord 1a</i> , x3	180 - 235	Q

Table 10.11: The form of 'Tuba' with orchestral chords marked

The C sharp emerges in the first chord as its bass note, and clearly originates from the opening incipit of the chant, whose opening three notes introduce the chord:

The musical score shows two staves: 'Orchestra' and 'Off-Stage Brass'. Both are in 3/2 time. The 'Off-Stage Brass' part is marked '(off-stage)'. The first chord is a C-sharp minor triad (C#, E, G) with C# as the bass note. The score highlights this C# as a focal pitch.

Ex. 10.33: 'Tuba', opening - highlighting C sharp as a focal pitch

The C sharp occurs within the context of its minor triad, articulated in the off-stage brass. The importance of C sharp and its minor triad are highlighted by the arrangement and symmetry of the four chords: the first and fourth both prioritize C sharp as a bass note, in both cases with its minor triad prominently placed. It is this bass move to C sharp for the final chord that constitutes the symmetrical connection with the first chord, and thus the 'return' of the A section material:

The score shows four chords: 'Chord 1 - bar 2', 'Chord 2 - bar 16', 'Chord 3 - bar 30', and 'Chord 4 - bar 176'. The 'Orchestral Brass' part is in 3/2 time. The 'Off-Stage Brass' part is in 3/2 time. The score shows the relationship between the four chords, highlighting the symmetrical reference to C Sharp as a focal pitch.

Ex. 10.34: 'Tuba', the four chords - symmetrical reference to C Sharp as focal pitch

These four chords represent four different collections of pitches, of eight, nine, ten and eight respectively:

Chord 1 - bar 2: Notes at frets 0, 2, 3, 4, 5, 7, 8, 10.

Chord 2 - bar 16: Notes at frets 0, 1, 2, 3, 4, 5, 7, 8, 10.

Chord 3 - bar 30: Notes at frets 0, 1, 3, 4, 5, 6, 7, 8, 9, 10.

Chord 4 - bar 176: Notes at frets 0, 1, 3, 4, 6, 7, 8, 10.

Ex. 10.35: 'Tuba': the four chords as separate pitch collections

The above example disguises the relationships between chords: chords 1 and 2, and chords 3 and 4 represent two pairs of chords whose respective pitch-class sets are related through subsets: the eight pitch-classes of chord 1 represent a subset of the nine-pitch collection of chord 2; likewise, the eight pitch-classes that make up chord 4 represent a subset of the ten-note collection of chord 3:

Chord 1	Chord 2
[0,2,3,4,5,7,8,10] =	[0,1,2,3,4,5,7,8,10]
Chord 4	Chord 3
[0,1,3,4,6,7,8,10] =	[0,1,3,4,5,6,7,8,9,10]

Table 10.12: The set relations of the four chords

Fundamental to each collection is the triad of C sharp minor. The following example illustrates the primacy of this minor triad, suggested by the fact that all four chords can be organized around it with the gradual addition and subtraction of pitches arranged in thirds emanating from this single triad (see Ex. 10.36).

We noted above from the opening of the movement that the C sharp first appears as the second note of the *Exsultet* chant, and thus that the use of the pitch as a focal pitch of the first chord can be seen as a direct influence from the chant, illustrating the way that the chant exerts its influence on MacMillan's compositional decisions. However, there is ambiguity. For though the C sharp is imposed by the chant, the fact that it is C sharp is itself the consequence of a prior, compositional, decision. In the version in the 1970 Missal, the *Exsultet* plainchant melody presents A as its modal final.

The musical score for Ex. 10.36 is organized into four systems, each representing a different chord arrangement for the 'Tuba!' motif. The score is written for Orchestral Brass and Off-Stage Brass in 3/2 time.

- Chord 1 - bar 2:** Shows the C major triad (C-E-G) for both Orchestral and Off-Stage Brass.
- Chord 2 - bar 16:** Shows the C minor triad (C-E \flat -G) for both Orchestral and Off-Stage Brass.
- Chord 3 - bar 30:** Shows the C major triad (C-E-G) for both Orchestral and Off-Stage Brass.
- Chord 4 - bar 176:** Shows the C minor triad (C-E \flat -G) for both Orchestral and Off-Stage Brass.

Arrows in the Orchestral Brass staves point to the notes of the triads, and equals signs (=) are placed between the Orchestral and Off-Stage Brass staves to indicate that the pitch is the same for both groups in each system.

Ex. 10.36: 'Tuba!': the four chords:
pitch arrangements revealing the primacy of a C sharp minor triad?

The transposition used in this movement is thus at T level 4, reflecting MacMillan's compositional manipulation of the chant. Thus, there is ambiguity, strengthened by further evidence in the chords of the primacy of the chant; for in each case the chords emerge in their immediate context out of the E of the chant, thus effectively harmonizing the pitch. As the four chords progress, the influence of the chant on other musical events is both symbolised and actualized as this E moves around the texture; although remaining separate from the orchestra in the first two chords, by the third the E has exerted influence over the orchestral chords, and by the fourth appears in both the off-stage brass and orchestral layers. Thus the fourth chord is not merely a return to the arena of the first chord, but also a summation of the previous three, symbolised by the presence of the E in *both* the off-stage brass and the orchestra. In this way it appears that MacMillan is symbolising the primacy of the plainchant over compositional decisions rather than the other way around - the progression of the chords both symbolizes and actualizes the primary influence of the chant over compositional decisions more widely in the movement:

Ex. 10.37 : 'Tuba': the progression of the four chords:
Exsultet's influence symbolized and actualized?

To summarise the importance of C sharp as a focal pitch in the movement, note that its presence as a bass note in the first and fourth chords results in its being presented as not only a localised focal pitch, but also a bracketing pitch around the structure of the movement, suggesting a deeper level of structural significance:

Ex. 10.38: 'Tuba': C sharp as structural parenthesis

The bass notes of the four chords not only serve to highlight C sharp as a focal pitch for the movement, but also D and G as an alternate pitch centres. The possibility of C sharp as a pitch of structural significance raised by its parenthetical placement at either ends of the

structure also raises the possibility that these other pitches may be of deeper significance. An examination of the movement as a whole suggests that it is G that recurs as a highlighted pitch.

The G's structural importance is suggested by its appearance as the bass note of the third chord: it can be understood as a secondary alternative pitch to the primary C sharp. Yet it is not until the end of the movement that the importance of the pitch is reflected in the surface of the music, and that its relationship to C sharp is fully articulated. The C sharp has throughout been associated with the *Exsultet* chant, and thus can stand as a symbol for the pre-compositional, the external source of cohesion. In the context of these four chords, in which *Exsultet* is so clearly an outside influence, the G is presented as an arbitrary alternative, linking to no outside source, standing as symbolic of the purely compositional, and internal, sources of cohesion.

It is not until the end of the movement that the dramatic implication of this pitch relationship is fully explored as the climax of the movement brings these two pitches into collision. This climax occurs at the start of the final section- the return of the A section - and marked by an astonishing example of the above-mentioned quality of juxtaposition that is the hallmark of the MacMillan's climactic moments.²³ In this case, the two materials that are juxtaposed are, first, a variant of the first orchestral chord, still with its bass note of C sharp. It is repeated four times in total, once at the outset where it arrives as the climactic resolution of the tension that has been building through the final episode of the B section. After that, MacMillan instructs it to be repeated three times.²⁴ At the same time, the celeste plays music of its own that is based on another Easter Vigil chant, *Lumen Christi*. The striking thing about this is that the music is presented in G minor, with the accompanying key signature, highlighting G as a focal pitch for the celeste's music:

Ex. 10.39: *Lumen Christi* presenting G as an alternate pitch

²³ McGregor, 'Deeper Wintriness', p. 35: 'This draws attention to what is an essential part of MacMillan's compositional methodology working through the juxtaposition, in simultaneity, of the different thematic ideas of the individual composition.'

²⁴ As such, it is a variant on the hammer-blows seen elsewhere in climaxes of movements in *Triduum*, most notably in the Concerto. For example, see the discussion in chapter 8. For example, at the climax of both second and third movements of the Concerto, where the hammer blows take on a more suggestive connotation in relation to the themes of Crucifixion, nails and wood suggested by the titles of these movements.

Recall too that these pitch relationships take place within the still-wider context of the entire *Triduum*. The C sharp/G relationship forms the mid-point of a parenthesis of a C sharp minor that enfolds the *Triduum* triptych. For *TWR* highlights the triad as a focal chord through the symmetrical arrangement of its sections.²⁶ The C sharp minor triad of *TWR* links across *Triduum* to the C sharp minor triad asserted as primary by the climax of the 'Vigil', a linkage that is broken by the C sharp/G dyad of the Symphony's middle movement:

Ex. 10.43: C sharp minor triad as parenthesis of *Triduum*

The pitch C-Sharp can also be seen in a context that is wider still. Richard McGregor has identified the pitch C sharp/D flat as often playing a metaphorical role in the narrative unfolding of MacMillan's works, citing *Veni Veni Emmanuel* and the *Seven Last Words from the Cross* as examples.²⁷ In that wider compositional context, this prioritizing of the C sharp minor triad in *Triduum* can be seen to have importance both as a means of representing the dramatic heart of *Triduum*, and also perhaps as an expression of MacMillan's Scottish identity, as McGregor suggests that the prioritizing of pitches has its root in the 'drone' of Scottish Celtic music.²⁸

The relationship between pre-compositional material and compositional decision is thus revealed in its ambiguity by these pitch relationships. Yet they also highlight how crucial to the overall symphonic design are the pre-compositional determinants of the plainchants, and demonstrate MacMillan's stance of *integrity* when it comes to how he utilizes plainchant.²⁹

²⁶ See chapter 5.

²⁷ 'There are places in MacMillan's music where the individual pitches assume a hierarchical importance, not simply in the sense of defining some tonality, but expressing an aspect of a work's developing narrative.' (McGregor, 'Deep Wintriness', p. 30). McGregor's point could be further developed by highlighting how the pitches in question interact with the theological ideas conveyed by the pieces that he mentions. In *TWR*, for example, a case can be made for the allegorical reading of triadic pitch centres, as discussed in chapter 5.

²⁸ 'Such highlighted pitches are not so much to do with defining tonality in MacMillan's music but are rather an extension of the notion of the drone as temporality' (McGregor, 'Deep Wintriness', p.30). McGregor may be correct about the origin of MacMillan's use of highlighted pitches; however, he overlooks the fact that there are contexts in which this practice of pitch-highlighting does indeed serve to define more traditional tonal relationships, such as in the first movement of the Concerto.

²⁹ Recall the words of Stephen Johnson on *Veni Veni Emmanuel*: 'How different from the secretive permutations of chants followable only by the 'sharp-eared listener who knows his *Liber Usualis*'. Stephen Johnson, 'James MacMillan', *Tempo*, New Series, No. 185 (Jun., 1993), pp. 2 - 5, p. 4.

D Theological Symbolism

We have seen throughout this analysis the constant traffic between the internal and external sources of cohesion. The pre-compositional qualities of the plainchant, brought to bear on the movement in various ways both motivically and tonally are complemented by the imposition of purely internal, compositional decisions that result in more abstract examples of cohesion. In identifying how *both* these factors have a bearing on the movement's cohesion, we have seen illustrations of the basic principle that lies behind much of the writing of *Triduum*, in which the pre-compositional material interacts with the compositional. What remains is to show that the motivation behind this interaction, in *Triduum*, is theological in nature. Key to this is the observation that the plainchants are symbolic of the *extra-musical*, the liturgical contexts from which they originate. Thus the interaction between plainchant and compositional technique is really an extension of a more general tension in *Triduum*, what MacMillan has termed 'the transubstantiation of the extra-musical into the musical'.³⁰

MacMillan has stated that religion is often an extra-musical stimulus to his work.³¹ When this extra-musical stimulus is present, it is often theological in nature³², and especially so in *Triduum*, whose immediate inspiration was specifically theological in the form of the liturgy for Easter.³³ This theological context is also communicated through 'Tuba'.

i) Dramatization of Text

Many details of the orchestration in this movement suggest a simple musical dramatization of the text that lies at the heart of the movement's genesis, namely the title's phrase from the plainchant.³⁴ One such detail is the off-stage brass. It is not surprising that, from its first three notes, the off-stage brass play a crucial role in the movement.³⁵ Their new position for the movement underlines the central role they play in the musical drama.³⁶ Crucial to

³⁰ See MacMillan, 'Raising Sparks', p. 12.

³¹ See chapter 4, and MacMillan, 'Raising Sparks', p.12. However, it should be noted that recent secular works seem to be less based upon extra-musical material, a point that MacMillan made in recent interview with Mandy Hallam (Mandy Hallam: 'Conversation with James MacMillan', *Tempo* 62 (245): 17 - 29, p. 17).

³² See, for example, MacMillan, 'Raising Sparks', p. 12: 'Certainly in music and in the arts in general there have been artists and composers who have explored bigger issues than just their private thoughts. Take for example religion, which is often discussed as an extra-musical starting point for my work.'

³³ 'The starting point for the *Triduum* pieces was liturgy'. Mandy Hallam, 'Conversation with James MacMillan', p. 17. MacMillan's statement is backed up by the programme note to the Symphony, as well as comments in 'Raising Sparks'.

³⁴ 'The central movement has a Latin title *Tuba insonet salutaris* (Sound the trumpet of salvation) which is a line from the *Exsultet* (the Proclamation of Easter) which is sung at the Easter Vigil. The brass quintet, which played unseen at the end of the first movement, now comes into the auditorium and the players position themselves at five different points, representing the trumpets of salvation. The aural perspective takes on new dimensions as music is heard from all angles, and the sounds are bright and startling.' MacMillan, 'Vigil'.

³⁵ This is further indicated by MacMillan's programme note that highlights the position of the players at five points around the concert hall.

³⁶ They move from an invisible position to a position in which they are visible to the audience. See composer's note, n. 29 above.

this dramatic role is the plainchant itself: as we have seen, much of the off-stage brass's motivic music is traceable back to the chant. The significance of this lies in its obvious symbolism: the two trumpets - as well as the horn, trombone and tuba - literally become the chant's 'trumpets of salvation'.³⁷ It is the dramatization of the plainchant's call to 'exult' that also explains the heavy reliance of the movement on the plainchant, and particularly on the easily identifiable melodic shapes of its opening phrases.³⁸

If the conceptual narrative of the Vigil liturgy is dramatised through the orchestral textures of the movement, the actual content of the liturgy is presented as well, symbolized numerically.

ii) The Numbers 3 and 5

If the drama of the liturgy lies behind the presence of the chant and the wider musical shape of the movement, the Vigil liturgy itself is symbolized throughout the movement by the presence of two numbers - 3 and 5. These numbers have a specific symbolic role to play in the liturgy. Specifically, the related elements of fire and light that run through the service interplay with these numbers. So, near the beginning of the service, five grains of incense are placed inside the paschal candle which are later placed in the form of cross.³⁹ The number three also features in the first part of the service, by the triple candle, the lighting of whose three branches in three different parts of the church accompanies the three renditions of *Lumen Christi*. It also features heavily in the symbolism of the liturgy of Baptism, which forms the middle of the Vigil service.⁴⁰ These include the sign of the cross, made three times over the water, the instruction to the priest to breathe three times over the baptismal water, and to sink the Paschal Candle three times into the baptismal water.⁴¹ In all of these instances, the intended theological invocation of the number three is surely the Trinity, in whose name the Baptism is being carried out.⁴²

These numbers play important roles throughout the movement. The number 5 is suggested at the outset by the choice of five off-stage brass instruments. The importance of number 3 is also highlighted from the start, which opens with the chant's first three notes. It is also seen in the predilection for triads, especially that of C sharp minor, and in the constant presence and influence of the three note set 3-2. It can also be seen structurally, both in the large scale, in the choice of a tripartite form (ABA'), and in the smaller scale: recall the smaller cyclic divisions within each section that all highlight the number 3: the three smaller sections in the first A section each headlined by the orchestral

³⁷ This interpretation brings an interesting new insight as to why much of the off-stage brass writing is *senza misura*; it surely invokes a quasi-choral texture, in which a free, improvisatory style mirrors religious expressions of praise, in a manner reminiscent of the opening of MacMillan's *Quickening*, where the chorus mimic religious *glossalalia*, or 'speaking-in-tongues'.

³⁸ This same point also explains why there are many examples of choral textures in the movement, where motives from the chant are played homophonically, with a single instrumental sonority harmonizing a line of melody. What lies behind these invocations of choral textures is a larger concern to use the orchestral textures metaphorically to invoke the drama of the Vigil liturgy.

³⁹ See *Liber Usualis*, p. 740.

⁴⁰ See *Liber Usualis*, pp. 753 - 756.

⁴¹ See *Liber Usualis*, pp. 755 - 756.

⁴² See Jesus's instruction in Matthew 28:19.

chord; the double repetition of three smaller sections in the B section; and the three repeated chords of the final section:

Description	Bars	Reh. Letter
A		
1 <i>Orchestral Chord 1</i>	1-4	-
<i>senza misura</i> - off-stage brass	5	-
chord cluster in woodwind	5	-
6/8 dance	6ff	A
double basses' cluster	12-13	-
2 <i>Orchestral Chord 2</i>	15-18	B
<i>senza misura</i> - off-stage brass/orchestral woodwind	19	-
cluster brass	19	-
4/4 dance	20 - 25	C
off-stage brass cluster	26-27	-
3 <i>Orchestral Chord 3</i>	29-32	D
<i>senza misura</i> - off-stage brass/orchestral woodwind	33	-
cluster harp/bells	33	-
B		
1 Lower brass cluster	33	-
brass/woodwind chorale	34-45	E
6/8 dance with <i>Exsultet</i> in woodwind	47-70	F
2 Lower brass cluster	71	-
brass/woodwind chorale	72-98	H
Dance, with chant in brass	98 -174	J
A'		
<i>Orchestral Chord 1a</i>	175 - 178	P
<i>Orchestral Chord 1a</i> - music box <i>Lumen Christi</i> plus <i>orchestral chord 1a</i> , x3	180 - 235	Q

Table 10.13: The structure of 'Tuba', exemplifying tripartite forms

iii) Images of Light and Darkness

If the drama of the liturgy is suggested invocation of symbolic numbers, it also finds an echo in the ways that this movement projects the dual images of light and darkness. Recall that this element was central to MacMillan's conception of the 'Vigil'.⁴³ This suggests an interesting interpretation of the coming on stage of the off-stage brass for the second movement, as they literally 'come into the light'. This highlights that the predominant element portrayed through the movement is light, a fact objectified by the appearance at the climax of the movement of the plainchant *Lumen Christi* (the 'light of Christ'). However, the way this chant is presented is strikingly anticlimactic, in a quiet celeste, very much in the background to the massive orchestral chords that accompany it. Explanation can be perhaps found in the composer's instruction to the celeste player to fade away 'like a

⁴³ 'The initial inspiration for *Symphony: 'Vigil'* came through the potential interplay of the elements of fire and water, which are central to the liturgy of the Easter Vigil'. MacMillan, 'Vigil'.

child's music box';⁴⁴ the celeste may be recalling the music of the middle movement of the Concerto in which childlike innocence was also portrayed using a celeste, but a movement that specifically presented the destruction of childlike innocence through the slaughter at Dunblane.⁴⁵ At this, the equivalent moment in 'Vigil', the darkness of this cruel act is being redeemed by the presence of the *Lumen Christi*, the Light of Christ, who, via the music of the celeste, symbolically enters into the music of the murdered children bringing light and redemption. The power of this moment lies in its quiet understated approach.

Conclusion

To highlight the connection between musical and extra-musical that this chapter has explored, the issues raised can be discussed through the lens of metaphor, summarized through the five theoretical models.

i) Spitzer

This chapter has identified the set [0,3,2] as the main means of creating overlap between the extra-musical impetus of the movement and musical result. Its significance lies in its original derivation from *Exsultet*, which represents the theological and extra-musical starting point for the movement. In turn, the set gives rise to much of the movement's motivic material, whether motivic manipulation of the chant, or motivic writing of its own. This set can be seen as the most pervasive compositional determinant in the movement, creating overlap between extra-musical and musical spheres. However, it is striking that even though this set represents a meeting place for the theological and musical elements of the movement, this meeting place does not create or suggest any metaphorical meaning: there is no schematic resemblance between the theological ideas associated with the *Exsultet* chant and the set [0,3,2] - it is a purely musical abstraction.

That is not to say that there is no metaphorical meaning in the movement. We noted at the end of the analysis that three areas of theological meaning: the dramatization of the *Exsultet* text; the symbolization of the liturgy through the numbers 3 and 5; and the musical portrayal of the theologically pregnant images of light and darkness. At first glance, these three sites represent three areas rich for metaphorical and therefore schematic overlap; yet the schematic correlation between music and theology is slight. For in the case of the dramatization of the liturgical image of the 'trumpets of salvation' and the symbolization of the numbers 3 and 5, both are given *literal*, not metaphorical expression. Only the musical expressions of the images of 'light and dark' can be explained schematically: the metaphor can be explained through the suggestive, small schematic overlap with musical elements, exploited mainly through orchestral timbre and texture.

ii) Modalities

The value of understanding 'Tuba' through the framework of semiotics is twofold. First, Tarasti's method introduces the language of *narrative*, opening the door to a wider

⁴⁴ James MacMillan, *Symphony Vigil, III from Triduum*, Published Score (London: Boosey and Hawkes, 1997), p. 70.

⁴⁵ See discussion in chapter 7.

theological interpretation of the movement, imposing semantic significance on the animated structure. Second, an application of Tarasti's modalities in the movement reveals how this narrative is achieved. There is a high degree of the modalities 'Doing' (*faire*) and 'Will' (*vouloir*) in the movement. These modes are related to the musical actions and dynamism (*faire*) and the musical direction and kinetic energy of the musical elements (*vouloir*), both of which are highly wrought through the movement, evident through the rapid structural interchange between sections, and subsequent forward propulsion this creates. Although no actual content can be inferred about the movement's narrative directly through Tarasti's modes, these metaphors of energy and movement map themselves easily onto the theological story suggested by the movement's title - the joy of salvation. The liturgical content of this narrative, and consequent rich theological metaphor suggested, is summarized by the movement's correlation to a third modality: the high reliance motivically and structurally of the plainchant creates a high degree of theologically-nuanced 'Believe' (*croire*).

iii) Structural Similarity

Langer's framework is also insightful in opening the door to a predominantly *emotional* slant on the theological narrative of the movement. In this case the dominant emotion of the movement is perhaps *joy*, exultation, as suggested through the movement's title and reference to the *Exsultet* plainchant throughout. This idea is given analytical expression above through the suggestion that the movement dramatizes the 'trumpets of salvation'. Thus, *joy* is suggested, and is given musical expression in the movement both objectively, through the presence of the *Exsultet* chant, but also subjectively through appropriate musical means - percussion, fast dance music. These elements are opened up through the concept of structural similarity, for they correlate easily with theological ideas of joy and gladness. In particular, the quick-fire diversity of the structure, with its many small sections, as well as its repetitive nature, gives a particular quality to the exultation - something energizing, pervasive, dynamic.

iv) Begbie

Begbie's framework of art-as-metaphor strongly describes 'Tuba's musical-theology. In particular, the high degree of integration between extra-musical and musical elements, and the multiplicity of sites for theological meaning explored create the impression of a movement of strong integrity serving as a rich theological metaphor, in this case the dramatization of the text of the *Exsultet* chant. This depth could be expressed as characterized by a combination of horizontal and vertical elements. So, the pervasiveness of the plainchant at the motivic level projects the theological potential of the chant onto multiple sites through the movement, the horizontal axis. In turn, the provision of significant pitches from the two plainchants *Lumen Christi* and *Exsultet* for the structural argument of the movement creates a verticality in the depth of the music that is linked to liturgical and therefore theological meaning.

v) Zbikowski

These insights can be summarized in a conceptual integration network. The generic space of the movement is the idea of 'exultation', suggested through the title of the movement and the use of *Exsultet*. Thus, it is Easter exultation, joy in the Resurrection of Christ. The text space filling this out is the title of the movement, which creates the theological context for the music space to fill, as well as the complete text of *Exsultet* from which the title is taken. In turn, this title is a signifier of the Vigil liturgy which provides another text space highlighting important features the music will reference, for example the numbers 3 and 5. This music space that fills out the text space is multifarious: the instances of the numbers 3 and 5, including the five brass instruments, the reliance on triads, and all-important three-note set [0,2,3]; the use of the music of the plainchants as projectors of both motivic and structural material; the quick-fire rapidity of the structure. The blended space implied is thus very suggestive about Christian joy: as something energizing and dynamic.

Generic Space

- Exultation

Text Space

- The title (*Exsultet's* text)
- The Easter Vigil liturgy (implied)

Music Space

- Instances of numbers 3 and 5 (the five brass instruments; reliance on triads; importance of the three-note set [0,2,3])
- Quick-fire rapidity of structure
- Saturation of musical space with motives from the chant

Blended Space

- Pervasive, energizing, and dynamic nature of Christian joy

11 Symphony 'Vigil' (iii): Water: Rebirth

Introduction

The symphony as a form naturally stands as a symbol of redemption. Ever since the *Eroica*, a romanticist view of the symphony as a form able to carry transcendental ideals has held sway;¹ as a result the literature is wide-ranging on individual symphonies that have variously traced the well-worn path from despair to redemption that began with Beethoven's Fifth.² As an idea, redemption is particularly prominent as a recurring motif in Mahler's symphonies, connected with a recurring musical motif whose shape is traceable back to the redemption motive in Wagner's *Parsifal*, and an idea that is especially associated with his wife, Alma,³ and that has also been traced to Mahler's love of the novels of Dostoyevsky.⁴ As a theme it has also recently been traced in the music of Schoenberg.⁵

MacMillan's chief contrast with a Mahler or a Beethoven lies in his interpretation of the idea of redemption within a specifically *Christian*, and Catholic, context. As such, 'Vigil' stands in a line of other twentieth-century symphonies. In particular, MacMillan's Catholic symphonism seems to link to the many Slavic symphonists who have invoked Catholicism in symphonic form, for example the symphonies of Galina Ustvolskaya, Panufnik's *Sinfonia Sacra*, and Górecki's Third Symphony.⁶ Yet in scale, it has more in common with Mahler's *Resurrection* Symphony than in the smaller-scale works of the Polish or Russian schools: MacMillan's Symphony is on a huge scale, lengthy, with five off-stage brass instruments added to the orchestra. Much of the literature cited will provide a backdrop against which to analyse that way that MacMillan's symphony particularizes the issue of redemption, and

¹ 'The fact that Beethoven, enraged over Napoleon's crowning himself Emperor of the French in 1804, rescinded the dedication before the first performance of the work, substituting the possibly ironic title "Heroic Symphony Composed to Celebrate the Memory of a Great Man", only enhanced its sublimity. It took the work beyond the level of representation into the realm of transcendental ideas.' Richard Taruskin, *Music in the Seventeenth and Eighteenth Centuries* (New York: Oxford University Press, 2010), p. 656.

² 'Schumann's Second [Symphony] was from the beginning interpreted by critics and commentators according to the plot archetype of Beethoven's Fifth: i.e., suffering leading to healing or redemption.' Anthony Newcombe, 'Once More "Between Absolute and Program Music": Schumann's Second Symphony', *19th-Century Music*, Vol. 7, No. 3, Essays for Joseph Kerman (Apr. 3, 1984), pp. 233 - 250, p. 237. See also Kerri Kotta, 'Redemption paradigm and major-mode composition: Some remarks on the tonal structure of the first movements of the symphonies of Brahms, Sibelius and Shostakovich' in Mart Humal (ed.), *A Composition as a Problem* (Tallinn: Eesti Muusika, 2010); Karen Painter, 'Symphonic Ambitions, Operatic Redemption: "Mathis der Maler and Palestrina" in the Third Reich', *The Musical Quarterly*, Vol. 85, No. 1, (Spring, 2001), pp. 117 - 166.

³ See David Matthews, 'The Sixth Symphony' in Donald Mitchell and Andrew Nicholson (eds.), *The Mahler Companion* (New York: Oxford University Press, 2002), pp. 366 - 375, especially pp. 368 - 369.

⁴ Robert Samuels, 'Narrative Form and Mahler's Musical Thinking', *Nineteenth-Century Music Review*, Volume 8, Issue 02, December 2011, pp. 237 - 254.

⁵ Julie Brown, *Schoenberg and Redemption* (Cambridge: Cambridge University Press, 2014).

⁶ See Arnold Whittall, 'In Memoriam: Galina Ustvolskaya', *The Musical Times*, Vol. 148, No. 1898 (Spring, 2007), p.2; Barrie Hall, 'Andrzej Panufnik and his "Sinfonia Sacra"', *Tempo*, New Series, No. 71 (Winter, 1964 - 1965), pp. 14 -22; Alison Moore, 'Is the Unspeakable Singable?: The Ethics of Holocaust Representation and the Reception of Górecki's Symphony no. 3', *Journal of Multidisciplinary Studies*, Vol. 8, No. 1 (2011).

will highlight certain ways that MacMillan's work stands related to, yet distinct from, this historical body of work.

'Vigil', then, is also chiefly about redemption. The final movement filters this idea through the specific liturgical image of Christian rebirth, as the composer has affirmed.⁷ This image is tied up as a theological concept in the Easter Vigil, and especially in the Liturgy of Baptism, which is the liturgical point of reference in the final movement, entitled 'Water'. This section will outline the two main arenas in which the idea of rebirth is explored in the movement. First, the idea of rebirth is contextualized through the liturgical symbols that are referenced in the movement. That is, the text space of the idea is filled out by the various apparatus of the Easter Vigil Baptism liturgy - the movement's title; the plainchants used that are taken from the Baptism part of the Vigil liturgy; and the various liturgical actions that are referenced in the movement. Secondly, these ideas, all connected by the theme of rebirth, are auralized in the movement, through two main musical means. First, there is a structural 'rebirth' in the movement; secondly, the idea is bound up in the tonal processes involved at all three levels of background, middleground, and foreground. Particularly, there is a transformation from interval class 6 to interval class 7 that is traceable in all three of these levels.

A Rebirth Contextualized

The idea of rebirth that is explored in 'Water' receives its full shape from the liturgical context of the Easter Vigil. The Easter Vigil liturgy is divided into three sections: The Lighting of the New Fire, The Blessing of the Water and Baptism, and The Mass.⁸ Within the context of the movement, the idea of rebirth is given shape by three areas of reference: the title of the movement; the text and titles of the plainchants used; and the various liturgical symbols that are invoked in the movement.

As with all other movements of *Triduum*, it is the title of this movement that immediately suggests the idea of rebirth, and controls it as the movement unfolds. For the title - 'Water' - refers directly to the Liturgy of Baptism in the Vigil liturgy.⁹ Central to the theology of baptism as it is expressed in the Vigil service is the idea of rebirth.¹⁰ Senn makes clear that the meaning of baptism is provided by a consideration of the scriptural texts which refer to it, and which underpin its theology. Baptism is associated with the idea of rebirth in the

⁷ 'The sacramental aspect of birth, or rather rebirth, provided a central metaphor behind much of my work on the symphony.' James MacMillan: 'MacMillan: James: Symphony: "Vigil"', *Boosey and Hawkes* (2015), <<https://www.boosey.com/cr/music/James-MacMillan-Symphony-Vigil/771>> [accessed 12 November 2015].

⁸ See appendix 2 on the liturgy of the *Triduum*.

⁹ This forms the second and middle section in the liturgy, coming between the Lighting of the New Fire, and the Mass. See appendix 2 on the liturgy of the *Triduum*.

¹⁰ Senn links the practice of baptism in the Easter Vigil specifically to the theological idea of rebirth: 'Baptism was practiced as a way of participating in Christ's passover from death to life (Rom. 6:3-5). The celebration of baptism in this paschal context made it a new type of exodus (and the exodus a type of baptism)'. Frank C. Senn, *Christian Liturgy: Catholic and Evangelical* (Minneapolis: Fortress Press, 1997), p. 91.

Vigil Liturgy only because Scripture already gives it that meaning.¹¹ This is made explicit by considering the readings that immediately precede the Liturgy of Baptism, originally twelve, but reduced to four with twentieth-century liturgy reforms.¹² Though there is discrepancy between which readings were included among the original twelve, three commonly found are particularly relevant to the idea of rebirth: Exodus 14 - 15; Ezekiel 37; and Jonah 3.¹³ All three of these biblical passages contextualize the Liturgy of Baptism within a theological framework in which the idea of rebirth is central.¹⁴

The idea of rebirth is also suggested by the three plainchants used in the movement. One, 'The Litany', is specifically from the Liturgy of Baptism in the Vigil service. A second, *Vidi aquam*, directly references the practice of baptism; and the other, the Grand Alleluia, comes from the Mass of the Easter Vigil, and suggests the idea of rebirth in a different way: the use of the Alleluia in the Mass at the Easter Vigil is a kind of liturgical rebirth, as the Alleluia has been suppressed throughout Lent.¹⁵ MacMillan's commentary suggests that the plainchant's chief function is to control the movement's structure:

The final movement opens savagely but subsides towards the presentation of two conflicting principal materials - a wild, ecstatic dance followed by a slower, more mysterious texture, ebbing and flowing underneath an expressive woodwind melody.¹⁶

Structure

MacMillan describes the two main sections of first part of the movement, suggesting the model of sonata form, an exposition of two contrasting themes. These two 'principal materials' are in fact plainchant melodies. In the first case, the 'wild ecstatic dance' presents the melody to the Grand Alleluia. In this case, the opening rising minor third of the chant has been inverted, and turned into a catchy repetitive motive focussed around the pitch C sharp:

¹¹ '[T]he fullness of Christian baptism involved rebirth by "water and spirit" (John 3:5).' Senn, *Christian Liturgy*, p. 92.

¹² See Adrian Fortescue, J.B. O'Connell and Alcuin Reid, *The Ceremonies of the Roman Rite Described, Fifteenth Edition* (London: Bloomsbury Publishing, 2009), pp. 364 - 367, and appendix 2 on the *Triduum* liturgies.

¹³ See appendix 3 for the lists of readings given in Senn and Hardison.

¹⁴ Exodus 14 - 15 detail the Israelites' flight from slavery in Egypt; chapter 14 emphasizes the Lord's sovereign power exercised in rescuing them, including the parting of the Red Sea. Ezekiel 37 is particularly relevant, as it is a prophecy about the rebirth of the 'dry bones', which are brought to life again through the prophesying of Ezekiel, through the Lord's command. Jonah chapter 3 is also highly relevant, being a prayer to God in praise for Jonah's metaphorical 'rebirth' from the great fish that swallowed him after he refused to obey God's instruction to preach the gospel to Nineveh.

¹⁵ See chapter 1 for illustrations of these three chants.

¹⁶ MacMillan, 'Symphony: Vigil'.

The importance of this theme, which continues in this sparse two-violin texture until bar 54, lies in the construction of its initial eight notes, which form an octatonic scale. This is also clear from the organisation of the scale into dyads of interval class 6:

The image shows two staves of musical notation for Violin I. The top staff, labeled 'Violin I', starts at bar 13 and continues to bar 54. It features a triplet of three eighth notes (G4, A4, B4) followed by a sequence of notes: C5, D5, E5, F5, G5, A5, B5, C6. Dynamics are marked as *pp* and *mp*. The bottom staff, also labeled 'Violin I', shows bars 1 to 11. It begins with a [C = 0] marking and shows interval class 6 dyads: (G4, D5), (A4, E5), (B4, F5), (C5, G5), (D5, A5), (E5, B5), (F5, C6), (G5, D6).

Ex. 11.6: 'Water', octatonic construction of the violin theme

Although this violin theme is not related to a plainchant, the remainder of the structure is controlled by the plainchants, as MacMillan's comments make clear:

The central development of these materials, over a slow build-up, leads to their transformation into each other. This climax subsides into a final section with luminous floating chords on high strings accompanying gently soaring trumpet calls and bright percussion.¹⁷

The focus here is the 'central development' section that does indeed develop all the three earlier themes, including the earlier plainchant materials. To make this clearer, here is an overview of the structure of the movement:

Bars	Description	Plainchant
1 - 13 ²	Introduction	-
13 ³ - 54	Slow violin theme (A)	-
55 - 78	Transitional	-
79 - 140	Alleluia dance (B)	Grand Alleluia
141 - 151	Transitional	-
152 - 186	<i>Vidi aquam</i> melody (C)	<i>Vidi aquam</i> /Litany
187 - 191	Coda to first part - recaps introduction	-
192 - 327	Development (A/B/C)	(Grand Alleluia/ <i>Vidi aquam</i>)
328 - 355	Climax (A/B/C)	-
356 - 399	Alleluia dance (B)	Grand Alleluia
399 - 405	Transitional	-
406 - 502	Coda - slow violin theme transfigured (A)	-

Table 11.1: The form of 'Water'

¹⁷ MacMillan, 'Symphony: Vigil'.

Note the importance of the three main thematic sections of the exposition for the later structure of the movement. The development section and climax capitalize on the exposition by working with all three themes (A/B/C), and the 'Alleluia dance' (B) is recapitulated after the climax. How are these three earlier sections treated in the development section? There are two chief elements that are layered in the development section. The first is a slow rendition of the 'slow violin theme' from the start of the movement:

Ex. 11.7: 'Water', opening of the development section

Note that the violin theme, given in the top of the cello stave above, is now accompanied by diatonic triads:

Ex. 11.8: Diatonic triads accompanying the violin theme, 'Water', development section

Strikingly, these triads, for all their diatonicism, are constructed in a way that highlights the relationship of interval class 6 between them. This is suggested immediately by a comparison of the first two triads, G major and C sharp major, whose roots outline ic 6. The interval is also present in the contrast between the E of the C major first inversion chord in bar 193, and the B flat that forms the root of the second triad in bar 194. Similarly, the F that forms the bass of the D minor triad in bar 194 is related by ic 6 to the B of the G major triad in bar 192. The clarity of these relationships is heightened by the simplicity of the

triadic harmony, with few passing notes. Thus, these chords exist in a context that simultaneously highlights two interval classes - ic 5, and ic 6. Ic 5 is suggested vertically - for ic 5, the perfect fourth (and its complement, ic 7, the perfect 5th) are the bedrock of the triads; the interval class defines diatonic triadic harmony. By contrast, the relationship between different chords horizontally highlights ic 6. The two interval classes are contrasted; perhaps even prioritized: the clarity of the diatonic triads here suggests an intensification - ic 6 has been subsumed, transformed, into ic 7. The significance of this will be explored later.

This theme is the main element of the development section, controlling its structure: it is heard three times complete, starting on the notes D, A, D. The second statement starts on A at bar 235:

Ex. 11.9: 'Water', development section:
second statement of the violin theme

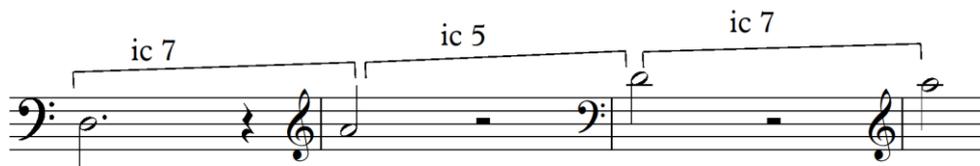
The third starts at bar 278:

Ex. 11.10: 'Water', development section:
third statement of the violin theme

It is as the fourth rendition begins on A that the theme seems to get stuck, with the climax arriving shortly after at letter BB:

Ex. 11.11: 'Water', development section:
fourth statement of the violin theme

Note, from the above, that the successive starting pitches of this theme as it progresses through the development section not only reflect a quasi-Schenkerian octave transposition, but also highlight ic 7, and its complement ic 5:



Ex. 11.12: 'Water', development section:
the rising progression of starting pitches, the four statements

The significance of this will be explored later. The violin theme is the chief element that controls the structure of the development section. As the development section continues, this transformed violin theme is counterpointed with a new melody, given to the lower strings. This new melody constitutes the main source of development in relation to the plainchants, for it is based upon the plainchant *Vidi aquam*, via the earlier woodwind melody. It combines certain motives from the chant with the semitonal chromatic inflection from the earlier woodwind melody:



Ex. 11.13: 'Water', bar 205ff, viola melody based on *Vidi aquam*

At the same time, there are fragments of the Grand Alleluia heard in this development section, though they are left intact. For example, the Alleluia chant can be heard as the development section begins, just after letter P, in the piano:

196 etc.

Woodwind *pp*

Brass *pp*

Timp. Tuned Gongs *pp*

B. D.

Pno. *mp* (ben marcato) *pp*

Plainchant Grand Alleluia
Al - le - lu - lu

Vln. I *mf* col legno batt.

Vln. II *mf* col legno batt.

Vla. *mf* col legno batt.

Vc. *pp*

Db. *pp*

Ex. 11.14: 'Water', bars 196 - 199, development section

The Climax

Finally, the climax of the movement capitalizes on these three plainchants. MacMillan's description is a useful starting point to orient the analysis:

The central development of these materials, over a slow build-up, leads to their transformation into each other. This climax subsides into a final section with luminous floating chords on high strings accompanying gently soaring trumpet calls and bright percussion.¹⁸

The moment in which the earlier materials are 'transformed into each other' comes later, and will be examined below. First, immediately after the main development section, comes another short section, which is really the climax proper of the movement, indeed of the whole symphony. This initial climax represents the first moment of structural 'rebirth', in which the various thematic strands of the movement, including those of the development section, are all brought together. This is evident in the most prominent musical element of

¹⁸ MacMillan, 'Symphony: Vigil'.

this climax, a descending minor third in the first trumpets, harmonized homophonically, which outline the motive from the first Alleluia Dance (B):

Ex. 11.15: 'Water', trumpet 'Alleluia' motive at climax

The coming together of earlier material at this climax can also be demonstrated through outlining the five layers of music played by the five off-stage brass instruments at the climax. The first trumpet has a twelve note melody whose construction highlights interval class 6 and thus recalls the violin melody and the chords at letter K:

Ex. 11.16: The climax of 'Water', trumpet 1

The second trumpet has a line of music that was first heard in the *Alleluia* dance from letter F:

♩ = c. 168 **BB**
328

Trumpet 2 *fff* joyously

333 Tpt.

339 Tpt.

344 *lunga* Tpt.

350 Tpt.

353 *lunga* Tpt.

Ex. 11.17: The climax of 'Water', trumpet 2

The horn plays an angular theme that was also first heard in the first *Alleluia* dance, only later, at letter G:

328 **BB** ♩ = c. 168

Horn in F *fff*

333 Hn.

338 Hn.

340 *lunga* Hn.

Ex. 11.18: The climax of 'Water', horn

ahead of itself in demonstrating that there are musical ways in which the otherwise purely liturgical and theological idea of rebirth is represented. It is the specific use of these plainchants that guarantee the correct theological interpretation of this musical metaphor by attaching it to the specific context of the Vigil liturgy. Yet the contextualisation of the theological idea of rebirth is not merely symbolised through the plainchants. It is also auralized, given musical signification. This is true not merely through the manipulation of the plainchants on a structural level, but through more abstract musical relationships.

B Rebirth Auralized

The idea of rebirth can be mapped onto a musical progression that, structurally, is central to the tonal argument of 'Water'. This is an intervallic transformation from interval class 6 to interval class 7. This transformation is evident at the three levels of background, middleground and foreground, and gains power from its place in the wider tonal argument of *Triduum* as a whole. The local transformation of ic 6 to ic 7, so central to 'Water', can also be viewed as a transformation of ic 6 to ic 7 across the whole of *Triduum*'s structure.

1 Background

Exposition

An examination of pitch relationships shows that the exposition is symmetrical around the central 'ecstatic' section, in which the Alleluia from the Easter Vigil service is turned into a *Turangalila*- style dance (see slurs in Ex. 11.22). The C sharp pitch centre of this mid-way section, held with a G sharp as its upper fifth, is balanced by the C sharp/G relationships hammered out at the start and end of the exposition:



Ex. 11.23: 'Water', structural dyads:
ic 6 bracketing ic 7

The C sharp triad of the Alleluia dance (the 'B' section), connects with the C sharp/G dyad at either end of the exposition. These are associated with the music that opens the movement, with the timpani hammering out the two pitches:

Savagely
♩ = c. 69 - 72 etc.

Ex. 11.24: 'Water', opening

1 3 - 13 187 - 191

D **F** **K** **L** 'Knocking'

'Knocking'

Violin Melody

'Alleluia' Dance

Vidi Aquam/
Kyrie

Vidi Aquam/
Kyrie

'Knocking'

ic 6 ic 7 ic 6

TT - Transitional TT - Transitional TT - Transitional

Ex. 11.22: 'Water', structural transformation of ic 6 to ic 7

The equivalent dyad at the other end of the structure is associated with music that reprises this opening. Thus, viewing the structure as symmetrical, the background pitch progression in the exposition of the movement can be understood to highlight as a goal a triad that outlines ic 7, which is prioritized over dyads that trace ic 6. In this way, the exposition suggests a background pitch transformation of ic 6 to ic 7. This progression is also found in the second part of the structure, containing the development section and climaxes. The second half of the structure affirms ic 7 as a goal, through its presence in the C sharp minor triad of the first climax, and further suggests this interval class as a progression from, and so transformation of, the ic 6 dyad that is found at the end of the exposition. The affirmed ic 7 of the climax is prepared by the heavy outlining of ic 7 and its complement during the development section.

ii) Development, Climaxes and Coda

Ex. 11.25: 'Water', background structure:
from development section to end: ic 6 transformed to ic 7

If the first half of the structure, the exposition, affirms ic 6, the second half confirms its transformation to ic 7. The second half of the main structure also reveals a deep level, background, transformation of ic 6 to ic 7. This is caused by the reiteration of the C sharp minor triad at the climax. This, highlighting ic 7 (see Ex. 11.25) in the notes C sharp - G sharp, represents a transformation of the C sharp- G ic 6 dyad from the end of the first part of the structure (see start of example, marked 'ic 6'). This ic 7 dyad at the climax is also prepared by the multiple presentations of the interval, together with its complement of ic 8, during the development section, interval classes outlined by the successive starting notes of the slow violin theme.

The C sharp triad at the climax, ic 7, also connects to the C sharp/G dyad that follows it, as two pitches profiled during the climactic section in which the earlier materials are transformed. As seen above, these two pitches are profiled heavily in this section, hammered out by the timpani, and providing the backdrop for the transformed *Vidi aquam* chant. This 'retransformation' of ic 7 back to ic 6, reversing the transformation of the climax, only serves to prepare the way for a final background example of the intervallic transformation, as the D of the final string section forms an ic 5 with the G of the previous section - there is an implied connection between the two structural moments.

2 Middleground

The pitch D

In the exposition, we have seen that there is a background progression from ic 6 to ic 7 and back again. There is also middleground activity that traces the progression from ic 6 to ic 7, activity that connect to these deeper, background structures. The main connector that provides middleground movement from ic 6 to ic 7 is the pitch D, a structural pitch of lesser weight than the C sharp/G dyad, but that can be seen to connect with this dyad in ways that also suggest the intervallic transformation from ic 6 to ic 7. If the C sharp triad, that outlined ic 7 at the centre of the exposition, was associated with the Alleluia dance (B), the subsidiary pitch D is associated with the two other main sections of the exposition, the slow violin theme (A), and the woodwind *Vidi aquam* melody (C). The presence of D as a primary pitch in these two sections connect them to the deeper structural pitches, the C sharp/G dyad of the introduction and close, and the central C sharp minor triad of the Alleluia dance.

The discussion of an active and connective middleground in this movement is not intended to flatten the non-tonal elements of MacMillan's musical language. Indeed, highlighting the coexistence of a tonal and non-tonal layer is crucial to any potential Schenkerian commentary, as the presence of the latter arguably negates the former by removing the possibility of connective associations or transformations through a denial of any tonal pitch hierarchy.²¹ Thus, once again, the issue of terminology is raised; Straus's 'association', or a looser notion of pitch centrality may be more appropriate for music that deals on a tonal level in the modernist notions of polarity.²² For, as discussed, elsewhere, *Triduum* is thoroughly modernist in its projection of an aesthetic of conflict, and perhaps, as with other modernist works that project conflict, analysis ought to proceed outside the usual theoretical framework of consonance and dissonance.²³

However, what this identification of middleground transformation in the movement highlights is intended to do is to highlight the possibility of such in post-tonal music, and as such to suggest an instance where analytical description of pitch-connectedness can go beyond 'association' or centrality to something more traditionally organic and tonal. Further, the rootedness of the observation of a middleground in MacMillan's modernist aesthetic of conflict is crucial: for as such, the Schenkerian quality of the middleground intensifies the quality of conflict with the non-tonal layers in *Triduum*, even in suggesting the ultimate irreconcilability of the two layers. Yet, even in that conclusion there is a question raised: as much as *Triduum* exhudes this conflict, and presents its tonal tensions in modernist terms, ultimately the work seems to offer their resolution, further validation of the use of an organic structure such as the one under analysis here.

²¹ Arnold Whittall, 'Music Analysis as Human Science? 'Le Sacre du Printemps' in Theory and Practice', *Music Analysis*, Vol. 1 (Mar., 1982), pp. 33 - 53.

²² As with the examples given in Birtwhistle's *Earth Dances*. See Arnold Whittall, 'Comparatively Complex: Birtwhistle, Maxwell Davies and Modernist Analysis', *Music Analysis*, Vol. 13, No. 2/3, Twentieth-Century Music Double Issue (Jul. - Oct., 1994), pp. 139 - 159.

²³ As with Daniel Chua's analysis of the *Rite*, in response to Whittall. See Daniel K.L. Chua, 'Rioting with Stravinsky: A Particular Analysis of the *Rite of Spring*', *Music Analysis*, 26/i-ii (2007), pp. 59 - 109.

The first D pitch is associated with the slow violin theme (A), where it forms the very first pitch of the theme. Its importance is underscored by the fact that it is in this exact transposition, starting on D, that the theme then returns later in the development section. The second D is associated with the *Vidi aquam* woodwind melody (C), where again it forms the first pitch heard by the woodwinds. Thus, the two Ds connect to the background pitch structures in ways that suggest a transformation from ic 6 to ic 7.

The way this is suggested is striking. First, note that the two Ds form ic 7 with the G of the opening and closing G/C sharp dyad, representing a voice-leading movement of the C sharp up a semitone: an actual transformation from ic 6 to ic 7. Secondly, note that the Ds also connect to the central C sharp minor triad the other way: the Ds imply ic 6 with the G sharp of this central triad; the C sharp of this triad represents a voice-leading movement down from the D to form ic 7 with the G sharp. Thus, these middleground pitches also suggest a transformation of ic 6 to ic 7.

The image shows a musical staff in treble clef with a key signature of one sharp (F#). The staff is divided into three sections: 'Violin theme', 'Alleluia Dance', and 'Vidi woodwind theme'. Below the staff, three vertical lines mark the 'opening: ic6', 'middle: ic7', and 'closing: ic6' structures. A bracket spans from the opening to the closing structure.

Ex. 11.26: 'Water', middleground pitch structure, emphasizing intervallic transformation from ic 6 to ic 7

The Development Section

There is a further example of middleground transformation of this interval in the second half of the structure, in the development section. In this case, the connective pitches are from the start and end of the development section, or, rather, the start of the development section and the climax. For the C sharp minor triad of the climax also connects as a middleground structure to ic 6 intervals at the start of the development section. This is clear from an analysis of the bass line. The long-range voice-leading that is implied by the fourfold repetition of the main theme suggests a transformation of the C sharp-G dyad (ic 6) at the start of the development, to C sharp and G sharp dyad (ic 7) found at the end. This primary voice-leading transformation forms a bracket around the development section that connects with other middleground bass pitches. In particular, the G sharp of the climax's triad is anticipated (in the previous bar to the climax), where it is heard as another ic 6 with D; this D in turn connects through voice-leading to the initial C sharp. Finally, the climactic presentation of ic 7 is anticipated by the D-A dyad found in bar 326, two bars before the

climax, which itself perhaps represents a voice-leading movement away from the initial C sharp/G dyad, and so presenting as another instance of the ic 6 - ic 7 transformation:

Ex. 11.27: 'Water': foreground pitch movement, end of development section, showing transformation from ic 6 to ic 7

Thus, the main intervallic transformation from ic 6 - ic 7 is presented as a middleground structure within the overall background structure of the same transformation: in the development section, which presents a structurally more localised example of the same transformation, whilst connecting to it through its co-involvement in the climactic C sharp minor triad. If this intervallic transformation is present as both a background and a middleground structure, it can also be found in many instances at the musical surface: indeed, it pervades much of both the melodic and harmonic writing, particularly in the more expressive development section.

3 Foreground observations

Development

We have seen that the development section consists of three complete statements of the slow violin theme. The clarity of this structure is furthered by MacMillan including the identical harmony in each of the three statements of the theme, only with bigger orchestration each time; it is this that lends this development section its striking sense of cumulative power. Yet the theme, both in its melodic and harmonic qualities, also provides many examples in the foreground of the music of this intervallic transformation of ic 6 to ic 7. Earlier in this chapter, we noted that the opening of this theme represented a co-existence of ic 6 and ic 7. This will repay closer examination at this stage. There are three issues that are highlighted by the example below (Ex. 11.28). First, the presence of ic 5 and 7 (the top staff). This interval is present *vertically* by virtue of the diatonic harmonization: there are seven chords of the harmony that emerge as diatonic triads, though not all in root

position. These seven triads present seven instances, consecutively, of ic 5 and 7. Secondly, if the vertical, harmonic context of the theme emphasizes ic 7, ic 6 is suggested heavily by the *horizontal* working of the theme. That is, melodically, ic 6 is also heavily present (see lowest stave). Its importance is underscored by it being outlined by the juxtaposition of the very first two triads, G major and C sharp major, a juxtaposition that creates three separate instances of the interval (hence the three brackets over these chords on the example). Indeed, here is the primary, background, dyad (G/C sharp) presented again at the foreground, highlighting its structural importance. Yet this is not the only ic 6 dyad foregrounded by the development's theme. There are two further clear examples, each occurring twice as shown by the brackets on the example: E - B flat, and G - C sharp. Putting these together, ic 6 is present melodically, but presented in a harmonic frame that emphasizes its transformation to ic 7. It is the new harmonic context, therefore, neutralizing the dissonant effect of ic 6 that suggests the idea of rebirth: the structural interval-class ic 6 is being 'reborn' in a context of ic 5 and 7 - the dissonance is being resolved. This suggestive theological semantic potential, as will be drawn out in the conclusion. As if to confirm this reading, note, thirdly and finally, that the most of presentations of ic 6 on the lower stave are all also involved in a melodic transformation of the interval to ic 7. So, the initial G - C sharp dyad presented melodically in bars 192 - 193 is transformed an ic 7 by the D in 194¹, together with the simultaneous D - G sharp dyad, transformed to ic 7 by the A. Then, the middle two melodic progressions E - B flat and G - C sharp are both interrupted by the pitch that forms ic 5 in each case (F and G sharp respectively). Finally, the closing descending presentation of ic 6 from G - C sharp suggests the transformation through the rise of the G natural to G sharp, that sounds simultaneously with the C sharp. Thus, even melodically, this transformation from ic 6 to ic 7 is strongly highlighted.

Ex. 11.28: 'Water', bars 192 - 195, interval shifts

The opening thus is suggestive of a situation in which ic 6 is being subsumed by ic 7. Ic 6 is still present, the intervallic structure still highlighted through juxtaposition. But its effect is nullified by its presenting in music that strongly presents ics 5 and 7, through its diatonicism. To put it another way, ic 6 is being 'reborn' as ic 7. This, together with the instances melodically where ic 6 is transformed to ic 7 presents a clear picture of intentional foreground presentations of this transformation at the outset of the development; this could be confirmed by analysis of the music that follows, which also profiles foreground examples of the same intervallic transformation.

Conclusion

i) Spitzer

Spitzer's framework of metaphor-as-schema highlights the high degree of congruence between concepts involved both in musical and theological schema in 'Water' that hinge on the idea of transformation. The musical processes of transformation in 'Water' are all strongly involved with the idea. These are intervallic progression, which is given strength through its inevitable embeddedness in harmonic structure. The presence of these intervallic transformations in the background highlights the importance of sonata-form structure as a means of musical transformation, which depends upon notions of transformation (development), and the recasting of familiar musical events in new contexts (recapitulation) that are easily relatable to theological ideas of rebirth, redemption, and transformation, theological ideas all involved in the theology of the Easter Vigil liturgy. Thus, the success and strength of the movement's metaphorical power lies in the degree of consonance between these conceptual schemas.

ii) Tarasti

Another reason for 'Water's' metaphorical power lies in the multiplicity of modalities involved. Form and content; background, middleground and foreground; and both vertical and horizontal dimensions are all involved. Thus, both the 'doing' (*faire*) mode and the 'becoming' (*devenir*) mode are used to convey narrative. The 'doing' (*faire*) mode involves the musical surface, the detail, the foreground, as well as the melodification of the plainchants, which are transformed and influenced by the intervallic transformation ic 6 to ic 7. If this 'doing' reflects the musical surface, then the movement's 'becoming' reflects its structure, also always involved heavily in the conveying of the theological narrative. The music's 'becoming' is all geared towards the massive structural climax, the moment of rebirth, and the moment at which the C sharp minor triad is rearticulated, and ic 6 is transformed to ic 7.

iii) Langer

MacMillan uses musical elements as symbols for the idea of 'rebirth'. This is successful given the high degree of structural similarity between theological idea and musical symbols: intervallic transformation; and musical-structural processes of change and progression. There are two facets to this structural similarity. First, both of these musical elements involve the actual transformation of material. The changing of intervals within two contexts

that are musically similar allow for the language of transformation to be easily used of musical motives. Second, the alignment of the specific motivic and intervallic transformations in 'Water' - ic 6 to ic 7- with traditional notions of dissonance and consonance not only strengthens the conceptual interpretation of music that moves from the former to the latter as 'transformed', but also brings an emotional element into the equation. We hear the diatonic music of the development section as consonant, and, especially at the musical foreground, hear the articulation of triadic harmony as emotionally affirming, a fact that somehow resonates with the theological idea of 'rebirth'. The traditional quality of ic 6 as dissonant is suggested through its alignment to notions of 'conflict', to which 'resolution' and ic 7 is the other side. Thus, MacMillan's musical metaphor in 'Water' relies on traditional tenets of consonance and dissonance that easily map onto the theological idea that he seeking to convey.

iv) Begbie

The aligning of musical elements and theological idea in 'Water' creates a very powerful metaphor for rebirth. Begbie states that 'Christian' art must be *truthful*.²⁴ 'Water' serves an exemplar, in four ways. First, 'Water' as a piece of music is true to its intent. Without irony, the music intentionally communicates the subject. Second, 'Water' is true to its sources of inspiration. It speaks accurately of the liturgy on which it is based. This is seen in the faithful use of plainchants associated with the liturgy, and also in the clarity with which they are presented. Third, 'Water' is true in the integrity of its operation. On (literally) every level the music contributes to the metaphor it is seeking to convey. Fourth, 'Water' is true in its willingness to accurately portray evil, yet also offer hope.²⁵ This meets Begbie's double criteria for art that is faithful to Christian principles - art that faithfully portrays the world, but that yet offers hope.²⁶

This suggests a further conclusion as to the historical relevance of 'Vigil'. 'Vigil' has elements in common with both the modernist and romantic symphony. This tension can now be resolved, through applying Begbie's criteria for Christian art. On the one hand, MacMillan's fidelity to the 'given order of things' in the form of historical Christianity, rather than a simple 'moulding the world according to our own wishes',²⁷ suggests a desire on

²⁴ That is, a real reflection of the outside world, and a valid means of gaining knowledge about our world. 'Art has potential to help us grow in our grasp and understanding of the world we inhabit. The assumption that only literal statement can convey truth, and that anything else is either merely decorative or can only reflect the inward dispositions of the individual, needs challenging. The experience of art is a mode of knowing the world, certainly different from conceptual and moral knowledge, but by no means inferior to them.' Jeremy Begbie, *Voicing Creation's Praise* (Edinburgh: T & T Clark, 1991), p. 257.

²⁵ This is integral to the metaphor involved: 'transformation', or 'rebirth' in a Christian context, necessarily involves evil (in the form of Christ's death), and redemption (in the form of the Resurrection).

²⁶ 'An attentiveness and fidelity to what is beyond ourselves [...] should take precedence over a desire to mould the world according to our own wishes. But I have also tried to show that art is no slavish copying or reproducing of what is given to hand - the artist not only discovers and respects, but with due deference to the given order of things, his vocation is also to develop and redeem.' Begbie, *Voicing Creation's Praise*, p 257.

²⁷ See n. 23 above.

MacMillan's part to redeem the principle of romanticism.²⁸ By contrast, the real darkness of parts of MacMillan's score allows the rebirth, when it comes, to feel genuine. On the other hand, Ustvolskaya's modernist brand of symphonic nihilism is also redeemed.²⁹ The constant reference through *Triduum* to her wooden cube can now be understood as a symbol of redemption: replacing her soundworld in a Christian context.

v) Zbikowski

The generic space, is that of rebirth, as understood in the context of the Christian theology of Easter, and particularized in the Catholic liturgy of the Easter Vigil. The text space that unpacks this idea is provided in the movement initially through the title, which acts as a symbol for the whole of the Easter Vigil, particularly its theology of rebirth ritualized in the liturgy of Baptism. This liturgy provides the second example of text space, filling out the details of the theology of rebirth as found in its readings and actions. Third, the texts of the plainchants used throughout the movement provide further detail as to the theology of rebirth found in the liturgy of Baptism. The music space is filled by three main elements that are involved in the metaphor. First are the melodies of the plainchants. Important here is the clarity with which they are presented, allowing them to audibly influence the structure of the movement. Second, this musical structure is also involved in the metaphor through the examples at the deeper levels of background and middleground of the intervallic transformation ic 6 to ic 7 that was uncovered by the analysis. Third, not only the musical structure but the musical surface plays a role in this by literally foregrounding the intervallic transformation. Finally, the blended space highlight's 'Water''s projection of three qualities of 'rebirth'. One, that rebirth *unfolds over time*; baptism is a part of the journey of faith, whose gracious effects, whilst immediate, are worked out over time.³⁰ Two, the rebirth is complex, both in operation and effect. The musical rebirth of the movement operates at, and effects changes in, multiple musical levels. So it is with Christian rebirth - the whole person is reborn; the whole of life is affected.³¹ Three, the involvement of musical structure in generating the movement's metaphor of rebirth is

²⁸ This quality also separates 'Water', and all of *Triduum*, from the Christian aesthetic of Górecki's Third Symphony, with its musical sentimentalizing of the horror of war and consequent transformation of compassion into enjoyment. 'Górecki's sad songs suggest concerns about another kind of representation of genocide, all the more insidious for its sweetness: Musical evocation of compassion for the suffering of others in war has the potential to encourage a pleasurable sadness derived from the collapsing of our emotions into an imagination of historical subject's suffering. Feeling good, feeling ourselves to be 'good' because we weep for the pain of others, we turn away from the horror of reality and make an object of solace and satiation from their suffering.' Moore, 'Is the Unspeakable Singable?'

²⁹ This nihilism was picked up on by Arnold Whittall in his memorial article: 'To my ears, there is more desolation than redemption in this music.' Whittall, 'In Memoriam: Galina Ustvolskaya'.

³⁰ Thus, God through baptism gives sanctifying grace to the believer, by which they may fight against sin throughout their lives. See Geoffrey Chapman, *Catechism of the Catholic Church* (London: Cassell, 1994), pp. 286 - 287.

³¹ 'Baptism not only purifies from all sins, but also makes the neophyte 'a new creature', an adopted son of God, who has become a 'partaker of the divine nature', member of Christ and co-heir with him, and a temple of the Holy Spirit.' Chapman, *Catechism*, p. 286.

highly suggestive. Baptism in the Catholic understanding is a structural event, affecting the entirety of the Christian's life.³²

Generic Space: Christian theology of Rebirth, in the context of the Easter Vigil

Text Space: Rebirth

- Title
- The Liturgy of Baptism
- The texts of the plainchants

Music Space

- The clarity of the plainchants, melodically and structurally
- Intervallic transformation at the background, middleground - the musical structure
- Intervallic transformation at the foreground - the musical surface

Blended Space

- Rebirth takes time
- Rebirth is complex
- Rebirth involves the structure of life

These are the ways in which the movement functions as a rich and complex metaphor for rebirth. A second conclusion can now place this metaphor in the wider context of *Triduum*, suggesting its importance in completing the structure of the three pieces.

Conclusion 2: The World Ransomed

There is a large scale structural transformation of ic 6 to ic 7, affirmed by the 'Vigil' climax. This connects it to the presentations of ic 6 earlier in the cycle, particularly in *TWR*. Note that the transformation of ic 6 to ic 7 is also suggestive of the language of dissonance and resolution, especially given the fact that the instances of interval classes 5 and 7 in the structure invariably arise from diatonic harmony. This is striking, for it suggests a mixed picture regarding MacMillan's stance toward a modernist aesthetic. On the surface of the music, MacMillan clearly revels in the musical language of modernism, with its attendant compositional technique, and as such it is the primary component of his style. However, the deeper level reveals a structural reliance on the syntax of diatonic harmony, and indeed the structure of the cycle hinges on the vindication of harmonic consonance over dissonance. This apparent discrepancy could be framed in various ways. It could be argued that it reveals a deeper level - a subconscious? - anxiety toward modernism, particularly as expressed by its tonal rootlessness. This would map onto the points examined in this thesis regarding MacMillan's positive stance toward tradition, and would find a source of that positive regard explained and expanded through metaphors of rootedness, belonging, homecoming - metaphors suggested by the categories of tonality and atonality. However, given the clearly positive regard toward modernism reflected in MacMillan's whole musical

³² 'Holy Baptism is the basis of the whole of the Christian life, the gateway to life in the Spirit'. Chapman, *Catechism*, pp. 276 - 277.

style, the crucial part it plays in the drama of his music, this tension may also be expressed as further highlighting the gap between 'act and intention' sometimes evident in *Triduum*, an example of a gap between MacMillan's stated intent and his actual practice. However it is construed, the affirmation of triadic harmony that the symphonic structural transformation portrays is perhaps the chief way in which the victory and transformation of Easter is musically portrayed *across the entire structure of Triduum*. This deep level intervallic transformation becomes a metaphor for the victory of Easter that was necessitated in the first of the three works. Through the victory of the C sharp minor triad, and of interval classes 5 and 7, represent the victory of the Resurrection over the cross, and, in the musical context, the resolution of the ic 6 dyad that formed the structural heartbeat of the Concerto. Within the context of the whole *Triduum*, then, the ic 6 dyad of B flat and E that was so central to the tonal argument of the Concerto, can be seen as a temporary aberration away from the central, and structurally affirmed, C sharp minor triad, with its interval classes 5 and 7. The climactic C sharp minor triad of Vigil's final movement thus represents the return of the same triad that was so central to *TWR*, and so a closing of the triadic circle necessitated by the move away from it in the Concerto and a musical signification of the central theology of Easter: through the Cross of Christ, The World has been Ransomed.

Ex. 11.29: The background pitch structure of *Triduum*

D Conclusion

This study has sought to use metaphor as a tool for attributing theological meaning to the three works of Sir James MacMillan's *Triduum*. We began in the introduction with the identification of a number of intellectual spaces into which the study of MacMillan's *Triduum* fitted. These were: reformed theology, and the notion of the Lordship of Christ; the questions posed by a current study on contemporary music and spirituality; the work of Jeremy Begbie tracing the various lineages between theology and the arts; the study of metaphor as a means of extracting theological ideas from instrumental music; the issues surrounding musical autonomy, and the ways that seeking theological meaning in instrumental works threaten that autonomy; and the small but growing work by other scholars on MacMillan's music, notably Dominic Wells. My five conclusions all arise directly from the analyses of the *Triduum* works, but in each case all interact with these various intellectual-contextual sites that have given impetus and shape to my study. In each case, there are a number of significant conclusions to draw, and some pointers towards further questions and study.

Firstly, the study of the works reveals a strong correlation between musical-semantic intent in MacMillan's *Triduum* works, and the actual theology of the liturgical Triduum. Each analysis has shown the high degree of integrity that MacMillan brings to his scores, whereby multiple musical elements are incorporated into a theological-musical metaphor. The theological idea that seems to lie most powerfully behind both the original Triduum liturgy and MacMillan's works is *redemption*.¹ This idea is certainly strongest in 'Vigil', unsurprisingly, as that is the work that most directly deals with the part of the liturgy that most clearly symbolizes redemption, the Easter Vigil. Yet the idea also lurks in the background of *TWR* and the Concerto. In both works, the analyses have hinted at redemptive ways in which the musical symbols can be interpreted. In *TWR*, this was via the so-called 'ransom theory' of the atonement, a system that made sense of the tonal allegory of the work. In the Concerto, the second and third movements in their own ways contributed notions of redemption to the darker canvas of the first movement, 'The Reproaches' slanting the idea towards the events at Dunblane, and 'Dearest Wood' highlighting the certainty of redemption's victory. At the heart of all these redemptive accounts stands the theology of the cross as the means of redemption, highlighting the inseparability of redemption from the cross, as Catholic theology affirms.² This highlights the overall importance of Catholic theology in rightly decoding MacMillan's music, and suggests the necessity of any future analytical work on MacMillan to engage with that theology. This conclusion highlights the susceptibility of contemporary music to theorizing, as identified by Sholl and van Maas, and as such serves as an exemplar of a current drive in

¹ It is argued in appendix 2 that redemption is also the central theological idea of the *Triduum* liturgy, and that the chief means by which the idea is communicated through the various ceremonies, texts, and chants of the *Triduum* liturgies is symbolism.

² 'The Scriptures had foretold this divine plan of salvation through the putting to death of 'the righteous one, my Servant' as a mystery of universal redemption, that is, as the ransom that would free men from the slavery of sin.' Geoffrey Chapman, *Catechism of the Catholic Church* (London: Cassell, 1994), p. 136.

the arts to reengage with grand narratives.³ In the case of *Triduum*, the predominance of theology throughout the work, a predominance that places the music (for all its music-alone qualities) in the subservient role to theology, suggests that the spirituality inherent in MacMillan's musical vision derives from a primary interest in, and commitment to, Catholic theology rather than any looser notions of the capacity of music to embody numinous or transcendental principles.⁴ The spirituality in MacMillan's musical vision has a particular shape, context, and content. The particularity of MacMillan's theological vision accounts for its commonly noted portrayal of the darker side of human experience. It is this quality that has brought his music into tension with that of Messiaen, as Begbie has suggested. However, the focus on suffering that MacMillan's theological concern brings to his music would serve as the foundation for future work highlighting a greater degree of convergence with this quality in Messiaen and Pärt, as recent scholarship has sought to demonstrate.⁵

Second, these analyses have profiled the importance of musical borrowing as a musical strategy employed by MacMillan to communicate this Catholic theology. Chiefly, this borrowing consists of the extensive reliance on, and manipulation of, plainchant in *Triduum* to convey the relevant liturgies of the three works. The analyses have documented not only the breadth of this borrowing, with each work using multiple plainchant melodies, but also the depth of borrowing, with the plainchant's influence discernible at multiple musical levels through the cycle. Seemingly abstract musical lines have been again and again revealed to be reworkings of the plainchant melodies, and large-scale musical structures have been shown to originate in either pitch or textual structure of the plainchants. In the case of 'Vigil', the entire symphonic structure is borrowed from the structure of the Easter Vigil liturgy. In uncovering the extent of MacMillan's musical borrowing in *Triduum*, this study builds on the work of Dominic Wells, whilst seeking to place it on a more analytically-grounded footing. In establishing Wells's rationale in a particular work, this study also highlights an important analytical fact, that musical borrowing is a key means by which MacMillan communicates theologically. Future analytical work on other of MacMillan's works that have theology in the background would do well to engage equally deeply with examples of musical borrowing. This affirmation of the depth of influence of musical borrowing in *Triduum* also brings to the fore the issue of modernism in *Triduum*, for it reflects the influence of what Wells terms 'retrospective modernism', and so forces an evaluation of the term. My study has highlighted two further issues in relation to Wells's description of MacMillan's relationship to modernism. First, this study has sought to configure MacMillan's relation to modernism by positioning his musical style in relation to other modernist composers: Messiaen, Berg, Ives, Utvolskaya. This line of enquiry could be fruitfully developed to build a more complete picture of MacMillan's indebtedness both to tradition and to modernism. There are certainly other composers in the twentieth century

³ Robert Sholl, 'Arvo Pärt and Spirituality', in Andrew Shenton (ed.), *The Cambridge Companion to Arvo Pärt* (Cambridge: Cambridge University Press, 2012), pp. 140 - 158.

⁴ Konrad Boehmer, 'Stockhausen's Spirituality' in Robert Sholl and Sander van Maas (eds.), *Contemporary Music and Spirituality* (Abingdon: Routledge, 2016), pp. 185 - 203.

⁵ See Sholl, 'Arvo Pärt and Spirituality', and Sander van Maas, 'Messiaen's Sainly Naïvité' in Andrew Shenton, *Messiaen the Theologian* (Farnham: Ashgate, 2010), pp. 41 - 59.

who are relevant in influence and relation to MacMillan who have not been explored here: Britten; Stravinsky; Gubaidulina; Pärt. Second, this study has asserted too the full-throated support given to modernism through MacMillan's adoption of a serialist technique. MacMillan is a modernist. Yet the ease with which his musical style conjures up influence from many other modernist composers suggests something more: a self-consciousness, a deliberate objectification of modernism as a style, a style that can then be commented on, appraised, and even distanced from. It is at this point that Wells's concomitant 'retrospective' elements so readily identified in MacMillan come in to suggest a possible diagnosis of MacMillan's style that is at least only half modernist at best, perhaps even neo-romantic. Yet it is at this point that Wells's descriptor is most vulnerable, for the irony of MacMillan's objectification of and, at times, distancing from modernism is that this very practice is itself evidence of an overall modernist aesthetic that cannot be easily be described as 'retrospective'. This is most clearly audible in the many instances of conflict that MacMillan's music presents, of which the tension between modernism and tradition is but one aspect. Christopher Butler has highlighted this 'distancing' quality of modernism in Brecht;⁶ the irony in MacMillan seems to be that he distances himself from modernism itself; thus, he uses the tools of modernism against itself; not perhaps in its entirety, but against those qualities of modernism that he has identified as blind spots, such as religion. This insight could provide the basis for a fascinating further in-depth study of MacMillan's relationship with modernism and tradition that takes conflict as its lead, and examines the relationship between what I have called the 'conflicting modernities' on the one hand, and the 'modernity of conflict' on the other.

Third, this study has validated the use of metaphor as a tool that can provide a meaningful framework for uniting the musical and theological in MacMillan's works. The richness of this tool has been underscored through the reference of the five different theoretical models, and in particular of Zbikowski's conceptual integration network. In particular, the tool has been used in the service of theology, revealing how purely musical structures and elements can be 'heard as' the theological ideas that lie behind them. However, the success of metaphor in elucidating the theological extra-musical context of the music suggests its rich potential as an analytical tool to use on other of MacMillan's works that deal with other extra-musical contexts. Thus, one could fruitfully use the metaphorical theories suggested in this study on other works of MacMillan that are concerned with theology, such as many of the other concertos, but also on works that touch on other extra-musical areas, for example politics, suffering, and Scotland. Metaphor could be used to highlight coherence across many of MacMillan's other works, coherence through common extra-musical context. Furthermore, to widen the study of metaphor in relation to MacMillan's music, more work would be required to ground metaphor-theory even more deeply, seeking to widen the theoretical enquiry beyond the five models suggested in this thesis to other theoretical constructions of the term. In particular, further work could investigate the applicability of the work of Paul Ricoeur to MacMillan's music, as a further way of bringing out metaphorical and theological meaning. The work on *Triduum* has been largely founded on the work of Begbie, whose aims points toward another avenue in which this work on

⁶ Christopher Butler, *Modernism: A Very Short Introduction* (Oxford: Oxford University Press, 2010), pp. 8 - 9.

MacMillan could find a fruitful platform, namely the overlap between specifically evangelical theology and the arts. We mentioned at the start of this study that it was an evangelical doctrine, the Lordship of Christ that first gave impetus to it. The receptibility of MacMillan's music to theological meaning serves as an exemplar of the way that non-texted music could nevertheless be treated 'textually' in a worship setting. The importance of this comes from the traditional antipathy of evangelical theology towards the arts, due to the very 'non-texted' nature of its communication. It is partly to address this problem that Begbie formulated his initial work on metaphor.⁷ Yet the power of using metaphor, particularly in its cognitive formulation, has been the degree with which theological observation - or, texted truth - has been able to be tied down to actual musical data, thus lending a strong element of objectivity to the observations. This maps onto the theological categories of 'general' and 'special' revelation that have been identified as crucial to the problem of allowing any non-scriptural revelation, in such a way as to answer some of the critique of evangelical theology against using the arts in worship.

Fourth, the use of metaphor to uncovering the theological meaning behind various musical phenomena, has again and again affirmed the importance of text, or a text, in driving and contextualizing that theological meaning. Even though the *Triduum* works are not texted, it is always the silent texts that are needed to contextualize musical meaning. These texts come in various forms through *Triduum*: the movement titles; the plainchant texts; the texts of the original liturgy, whether directly (liturgical actions; prayers; scriptural readings) or indirectly through the general Catholic theology associated with a particular point of doctrine; performance directions in the score. Musical meaning is thus always directed by the textual context of a particular work, movement, or phrase. This conclusion is important for trying to place MacMillan musicologically, for the place of *Triduum* in relation to the musicological debates on meaning is nuanced. First, MacMillan's music profiles a treatment of musical meaning that suggests the inability of non-texted music to communicate with precision on its own: text is necessary to clarify the vague shapes suggested by the music. Second, this conclusion both affirms and frustrates some of the New Musicological insistence on the importance of context for musical meaning. Most obviously, this study affirms the New Musicological requirement that musical meaning be generated and directed by the context of a given work; in this case, that context is theology. MacMillan's reliance on the 'structuring structures' of theology has been demonstrated beyond doubt.⁸ Yet, the axiomatic reliance of MacMillan's music on text to communicate metaphorically, and its corresponding inability to communicate its messages apart from that text, also highlights its separateness from that context, thus ironically bolstering its 'music-itself' quality that New Musicologists such as Kramer are so keen to deconstruct. The analyses themselves have underscored this by employment of analytical techniques that highlight music's 'itself' quality - Schenkerian analysis and set theory. Indeed, the metaphorical conclusions have been sharpened and directed by these very 'music-itself' qualities, rather than in spite of them. This positioning of MacMillan's technical stance on musical meaning puts him somewhere in the middle of current musicological debates, a fact that mirrors his

⁷ See Jeremy S. Begbie, *Voicing Creation's Praise* (Edinburgh: T&T Clark, 1991).

⁸ Lawrence Kramer, *Classical Music and Postmodern Knowledge* (Berkeley and Los Angeles: University of California Press, 1995), p. 18.

ambivalent relationship with postmodernism,⁹ the worldview that lies behind the New Musicology.¹⁰ Apart from underscoring MacMillan's self-confessed resistance to easy classification,¹¹ this positioning would provide the starting point for further and deeper exploration of MacMillan's particular stylistic qualities, for example the tonal properties of his music, as well as providing a necessary methodological framework for any future musical analyses of his works.

Finally, one chief musical element that this study has revealed as often crucial in the musical-metaphorical transaction in *Triduum* is musical form. In all cases, the form of the movement or work has played a crucial role in the resulting theological metaphor. The significance of this perhaps lies in the overtones of romanticism that such emphasis on form brings. Adorno identified that, in Mahler, form of a given movement is imbued with special power to achieve 'fulfilment' (*Erfüllung*).¹² In other words, the transcendent potential of a given work is communicated through its form, and in particular through Mahler's oft-used technique of summarizing a formal argument with musical material that is at once a summation of what has come before, and at the same time entirely new.¹³ This is what we have seen again and again in MacMillan's *Triduum*, in which the particularities of the form play a large part of the theologically-transcendent meaning of the music. This suggests a desire on MacMillan's part not only to identify with certain ideals of romanticism, but also to imbue them with a specifically Christian worldview. This emphasis on romanticism also takes place within a musical language that references modernism, and thus the feeling one is left with after analyzing *Triduum* is that MacMillan's desire through the intentional incorporation of both modernist and romantic elements within a Christian framework is to offer a redemptive view of both. On the one hand, the nihilism of modernism is in view. *Triduum* reinterprets a modernist compositional technique and soundworld in the framework of Christian theology and liturgy. Yet MacMillan is also about redeeming romanticism, recasting romanticism's transcendentalism in a specifically Christian frame. This tension is particularly felt in 'Vigil', in which the nihilism of Ustvolskaya's wooden cube is redeemed, along with the empty last judgement and resurrection of Mahler's *Resurrection* symphony. This insight is clearly appropriate for *Triduum*, given the importance of redemption in the theology of the three days. What is needed is to test this insight against further works of MacMillan, to see if one can identify 'redemption' at work in other compositions, in other contexts. One suspects that further analytical work on MacMillan's *oeuvre* would reveal redemption to be a key aim throughout his music, and a key idea to the whole MacMillan project; this study sets the scene for a future wider study on MacMillan that would highlight 'redemption' not only as a theological idea in the background of a particular piece, but as a compositional ideal exemplified throughout all his music. It is this final observation, the centrality of

⁹ James MacMillan, Julian Johnson, and Catharine Sutton, 'Raising Sparks: On the Music of James MacMillan', *Tempo*, New Series, No. 202 (Oct., 1997), pp. 1 - 35, pp. 10- 11.

¹⁰ Kramer, *Classical Music and Postmodern Knowledge*.

¹¹ MacMillan et al, 'Raising Sparks', p. 11.

¹² Theodor Adorno, *Mahler: A Musical Physiognomy*, trans. Edmund Jephcott (Chicago: Chicago University Press, 1992), pp. 43 - 44 quoted in Stephen Downes, *After Mahler: Britten, Weill, Henze and Romantic Redemption* (Cambridge: Cambridge University Press, 2013), p. 13.

¹³ Adorno, *Mahler*, pp. 41 - 42.

redemption to MacMillan's project, that points the way to resolving the problem of conflict in his music. We have noted throughout the thesis that the projection of conflict is a fundamental strategy in MacMillan's musical style. Yet *Triduum* suggests that, in the final analysis, this conflict is resolved. This is what the emphasis on form suggests - a deep-level centripetal quality that opposes and balances the centrifugal elements in MacMillan's music. This seems entirely motivated by MacMillan's Catholicism:

There is a need for a purely musical conflict, [...] a chaotic clash of materials, then to bring about a resolution. [...] But the conflict is also inherent in the extra-musical starting points such as the Easter Story. Thus, there is an extra-musical reason for bringing about resolution.¹⁴

It is perhaps the idea of conflict resolution that deserves the final say in this study, as it mirrors what the study has demonstrated throughout: that MacMillan's *Triduum* represents the clash and combination of many diverse elements: music and theology; extra-musical and musical influences; modernism and traditionalism; tonality and non-tonality; beauty and ugliness; conflict and coherence; surface fragmentation and deep-level unity; Schenkerian and serialist analyses; death and Resurrection. Yet MacMillan's testimony to the influence and pervasiveness of resolution to his aesthetic of conflict is very telling, suggesting the ultimate conclusion that in *Triduum*, all of these opposing elements are indeed fused in such a way as to highlight their compatibility, their harmony, and that the presenting conflicts are only a necessary step along the way to this harmony. Indeed, this is the shape of the 'Easter Story' itself, whose Resurrection victory could only be brought about by the death of Christ. The clarity of this redemptive vision in *Triduum* strongly invites further study of other work of MacMillan along these lines: one suspects that the theology of *Triduum* - and of the *Triduum* liturgy - is not only the key, then, to the musical and theological vision of the cycle, but perhaps to MacMillan's musical project as a whole.

¹⁴ MacMillan et al, 'Raising Sparks', p. 14.

Appendix 1: The *Triduum* Plainchants - Sources

Selecting a book for to check the plainchants that MacMillan uses in *Triduum* has been determined by two factors. First, the fact that MacMillan's compositions were written after the liturgical reforms of the Second Vatican Council (1961 - 5).¹ The *Liber Usualis* is therefore unsuitable.² Second, MacMillan works as Director of Music at the Dominican St Columba's Catholic Church in Glasgow.³ His choir there was founded in 2005,⁴ and its website contains written out examples of the chants used throughout the year, including those of Holy Week.⁵ These chants presumably constitute an accurate reflection of those the composer knew and worked with in the composition of *Triduum*. In light of these two criteria, two sources have been used for the chant found in MacMillan's *Triduum*: the *Graduale Triplex*, which has been designed to reflect chant usage after the Second Vatican Council,⁶ and the chants used by MacMillan at St Columba.⁷

Literature on the technical aspects of modal identification of chant highlights the difficulties in standardizing a system.⁸ Though the classification of modal characteristics into the 'eight church modes'⁹ is now commonly accepted, correct appreciation and application of the system is made difficult by two main issues. The first arises from the fact that the systemization of plainchant modality into the eight modes arose after most plainchant was written. Thus chants often do not fit the characteristics of the system.¹⁰ The second arises from the formulae of classification themselves, whose nomenclature reflects two distinct and irreconcilable systems, the Greek and the medieval. However, the technical specifics of the systems seem straightforward enough. Each mode has an octave range,¹¹ its *ambitus*, with a central tone, its *finalis*. There are four primary finals, d, e, f and g, and to each final belongs two versions of the mode, the *authentic* that starts on the final and spans to one octave above, and the *plagal* that starts a fourth below the mode and spans to a fifth above.

¹ For a contemporary ecumenical approach to Christian liturgy that uses some of the Council's reforms as foundational to its arguments, see Stephen Burns: *Liturgy* (London: SCM Press, 2006).

² Given that it only reflects liturgical usage between the Council of Trent (1545-63) and the Second Vatican Council. As a compendium it is not officially sanctioned by the Vatican. See unspecified Author, 'Liber Usualis', *Grove Music Online, Oxford Music Online*, <http://www.oxfordmusiconline.com.eresources.shef.ac.uk/subscriber/article/grove/music/16573?q=liber+usualis&search=quick&pos=1&_start=1#firsthit> [accessed 11 February 2016].

³ Unspecified Author, 'The Choir of St Columba's Catholic Church Glasgow' <<http://thechoirofstcolumbas.com/about/>> [accessed 11 November 2014].

⁴ That is, nine years after the composition of *Triduum*. Unspecified Author, 'The Choir of St Columba's Catholic Church Glasgow'.

⁵ Unspecified Author, 'The Choir of St Columba's Catholic Church Glasgow' <<http://thechoirofstcolumbas.com/liturgical-resources/resources-by-season/holy-week/>> [accessed 11 November 2014].

⁶ John Harper: *The Forms and Orders of Western Liturgy from the Tenth to the Eighteenth Century* (Oxford: Clarendon Press, 1991).

⁷ Which are themselves taken from both the *Graduale Parvum* and the *Graduale Romanum*. Unspecified Author, 'The Choir of St Columba's Catholic Church Glasgow' <<http://thechoirofstcolumbas.com/liturgical-resources/resources-by-season/holy-week/>> [accessed 11 November 2014].

⁸ See Willi Apel: *Gregorian Chant* (London: Burns and Oates, 1958), pp. 133 - 135.

⁹ The 'eight church modes' have an equivalence in Byzantine theory, the *octoechos*. See Apel, *Gregorian Chant*, p. 135.

¹⁰ Apel, *Gregorian Chant*, p. 134.

¹¹ Apel cites that this is characteristic of early theorists, who divide the octave ambitus into a fifth (*diapente*) and a fourth (*diatessarion*). Later theorists extend the ambitus to the note a ninth above and, in some cases, the note a tenth above, the *finalis*. See Apel, *Gregorian Chant*, p. 135.

This results in two *maneria*-¹² a classification of four modes, one for each of the finals, with further subdivision into authentic and plagal. The discrepancy comes in at the point at which these resulting eight modes are labelled. The most common practice has been to adopt the numbering 1 - 8 for the eight modes.¹³ However, old terminology uses the Greek names *protus*, *deuterus*, *tritus*, *tetradius* for the finals, and uses the terms authentic and plagal for more specific clarification. Yet another system adopts ancient Greek theory for modal classification: Dorian, Lydian, Phrygian, Mixolydian, with the plagal versions of the modes indicated by the prefix *hypo* -. ¹⁴ It is this consequent spilt between the medieval and Greek names that has caused most problems.¹⁵

It is recommended to reject the Greek classifications of the modes and instead adopt the most common reference system, in which the eight modes are simply labelled 1 - 8.¹⁶ This system has been adopted throughout this thesis.

¹² Apel, *Gregorian Chant*, p. 135.

¹³ Primus tonus, Secundus tonus, Tertius tonus, Quartus tonus, Quintus tonus, Sextus tonus, Septimus tonus, Octavus tonus. Given in Apel, *Gregorian Chant*, p. 134.

¹⁴ Apel, *Gregorian Chant*, p. 134.

¹⁵ 'Modern scholars have made numerous attempts to solve the problem of the relationship between the two theoretical systems [...] without having been able to arrive at a universally accepted answer.' Apel, *Gregorian Chant*, pp. 133 - 134.

¹⁶ Apel, *Gregorian Chant*, p. 134.

Appendix 2: The *Triduum* Liturgies

a) The three *Triduum* liturgies

The ancient lineage of the liturgies of the *Triduum* is well documented. Its liturgical function and theological emphases are traceable back to the early church.¹ Senn's account of the Easter Liturgies are based upon the nun Egeria's *Diary of a Pilgrimage* (389 - 384).² Similarly, Peter G. Cobb summarises that the Veneration of the Cross as we know it comes from the 'genius' of Cyril of Jerusalem, which is what was recorded by Egeria.³ The practice of keeping a vigil through Easter Saturday night to Sunday morning is recorded as early as the Fourth Century.⁴ Harper states that the precise rendering of the *Triduum* liturgical offices did reflect local and chronological variation perhaps because the sheer volume of liturgy required in Holy Week necessitated it be curtailed.⁵ Nevertheless, despite some variations, the present day liturgical practice of the *Triduum* closely reflects that of the early Jerusalem church,⁶ even after the changes of Vatican II.⁷ Harper gives the most detailed and informed account of the liturgies, though details can be both corroborated and elaborated by other texts. The three liturgies under consideration are those of Maundy Thursday, Good Friday and the Easter Vigil.

Maundy Thursday (*Cena Domini*)⁸

Ceremonially, Maundy Thursday appears the most straightforward day of the *Triduum*, consisting of one Festal Mass celebrated in the evening, after None, with solemn chants.⁹ The variations in what would be included in addition depended on the presence of a bishop.¹⁰ Some churches would also

¹ And, beyond, to the New Testament itself. See Dom Gregory Dix: *The Shape of the Liturgy* (London: Continuum, 1945, 2005), p. 339: 'This Jerusalem series [of the fourth century], or selections from it, appear in almost every liturgy for the paschal vigil in christendom down to the sixteenth century.' Prior to this, the Vigil service's theological themes expressed in its readings are found in paschal sermons of Melito and Hippolytus, and are traceable back to 1 Peter chapters 1 - 3 (Dix, *The Shape of Liturgy*, p. 339).

² Frank C. Senn: *Christian Liturgy: Catholic and Evangelical* (Minneapolis: Augsburg Fortress, 1997), p. 113. Egeria's 'historical treatment of Holy Week in Jerusalem spread throughout the whole church' Senn: *Christian Liturgy*, p. 159. Senn also states that the devotions before the cross on Good Friday derive from this text. Senn, *Christian Liturgy*, p. 159.

³ Peter G. Cobb, 'The History of the Christian Year' in Cheslyn Jones, Geoffrey Wainwright, Edward Yarnold and Paul Bradshaw (eds.): *The Study of Liturgy* (London: S.P.C.K., 1992), pp. 460ff, (p. 461).

⁴ John Harper, *The Forms and Orders of Western Liturgy* (Oxford: Clarendon Press, 1991), p. 146. There are twenty three Easter Vigil sermons remaining extant in the writings of Augustine of Hippo. Cobb, 'The History of the Christian Year' in Jones et al (eds.) *The Study of Liturgy*, p. 462.

⁵ Harper, *The Forms and Orders of Western Liturgy*, pp. 140 - 141.

⁶ Harper, *The Forms and Orders of Western Liturgy*, p. 140. See also Cobb, 'The History of the Christian Year' in Jones et al (eds.) *The Study of Liturgy*, pp. 461 - 462, and Senn, *Christian Liturgy*, pp. 188 - 189.

⁷ For example, one reason for the clear lineage from today's practice to the early church is suggested by Andrew Hughes's observation that the offices in Holy Week are characterised by 'omissions rather than additions', (Andrew Hughes: *Medieval Manuscripts for Mass and Office: A Guide to their Organization and Terminology* (Toronto: University of Toronto Press, 1982), p. 245) and thus extra additions to the early rite more easily discernible.

Harper, *The Forms and Orders of Western Liturgy*, p. 140.

⁸ The Latin titles of the respective three days of the *Triduum* are referred to in Harper, *The Forms and Orders of Western Liturgy*, p. 137.

⁹ Harper, *The Forms and Orders of Western Liturgy*, p. 142.

¹⁰ In churches with bishops, this Mass was the 'Mass of Chrism', in which the oils for use over the following year in the rites of baptism, confirmation and anointing the sick were blessed. Harper also records that the

include a ceremony for the reception of penitents.¹¹ The Maundy Thursday Mass was also marked by the consecration of two hosts, one eaten on the day and the other reserved for use on Good Friday.¹² The other two important features of the day followed Mass: the stripping of the Altars, and the washing of the people's feet,¹³ the ceremony after which Maundy Thursday is named.¹⁴

Good Friday (Parasceve)

The Good Friday liturgies are particularly marked by a solemn, stripped-back quality. The symbolism of the death of Christ finds liturgical expression in the absence of Mass.¹⁵ The liturgy is constructed of three parts:¹⁶ The Liturgy of the Word, The Veneration of the Cross, and the 'Mass of the Presanctified'.¹⁷

The Liturgy of the Word consists of readings from Hosea and Exodus,¹⁸ words in Prophecy and History respectively concerning God's dealings with Israel that find fulfilment in the death of Christ, before the Passion is read from St John's Gospel.¹⁹ Nine solemn intercessions follow in a set form: bidding prayer,²⁰ silent prayer, collect.²¹

The Veneration of the Cross takes place in the middle of the choir. Two priests carry the cross, veiled. The cross is gradually unveiled as the two priests sing *Ecce lignum crucis*,²² followed by the singing of the *Improperia*,²³ and the veneration of the cross by the people., done while the singing continued.²⁴ Then the antiphon *Crucem tuam adoramus* would be sung, after which came the hymn

presence of a bishop would result in the inclusion of some parts of the office otherwise omitted during Lent, the *Gloria patri* and *Agnus Dei*. (Harper, *The Forms and Orders of Western Liturgy*, p. 142).

¹¹ Harper, *The Forms and Orders of Western Liturgy*, p. 142.

¹² Harper, *The Forms and Orders of Western Liturgy*, p. 142.

¹³ Harper, *The Forms and Orders of Western Liturgy*, p. 142.

¹⁴ Harper, *The Forms and Orders of Western Liturgy*, p. 142. See David Hiley: *Western Plainchant: A Handbook* (New York: Oxford University Press, 1993), p. 33.

¹⁵ Harper, *The Forms and Orders of Western Liturgy*, p. 144.

¹⁶ Note that Adrian Fortescue cites five parts: The Mass of the Catechumens, The Bidding Prayers, The Worship of the Cross, the Mass of the Presanctified, Vespers. See Adrian Fortescue: *The Ceremonies of the Roman Rite Described* (London: Burns Oates and Washbourne, 1951), p. 291. See note 39 below.

¹⁷ David Hiley, *Western Plainchant: A Handbook* (New York: Oxford University Press, 1993), p. 33: 'A previously consecrated eucharist had to be used, with corresponding alteration of the ceremony, which was therefore called the Mass of the Presanctified'.

¹⁸ The readings given by Harper are Hosea 6:1-6 and Exodus 12:1-11 (Harper, *The Forms and Orders of Western Liturgy*, pp. 144 - 145).

¹⁹ John chapter 18, and 19:1-42. Given in Harper, *The Forms and Orders*, p. 145.

²⁰ Note that Fortescue takes these bidding prayers as the label for the first part of the service, underscoring their importance. He also includes in the rubric for Good Friday morning the Mass of the Catechumens and separates out Vespers after the end of Communion, giving five sections: The Mass of the Catechumens, The Bidding Prayers, The Worship of the Cross, the Mass of the Presanctified, Vespers. See Fortescue, *The Ceremonies of the Roman Rite*, p. 291.

²¹ Harper, *The Forms and Orders of Western Liturgy*, p. 145.

²² Sung three times at successively higher pitches. See Harper, *The Forms and Orders of Western Liturgy*, p. 145.

²³ Only in some Uses.

²⁴ Harper, *The Forms and Orders of Western Liturgy*, p. 145.

Crux fidelis. This hymn was alternated with soloists singing verses from Fortunatus's hymn *Pange lingua gloriosum proelium certaminis*.²⁵

Lastly, the Communion followed, using the host consecrated on Maundy Thursday. The form of Communion was shortened, starting at the *Pater Noster*.²⁶ Vespers followed,²⁷ after which the lights were extinguished.²⁸

Easter Vigil (Sabbatum Sanctum)

The Easter Vigil Liturgy is celebrated before the First Vespers of Easter.²⁹ It falls into three broad sections: The Lighting of the New Fire, The Blessing of the Water and Baptism, and The Mass.

The entire service is full of symbolism. The Lighting of the New Fire reverses the systematic extinguishing of the lights throughout the previous few days.³⁰ The liturgical acts that constitute this part of the Vigil are fixed: the lighting of a brazier outside the church using a flint, the lighting of the Paschal Candle, and the blessing of five grains or studs of incense³¹ are well documented.³² The climax of this first part of the Vigil was - and remains - the singing of the *Exsultet*, during which it is all the church candles are lit from the Paschal candle.³³ The two chants that have the most symbolic importance in this part of the service are the *Lumen Christi*, sung three times³⁴ as the new fire and five grains of incense are blessed, and the *Exsultet* chant, sung at the climax of the blessing.³⁵

²⁵ Not to be confused with St Thomas Aquinas's hymn of the same name, *Pange lingua gloriosi coporis mysterium*. Fortunatus's hymn predates Aquinas's hymn; the opening of Fortunatus's melody was also used by Aquinas for the opening of his hymn, hence the common confusion between them. For discussion, see Hiley, *Western Plainchant*, pp. 144 - 145.

²⁶ Harper, *The Forms and Orders*, p. 146.

²⁷ Either said privately or as a separate office, but with omissions. However, Hiley states that Vespers is omitted on Good Friday (Hiley, *Western Plainchant*, 1993, p. 37), but this comment may reflect only the Roman Use, in which Vespers was said privately (see Harper, *The Forms and Orders of Western Liturgy*, p. 146).

²⁸ Harper, *The Forms and Orders of Western Liturgy*, p. 146.

²⁹ That is 'after None on Holy Saturday'. See Harper, *The Forms and Orders of Western Liturgy*, p. 146.

³⁰ See Harper, *The Forms and Orders of Western Liturgy*, p. 146.

³¹ Placed in the Paschal Candle in the form of a Cross. See Fortescue, *The Ceremonies of the Roman Rite*, p. 308.

³² Historically, the specifics of forms and practice placed around these basic actions differed (Harper, *The Forms and Orders of Western Liturgy*, p. 147), nevertheless 'the rite had a basic form'. Harper, *The Forms and Orders of Western Liturgy*, p. 147.

³³ In the Salisbury Use only: in other Uses the lighting of the remaining candles takes place later. The paschal candle itself was lit from a single candle that has been lit from the brazier's new fire. Harper, *The Forms and Orders of Western Liturgy*, p. 147.

³⁴ Fortescue points out that the new fire and incense are blessed three times, with the *Lumen Christi* sung three times, accompanying each blessing. Each of the three times, the chant is to be sung a minor third higher (Fortescue, *The Ceremonies of the Roman Rite*, p. 313). Fortescue gives the exact pitches of each consecutive rendition of the chant: E - C sharp; G - E; B flat - G. See Fortescue, *The Ceremonies of the Roman Rite* p. 313, note 1. Perhaps it is significant that the last of these pitch designations matches the pitches of *Lumen Christi* assigned by MacMillan in the second movement of the Symphony 'Vigil'. Also, note that Fortescue's first and third pitch designations profile as equivalent pitches the dyads E - B flat and C sharp - G, both of which are used as structurally significant pitch relationships in the three pieces of the *Triduum*. See discussion in chapter 11.

³⁵ The importance of the *Exsultet* chant in invoking the historical connection between the Easter Vigil and the early church is underscored by Senn: '[t]he *Exsultet* was the great thanksgiving for light in the style of the thanksgivings in the *Apostolic Tradition* and the *Apostolic Constitutions* for the greatest *lucernarium* (light

Following the *Exsultet* come twelve readings. A collect is sung before each reading, and after certain readings follow a Tract. The number of readings is debated.³⁶ Senn and Hardison detail the twelve readings,³⁷ with some discrepancies. Common to all accounts are the creation account in Genesis (chapters 1 - 2:2), and the crossing of the Red Sea in Exodus 14.³⁸ The interest in the accounts of the twelve readings lies in the theological emphases that they highlight, and thus the theological insights they give into the Vigil Service as a whole. Hardison especially is insightful here.³⁹ His ordering of the readings includes four Tracts,⁴⁰ dividing the twelve readings into four main groups.⁴¹ These occur after the fourth, eighth, eleventh and twelfth readings; each group of readings has a distinct overarching theological theme. Group one (readings 1 - 4) are concerned with baptism; group 2 (readings 5 - 8) with burial and rebirth; group 3 (readings 8 - 11) concern issues that directly reference the events of Easter.⁴² Notice from this list that baptism is presented alongside the historical account of the events of Easter (group 3) together with the theological interpretation of those events (group 2). Baptism thus is to be understood as a sacramental illustration of the death and resurrection of Christ.⁴³ It should be noted that, after later liturgical reforms, the number of readings in the Easter Vigil was reduced from twelve to four.⁴⁴

After the readings, the second main feature of the Vigil service follows: the Blessing of the New Water. This begins with the Tract from Psalm 41, *Sicut Cervus*, and contains processions, the blessing of the water, and baptisms.⁴⁵ The ultimate significance of the inclusion of actual baptism in the Vigil service is theological, as a symbol for the new birth.⁴⁶ Baptism's importance in the Vigil liturgy is

service) of the year'. Senn, *Christian Liturgy*, p. 159. See Hiley's comment: '[t]he chief glory of the ceremony was the Exultet [sic] chant.' (Hiley, *Western Plainchant*, p. 38).

³⁶ Harper's summary is useful: '[t]he number of readings varied: the Roman Missal included twelve lessons, each with a collect; many other sources included only four.' Harper, *The Forms and Orders of Western Liturgy*, pp. 147 - 148.

³⁷ See Senn, p. 158, O. B. Hardison, *Christian Rite and Christian Drama in the Middle Ages* (Baltimore: Johns Hopkins University Press, 1965), p. 150.

³⁸ For the complete list of the twelve readings compiled by Senn and Hardison, see appendix 3.

³⁹ Though his rendering of the readings reflect the orderings from the 9th and 10th centuries only See Hughes, *Medieval Manuscripts for Mass and Office*, p. 268. The importance of this should not be overestimated: Hughes records 'few changes' are observed between these and later sources.

⁴⁰ There is a difference here with Fortescue, who only mentions three Tracts (after readings 4, 8 and 12), dividing the readings into three groups. See Fortescue, *The Ceremonies of the Roman Rite*, p. 316.

⁴¹ See O. B. Hardison, *Christian Rite*, p. 150.

⁴² The last reading (reading 12) in Hardison's list is Daniel chapter 3, which 'warns against apostasy'. Hardison, *Christian Rite*, p. 152.

⁴³ This is indeed how the New Testament writers see it. Romans 6: 4 'We were therefore buried with him through baptism into death in order that, just as Christ was raised from the dead, through the glory of the Father, we too may live a new life.' (NIV Translation).

⁴⁴ Adrian Fortescue, J.B. O'Connell & Alcuin Reid, *The Ceremonies of the Roman Rite Described*, Fifteenth Edition (London: Bloomsbury Publishing, 2009), p. 373.

⁴⁵ Harper, *The Forms and Orders of Western Liturgy*, p. 148.

⁴⁶ 'Easter was important not only because it celebrated the central Christian affirmation of the resurrection of Jesus the Christ, but also because it became the time of solemn initiation into the Christian community. Baptism was practiced as a way of participating in Christ's passover from death to life (Rom. 6:3-5). The celebration of baptism in this paschal context made it a new type of exodus (and the exodus a type of baptism)'. Senn, *Christian Liturgy*, p. 91. A view of the theology of the Vigil service under the rubric of 'incorporation' also surfaces in Dix: '[t]herefore a man received the sacraments of redemption at the Pascha [sic], the feast of redemption; in the midst of the Body of the redeemed, into which he was being incorporated; and at the hands of the Bishop, the representative of the Father Who is the husbandman Who tends the vine and all its branches.' See Dix, *The Shape of Christian Liturgy*, p. 340.

reflected by its common presence among all recorded uses.⁴⁷ The blessing of the water features the Vigil's most important symbolic and sacramental actions: making a sign of the cross three times over the water,⁴⁸ throwing water to the four points of the compass,⁴⁹ breathing three times over the water in the form of a cross,⁵⁰ and sinking the candle three times into the water,⁵¹ then, holding the candle in the water, blowing on it three times in the sign of the Greek letter ψ.⁵² The significance in these sacramental signs lies in their constant reminder of the cross. The heart of the Easter Vigil service is not so much the recounting of historical facts as a constant effort through liturgy and ceremony to give a theological interpretation of the Resurrection's significance. It enables the Regeneration and Rebirth of the individual, processes to which the Cross is as important as the Resurrection.

After the blessing of the Water, (and, if necessary, actual baptisms),⁵³ the Mass follows 'without a break'.⁵⁴ This is the first Mass of Easter, so is marked by the inclusion again of parts of the liturgy that have been absent in the preceding days. These include the tolling of the bells,⁵⁵ and the inclusion of the *Alleluia* after the Epistle, a weighty moment marking the end of Lent.⁵⁶ The re-emergence of the *Alleluia* melody thus is designed to invoke a profound sense of celebration.⁵⁷ The Mass also features the omission of the *Credo* and the Offertory, presumably reflecting time pressure. Following the Communion is an abbreviated Vespers service.⁵⁸

b) 'Redemption' as Key

The Easter Vigil ceremony consists of ceremonies that invoke a cluster of related but distinct theological ideas - baptism, resurrection, new life, burial, death, rebirth. Dom Gregory Dix highlights that the crucial theological idea behind all of these distinct theological emphases, is the notion of

⁴⁷ Harper, *The Forms and Orders of Western Liturgy*, p. 149.

⁴⁸ This action is a deliberate invocation of the Trinity - see Fortescue, *The Ceremonies of the Roman Rite*, p. 318. The three signs are matched with the three names of the Trinity ('per Deum vivum, per Deum verum, per Deum sanctam').

⁴⁹ Fortescue, *The Ceremonies of the Roman Rite*, p. 318.

⁵⁰ Fortescue, *The Ceremonies of the Roman Rite*, p. 318.

⁵¹ Fortescue, *The Ceremonies of the Roman Rite*, p. 318. Hiley makes the point that the sinking of the candle into the water is symbolic of the descent of the Holy Spirit into it (Hiley, *Western Plainchant*, p. 38).

⁵² Fortescue, *The Ceremonies of the Roman Rite*, p. 318.

⁵³ Historically, this does not appear to have been inevitable - see the comments in Harper, *The Forms and Orders of Western Liturgy*, p. 148 ('Provision was made for the baptism of a child'). Fortescue does not mention actual baptism in his rubrics.

⁵⁴ Though Fortescue records that the illumination ceremony is to go at this point, in between the Baptisms and the Mass. Harper, *The Forms and Orders of Western Liturgy*, p. 149.

⁵⁵ The bells have been silent from Maundy Thursday. See Fortescue, *The Ceremonies of the Roman Rite*, p. 161.

⁵⁶ The *Alleluia* had been suppressed for nine weeks previously, that is from Septuagesima until this moment (Harper, *The Forms and Orders of Western Liturgy*, p. 51) and thus marks the end of Lent, the second penitential season of the church year. The first such season is Advent. See Harper, *The Forms and Orders of Western Liturgy*, p. 51.

⁵⁷ As such, it plays a central role as a melodic idea in MacMillan's Symphony 'Vigil': see chapter 11. See also Fortescue's comments, describing it as 'the lovely Easter Alleluia' (Fortescue, *The Ceremonies of the Roman Rite*, p. 162).

⁵⁸ Harper, *The Forms and Orders of Western Liturgy*, p. 149.

Redemption.⁵⁹ Seen under the banner of 'redemption', the references in the Vigil service to the Passover make better sense, as seen for example in the inclusion of the readings from Exodus 12, the crossing of the Red Sea. Further, Senn suggests that the whole apparatus of baptism that is so central to the Vigil liturgy is in fact rooted in a comparison with the Exodus, explaining the connection between them in the language of *typology*.⁶⁰ Baptism is afforded such a central place in the Vigil service because it is a type of the Exodus, which is itself a type of redemption. Redemption is thus the key theological idea of the Vigil service.

c) 'Redemption' Symbolized

Senn's language of typology brings into focus how the Vigil service actually communicates its theological emphasis, through symbolism. The Vigil's power as a liturgical symbol lies in its multifaceted nature. It is not merely the various liturgical actions contained within the liturgy which carry symbolic references. There are many layers of symbolic meaning suggested by all of the Easter Liturgies - the content, the form and even the chronological placement of the ceremonies all carry symbolic weight.⁶¹ However, the special power of the Vigil service specifically lies in its use of the rich theological symbols of light and water, and the way these symbols interact with the other theologically-informed elements of the service presented in the readings and through the sacrament of baptism. Together, the liturgies's various symbols combine to communicate a wealth of potential meaning whose power lies in the richness of valid semantic potential.⁶²

The relevant literature on the use of symbols in liturgy is small.⁶³ This is surprising,⁶⁴ especially given the central role in all liturgy of symbolic modes of communication, and its special ability to render

⁵⁹ 'The primitive Pascha [sic] has therefore the character of a liturgy of 'Redemption' rather than a commemoration of the historical fact of the resurrection, such as Easter has with us. Like the Jewish passover it commemorated a deliverance from bondage, in the case of Christians not from Egypt but from the bondage of sin and time and morality.' Dix: *The Shape of the Liturgy*, p. 338.

⁶⁰ 'Typology suggests that there is pattern in God's redemptive activity. So, for example, baptism is seen as a type of the exodus crossing the sea or as a type of the flood in which God rescued his people from destruction.' Senn, *Christian Liturgy*, p. 6.

⁶¹ This is further suggested by Hiley's observation as to the symbolic implications of the seasonal changes within which the Easter celebrations take place: '[c]oinciding as it did with the passage from winter to spring, this progress from penitential preparation and the death of Christ to his resurrection, and the rebirth in Christ of those newly admitted to communion, gave the Paschaltide and Easter liturgies immense power and importance.' Hiley, *Western Plainchant*, p. 33.

⁶² See David N. Power: *Unsearchable Riches: The Symbolic Nature of Liturgy* (New York: Pueblo, 1984), p. 65: 'Liturgy suffers when an effort is made to tie down the meaning'.

⁶³ See Bernard J. Cooke: *The Distancing of God: The Ambiguity of Symbol in History and Theology* (Minneapolis: Fortress Press, 1990), p. 294, n.4. Cooke mentions as a 'notable exception' Power: *Unsearchable Riches*.

⁶⁴ Especially given the recent evidence of a growing popularity in scholarship of metaphor. As an example, note that the recent 2008 publication *The Cambridge Handbook of Metaphor and Thought*, which charts the role of metaphor in the disciplines of, among others, literature, linguistics, mathematics, psychoanalysis, psychotherapy, art, and music, contains no chapter detailing metaphor's presence in any area to do with religion. See Raymond W. Gibbs (ed.): *The Cambridge Handbook of Metaphor and Thought* (Cambridge: Cambridge University Press, 2008). It might be argued that an investigation of the importance of metaphor in religious thought as such should be abstracted from insights about metaphor's role in many of these other areas that reflect the main modes through which metaphor operates in religious ritual, such as music, linguistics, and the visual arts. Yet metaphor is surely so central to (particularly) Christian religious expression and practice as to warrant separate consideration. For one attempt, see Power, *Unsearchable Riches*, pp. 135 - 139.

meaningful the otherwise opaque realm of the sacred.⁶⁵ The *Triduum* liturgies particularly give many examples of the way that symbols operate in liturgy. In seeking to clarify how liturgy functions symbolically, Senn, after David N. Power differentiates between a 'sign' - something that point away from itself - and a 'symbol' - something whose referent includes aspects of the symbol itself.⁶⁶ For Senn, it follows that a 'symbol' ought to be categorised as part of the larger category of a 'sign', for the semantic power of a symbol includes that which is gleaned from its own self-reference. The chief difference lies in the range of possible meaning.⁶⁷ However, both Senn and Power acknowledge that in reality these two terms 'coalesce'.⁶⁸ The centrality of symbolism in liturgy is further highlighted through its relation to other forms of language. Power suggests that there are three broad contexts in which words function semantically: the everyday usage of words, technical meanings characteristic of scientific study, and symbolic language.⁶⁹ Although both everyday words and technical vocabulary have a place in liturgy, the primary mode is symbolism because of its rich semantic potential.⁷⁰

This point seems nicely illustrated in the symbolization of the Vigil service. It would seem from the above definitions that many of the elements of the Vigil service are indeed 'symbols', as their range of reference, whilst reaching beyond themselves, also include aspects of the element that forms the symbol. The water of baptism, for example, surely references itself in a cluster of relevant ideas that all have to do with its use - washing, cleansing, purifying. It also points beyond itself, connecting with the biblical narrative in various ways.⁷¹ Its richness as a symbol resides in this multiple association. The same could be said of the other major symbol in the Vigil service, light. It also references itself through a number of related qualities that as themselves would be meaningful in the context of the liturgy - brightness, warmth, clarity. Yet, like water, the element of light connects beyond itself with other theological ideas from Scripture that would bring richness and depth to its range of reference and so strengthen its liturgical power.⁷²

The *Triduum* liturgies, and particularly the Easter Vigil ceremony, then, function as multi-layered symbols. The significance of this observation for our analytical discussion of MacMillan's *Triduum* is twofold. First, it highlights that theological concerns will be important, even central, to these works,

⁶⁵ 'The Christian liturgy, like the Bible on which it is largely based, makes ample use of symbolic and metaphorical language simply because sacred reality can only be expressed in images and symbols.' Senn, *Christian Liturgy*, p. 5. This is undoubtedly an accurate assessment both of liturgy and Scripture; however, Senn's point is weakened by the stream of thought in much theological writing that emphasises the 'sacred' nature of everyday experience. For an excellent example of an extended argument along these lines, see Cooke, *The Distancing of God*.

⁶⁶ See Senn, *Christian Liturgy*, pp. 5ff.

⁶⁷ 'All signs convey meaning but symbols expand rather than limit meaning.' Senn, *Christian Liturgy*, p. 5.

⁶⁸ Senn, *Christian Liturgy*, p. 5. See also Power, *Unsearchable Riches*, p.63: 'One suspects that the two somehow coalesce, however, which means that the distinction is not as clear cut as it seems as first.'

⁶⁹ Power, *Unsearchable Riches*, pp. 64 - 65. One wonders whether the first two categories Power mentions are really that different. 'Everyday' meanings of words acquire their easy familiarity through a stability in meaning and usage, a stability that implies a fixity of meaning that is also necessary in scientific, technical language.

⁷⁰ 'Liturgy suffers when an effort is made to tie down the meaning.' Power, *Unsearchable Riches*, p. 65.

⁷¹ For example: the crossing of the Red Sea; the Flood; baptism; forgiveness of sins; regeneration.

⁷² For example: purity, power, the Holy Spirit, God's guidance, God's presence. Hardison points out the symbolism, noted in Amalarius' *Liber officialis*, between the paschal candle and the light that guided the Israelites in the wilderness, Hardison, *Christian Rite*, p. 149.

and thus that that we should expect to find theological ideas present in them.⁷³ It is entirely legitimate, even necessary, therefore that musical discussion will be informed by, and connect with, theological insight.⁷⁴ Secondly, we should expect that these theological ideas will be communicated symbolically through MacMillan's music. This is a comment on analytical expectation - the invocation of liturgical symbolism in music suggests that the music itself will function symbolically, as is implied by MacMillan's use in 1997 of the theological word 'transubstantiation' to explain the symbolic relationship between musical and extra-musical in his work.⁷⁵ It allows for the possibility of using symbolic modes of thought in music analysis,⁷⁶ and suggests that one fruitful line of analytical work on these pieces is to examine how the music functions symbolically throughout to present the theological and liturgical symbols that inspired it. This further justifies the approach taken in this thesis.

⁷³ Contrast Peter Williams's analytical observations on J.S. Bach: 'sincerity of belief, knowledge of theology, and the desire to convey either, can not be more than secondary for a composer.' (Peter Williams: *J.S. Bach: A Life in Music* (Cambridge: Cambridge University Press, 2007), p. 371.

⁷⁴ This is especially true given that the theological ideas of the liturgies expressed above were MacMillan's stated starting point of the works. MacMillan summarised the liturgical source of the *Triduum* pieces in 1997: 'I've been going around the Easter triduum [sic] in a number of pieces ever since *Veni Veni Emmanuel* [...]. *The World's Ransoming* is a Maundy Thursday piece [...]. The *Cello Concerto* is Good Friday and my new *Symphony Vigil* is the Easter Vigil.' James MacMillan, Julian Johnson, Catherine Sutton: 'Raising Sparks: On the Music of James MacMillan' in *Tempo*, New Series, No. 202 (Oct., 1997), pp. 1 - 35 (p. 22).

⁷⁵ 'There is definitely a connection between the extra-musical stimulus and the musical outcome, but there has to be some element of (to use a theological analogy), transubstantiation of the extra-musical into the musical, so that the idea communicates itself fully as music.' MacMillan et al, 'Raising Sparks', p. 12. It is MacMillan's usage of 'transubstantiation' in this context that leads to Richard McGregor's conclusion that symbolization lies at the heart of the composer's aesthetic: '[transubstantiation] is a religious concept that resonates with meaning for Catholics, and MacMillan's appropriation of it suggests that an understanding of symbolic meaning could be essential in interpreting sonic gestures in his works.' Richard McGregor, 'A Metaphor for the Deeper Wintriness: Exploring James MacMillan's Musical Identity', in *Tempo* Vol. 65, No 257 (Jul., 2011), pp. 22 - 39 (p. 31).

⁷⁶ Such as symbolism, metaphor and semiotics.

Appendix 3: The Twelve Readings of the Easter Vigil

i) Senn¹

Genesis 1:1-3:24

Genesis 22:1-18

Exodus 12:1-14

Jonah 1:1-4:11

Exodus 14:24 -15:21

Isaiah 60:1-13

Job 38:1-18

2 Kings 2:1-22

Jeremiah 31:31-34

Joshua 1:1-9

Ezekiel 37:1-14

Daniel 3:1-90

ii) Hardison²

Genesis 1-2

Genesis 5-8

Genesis 22

Exodus 14-15

Isaiah 54-55

Baruch 3

Ezekiel 37

Isaiah 4

Exodus 12

Jonah 3

¹ As given in the Armenian Lectionary. Frank C. Senn, *Christian Liturgy: Catholic and Evangelical* (Minneapolis: Fortress Press, 1997), p. 158.

² O. B. Hardison: *Christian Rite and Christian Drama in the Middle Ages* (Baltimore: Johns Hopkins University Press, 1965), p. 150.

Deuteronomy 31

Daniel 3

Appendix 4: The Text of the 'Executioner's Song' in *Inés de Castro*

A	This was the nastiest job I ever did. And I'll make one thing very clear: I'm a family man. I'm not in this for pleasure, It's just a job. The pay is regular and they treat you right. I just do what I'm told. I'm an ordinary man and I don't ask questions. And this is what happened: The subject, Pacheco, was handed over on schedule, so we tied him down. And he protests! He said he thought he was going to be a guest. He'd got a promise. How we laughed! We shouldn't have done, not really, It was not professional! But you have to laugh! We said he was coming for supper all right, only they were going to have him, barbecued! How we laughed! How we laughed! (Wasted on him of course!) Then there was a kind of lull. I made sure all my men looked smart. Then we checked the equipment. We had a special ladle...hammered into a more precise kind of pouring shape and lagged so it didn't burn our hands. Nice piece of work! Pass it round. Pass it round. I bought some special charcoal. The pitch had to be boiling and he had to see.
B	We waited until all the guests arrived. There were footmen who read out all the names. It was the first time I'd seen a banquet. I was most impressed I tried to remember all the clothes. My wife likes that sort of thing. And I knew she'd want to know that names of all the dishes. But once it started I couldn't really take it in.
Transition	I had a job to do.
A	The instructions said: A drop in every orifice, Do it slowly, Do it slowly. Make it hot. We started with the ears, then the eyes, the nostrils. We left the mouth: Instructions said: "Leave it to the end." So we moved down and did the anus. It wasn't very easy. He had to be on his back. For a while it had us stumped, but where there's a problem there's always a solution. That's what my father used to say... and he was a craftsman! So this was what we had to do: We had to organise the straps on the upper body. We'd made a kind of framework for the legs to keep them rigid, to stop them thrashing about. We rigged the end up on a block and tackle like a hinge up there, right above his head, so it could swing his legs up and hold his body like a hinge. Luis thought of that! A friend of mine. He's a clever man, a very clever man. It was ingenious and saved our skins. And the subject just screamed and screamed, screamed something horrible. And he kept shouting too: "I never touched that job! I swear it." He kept shouting: "I swear it. I never touched her. It was him! He did it. It was him!" And I think he meant me. It gave me quite a turn. I never did that job. I never touched it...too...dangerous...so I was glad when we got to the mouth to put a stop to that...made me uneasy...It stopped the screaming too..There were still noises; inhuman noises...inarticulate.
Coda	And the whole thing lasted a long, long time.

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