

**An Analytical Commentary to Accompany**

***Requiem for the Fallen of 9/11***

**(Doctoral Composition)**

**by**

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## **1. Introduction**

My own contribution to the *oeuvre* of the Requiem Mass commemorates all those who died in the tragic terrorist attack on the Twin Towers, New York, that occurred on the morning of 9<sup>th</sup> September, 2001. Amongst those who died (as I discovered when I visited Ground Zero on 4<sup>th</sup> August 2011, prior to the tenth anniversary of the attack), were many young British citizens working at the time for American and Transatlantic corporations. Hence, interpolated between the standard movements of the Requiem Mass, I have included four British folksongs and one final American folksong; these aim to offer consolation to those friends and family left to mourn for their deceased beloved ones. By way of emotional contrast, I have also included Five Reflections – five settings for voice, tuned percussion and instrumental ensembles – set to dramatic poems that were written in the immediate aftermath of the attack.

A significant part of my journey towards composing *Requiem for the Fallen of 9/11* was the development of a thorough working knowledge of the genre of the Requiem Mass. Of particular importance was a deep understanding of key works from the twentieth century, which are truly remarkable for their range and variety, from War Requiems and purely instrumental works to a return to spirituality, and which influenced my own approach to my doctoral composition.

Within *Requiem for the Fallen of 9/11*, I have included five compositional techniques, yet in a manner which provides a coherent musical argument, a narrative convincing to both listener and performer.

Firstly, text specific to the traditional Requiem Mass draws upon 12-tone serial practice, yet harmonized using traditional harmonic and compositional techniques, exploring a wide range of timbres and instrumentation. The inherent discordant element of serialism symbolizes the broken and disjointed, those killed mercilessly and those left mourning and asking questions that will never be fully answered. By contrast, the traditional harmonization of the serial melody represents a rebuilding of the broken spirit, and consolation to the bereaved.

Secondly, the five poems, written by New York poets in the immediate aftermath of the terrorist attack, are for spoken voice accompanied by a pair of tubular bells and marimba, the music for which draws upon the preceding serial matrix, for the purpose of thematic unification. These *Five Reflections* feature the recurrent themes of falling, both explicit and implicit, of collision, chaos and disorder in a multitude of ways. All five movements conclude with a purely instrumental extension.

The three movements of the Ordinary Mass – *Kyrie*, *Sanctus* and *Agnus Dei* – focus on note-clusters and close dissonance that is stretched outwards towards a consonant mean, and constitute the third compositional technique. They offer a

spiritual commentary that will always be universal, and performable at Mass in their own right (and so performable by a standard church choir). The cluster approach reflects the closeness of bodies as they chose to jump from the buildings: the hopelessness of those faced with death by inferno or falling, the dissonance of the note-cluster reflecting chaos and death; yet in falling to their inevitable death, at the same time the victims embracing (one hopes) eternal rest, their 'Requiem aeternam', as represented by the consonance to which the music returns.

The fourth compositional approach is that of a traditional four-part choral arrangement of the aforementioned folksongs, accompanied by harp, with subtle jazz references. On 11<sup>th</sup> September 2001, death came to nearly 3,000 people, with another 6,000 injured. Each and every one of those who died left behind loved ones: husbands, wives, partners; children, mothers, fathers, grandparents; uncles, aunts, cousins and friends. All of these were left to mourn for their loved ones, to console each other, to seek justice and to try to make sense of this outrage and tragedy. At the end of all the emotions, what is left? These tender *Five Songs of Consolation* provide consolation to those who grieve (just as Brahms intended for the listeners of his *Ein Deutsches Requiem*). Perhaps upon hearing them, the listener will find comfort in the beautiful memories which they have of their beloved, lost for now but hopefully to be reunited in the firmament of Heaven. The *Five Songs of Consolation* also offer respite within the whole work in the same manner as the *Five Spirituals* within Tippett's *A Child of Our Time* (although I want to make clear that the similarity between his work and mine lies solely in concept and intention). I chose these

particular songs in memory of the many young British men and women who were killed, alongside Americans and those of other nationalities. The final song must surely belong with the citizens of the United States of America, embracing all peoples of all nationalities, regardless of creed, colour or status, in a prayer of hope for our collective future.

The fifth and final compositional technique which I have employed in the setting of the *Libera me* is arguably the simplest, deliberately so, to transform the darkness of the words into something that may offer comfort in an unintelligibly violent world, to transcend fear to achieve a visionary state, through a plaintive, almost naïve idiom. Consonant harmonies and gentle, textural variations sit either side of an otherworldly whole-tone section.

## 2. Structure of Requiem for the Fallen of 9/11

Colours denote structural unification:

### Part 1:

1. **Requiem (Introit) – Matrix A**
2. **Kyrie**
3. **Reflection 1**
4. **Folksong, Welsh (*Suo Gan*)**

### Part 2 - Sequence (5 – 17):

5. **Dies irae, Matrix B**
6. **Tuba mirum, Matrix B**
7. **Liber scriptus, Matrix B**
8. **Rex tremendae, Matrix A**
9. **Reflection 2**
10. **Folksong, Scottish (*An Eriskay Love Lilt*)**
11. **Recordare, Matrix C**
12. **Ingemisco, Matrix D**
13. **Confutatis, Matrix D**
14. **Lacrymosa, Matrix D**
15. **Pie Jesu, Matrix C**
16. **Reflection 3**
17. **Folksong, Irish (*She moved through the Fair*)**

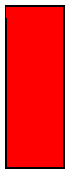
**Part 3:**

18. **Offertorio (Domine Jesu), Matrix E**
19. **Sanctus**
20. **Agnus Dei**
21. **Lux aeterna, Matrix A**
22. *Reflection 4*
23. **Folksong, English (*Water of Tyne*)**
24. **Libera Me, the sole departure from Serialism ref. Requiem text.**
25. **In Paradisum, Matrix F**
26. *Reflection 5*
27. **Folksong, American (*Down to the Water to Pray*)**



### **3. Compositional Technique One: Serialism.**

All six Serial Matrices, A-F, are applied to text specific to the Requiem Mass. The resultant 12 movements are all orchestrally accompanied, with permutations of instrumental groupings, together with chorus and soli. Each Matrix is designed to capture a certain mood suggested by the overriding sentiment of the text, allowing for the groupings of movements composed to the most relevant Matrix:



**Serial Matrix A:**

**Ethereal, elusive, majestic.**



**Serial Matrix B:**

**Anger, fear, anxiety.**



**Serial Matrix C.**

**Pathos, comfort, beauty.**

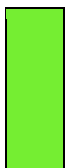


**Serial Matrix D:**

**Guilt, shame, sadness.**



**Serial Matrix E, a 'stand-alone' movement to reflect the complex text of intercession.**



**Serial Matrix F, another 'stand-alone' movement, to capture eternity.**

It was Arnold Schoenberg who devised the twelve-tone technique (or serialism, dodecaphony or twelve-note composition). If required, this technique may result in all twelve notes of the chromatic scale being used as often as one another in a piece of music, while preventing the emphasis of any one note through the use of tone rows, a term used to refer to the ordering of the twelve pitches. Thus it follows that in strict serialism, all twelve notes are given more or less equal importance, while the music avoids any sense of being in a key.

Serialism has remained influential on composers ever since its inception in 1921, and has been of particular significance in *Requiem for the Fallen of 9/11*. When I consider the stylistically multi-faceted work *Credo*, by Estonian composer Arvo Pärt, a work for solo piano, chorus, and orchestra written in 1968, I find an influential, representative voice of twentieth-century compositional writing. Such an approach to composing inspired me to combine contrasting compositional techniques with a similar confidence. The twentieth century was a period of turmoil and chaos, both musically and culturally, and Pärt – himself experiencing a spiritual and musical crisis – arguably captured this sense of transition and change better than any of his contemporaries. *Credo* is more than just a curious blend of eclecticism, tonality, and twelve-tone serialism, however: it is a violent conflict between those musical theories. Simultaneously, *Credo* contains the battles between serialism and tonality, the secular and the sacred. Pärt's transformation of J.S. Bach's *Prelude in C* from Book 1 of *The Well-Tempered Clavier* opens the work with the same harmonic progression and voicings as Bach, but as a set of sustained chords; then moves the source

material further and further into frenzied, twelve-tone chaos; followed by a gradual return to consonance and the music of the original prelude and the simplest of endings, a series of ascending Cs covering the entire range of the piano. This A-B-A<sup>1</sup> structure, stretching the consonant to the dissonant and then back again, was to inspire me in structuring the *Kyrie eleison*, *Sanctus* and *Agnus Dei* in *Requiem for the Fallen of 9/11*. Furthermore, while *Credo* is one of the key works for understanding Pärt's *oeuvre* as a whole, it demonstrates more importantly the battle of ideas that raged in music and culture throughout the twentieth century, just as the conflicting emotional states of compassion and wrath rage throughout the text of the Requiem Mass. This is reflected not only by the five contrasting compositional techniques heard within *Requiem for the Fallen of 9/11*, but even in my approach to composing the serial-inspired movements, where I have composed rows to reflect the gradations between compassion and wrath.

Each Matrix in *Requiem for the Fallen of 9/11* has been carefully designed, emerging from deeply personal reasons. Although labelled Matrix A – Matrix F, this is not the chronological order in which each Matrix evolved. I say 'evolved' because, over time, I amended each Prime 0 during the process of composing the relevant movements to ensure that both Prime 0 as well as the deriving rows met exactly the mood which I wished to create. This proved to be an interesting challenge, where multiple movements draw upon the same Matrix, owing to inter-related emotional themes. Reginald Smith Brindle (1966, p.4, *Serial Composition*) states that "serial technique is designed to exploit the possibilities of the total-chromatic" – with which I conform –

and suggests that one avoids “melodic progressions which are too traditional in character...[and] note-groupings which include major or minor triads, two or more adjacent fourths (cadential basses) or more than three adjacent notes in whole-tone relationship” (p.18, with which I deliberately not always conform, for Schoenberg himself stated that “often the ‘first conception’ needed to be changed on ‘constructional considerations” (Schoenberg and Stein, 1975, p.35). The inherent tensions between absolute atonality and a discernible tonality that draws upon a serial row – both of which feature to lesser or greater degrees in *Requiem for the Fallen of 9/11* – provided me with a further challenge.

**Matrix A: *Introit, Rex tremendae and Lux aeterna***

**Original Row: D C B $\flat$  E $\flat$  F G A $\flat$  A G $\flat$  E B D $\flat$**

	I <sub>0</sub>	I <sub>10</sub>	I <sub>8</sub>	I <sub>1</sub>	I <sub>3</sub>	I <sub>5</sub>	I <sub>6</sub>	I <sub>7</sub>	I <sub>4</sub>	I <sub>2</sub>	I <sub>9</sub>	I <sub>11</sub>	
<b>P<sub>0</sub></b>	D	C	B $\flat$	E $\flat$	F	G	A $\flat$	A	G $\flat$	E	B	D $\flat$	<b>R<sub>0</sub></b>
<b>P<sub>2</sub></b>	E	D	C	F	G	A	B $\flat$	B	A $\flat$	G $\flat$	D $\flat$	E $\flat$	<b>R<sub>2</sub></b>
<b>P<sub>4</sub></b>	G $\flat$	E	D	G	A	B	C	D $\flat$	B $\flat$	A $\flat$	E $\flat$	F	<b>R<sub>4</sub></b>
<b>P<sub>11</sub></b>	D $\flat$	B	A	D	E	G $\flat$	G	A $\flat$	F	E $\flat$	B $\flat$	C	<b>R<sub>11</sub></b>
<b>P<sub>9</sub></b>	B	A	G	C	D	E	F	G $\flat$	E $\flat$	D $\flat$	A $\flat$	B $\flat$	<b>R<sub>9</sub></b>
<b>P<sub>7</sub></b>	A	G	F	B $\flat$	C	D	E $\flat$	E	D $\flat$	B	G $\flat$	A $\flat$	<b>R<sub>7</sub></b>
<b>P<sub>6</sub></b>	A $\flat$	G $\flat$	E	A	B	D $\flat$	D	E $\flat$	C	B $\flat$	F	G	<b>R<sub>6</sub></b>
<b>P<sub>5</sub></b>	G	F	E $\flat$	A $\flat$	B $\flat$	C	D $\flat$	D	B	A	E	G $\flat$	<b>R<sub>5</sub></b>
<b>P<sub>8</sub></b>	B $\flat$	A $\flat$	G $\flat$	B	D $\flat$	E $\flat$	E	F	D	C	G	A	<b>R<sub>8</sub></b>
<b>P<sub>10</sub></b>	C	B $\flat$	A $\flat$	D $\flat$	E $\flat$	F	G $\flat$	G	E	D	A	B	<b>R<sub>10</sub></b>
<b>P<sub>3</sub></b>	F	E $\flat$	D $\flat$	G $\flat$	A $\flat$	B $\flat$	B	C	A	G	D	E	<b>R<sub>3</sub></b>
<b>P<sub>1</sub></b>	E $\flat$	D $\flat$	B	E	G $\flat$	A $\flat$	A	B $\flat$	G	F	C	D	<b>R<sub>1</sub></b>
	<b>RI<sub>0</sub></b>	<b>RI<sub>10</sub></b>	<b>RI<sub>8</sub></b>	<b>RI<sub>1</sub></b>	<b>RI<sub>3</sub></b>	<b>RI<sub>5</sub></b>	<b>RI<sub>6</sub></b>	<b>RI<sub>7</sub></b>	<b>RI<sub>4</sub></b>	<b>RI<sub>2</sub></b>	<b>RI<sub>9</sub></b>	<b>RI<sub>11</sub></b>	

Prime 0 of Matrix A emerged in response to the birth of my second child, well before I commenced work on the *Requiem for the Fallen of 9/11*. My then-wife had been seriously ill following the birth of our first child; consequently, a carefully planned Caesarian for our second child had to be put in place. However, the date proved somewhat premature, and he had to be cared for in the ‘Special Care Baby Unit’. A few days after the birth of our son, with both mother and son in hospital yet apart from one another, I sat at the piano late one night and explored my feelings through extemporising, the result of which was Prime 0, Matrix A.

The row is bitonal, the first six notes centred on B flat Major, the second six notes on A Major. Major tonal centres provided the conduit for positive emotions – faith, as expressed by the *Introit*; embracing the eternal, as expressed by *Lux aeterna*; and belief in the power of God, as expressed by *Rex tremendae*. Yet all of those emotions are somewhat abstract, and so the sense of the ethereal was also important to acknowledge musically. Equally, there is vulnerability in these emotions, reflecting the vulnerability of a new-born baby prematurely, whose life is very much in the hands not of his parents, but of others invested with hope and trust.

Returning to the *Introit*, the shift from B flat Major via the G sharp to A Major (bb. 5-8) is tonally appropriate; the former a restful key, the latter, one of brightness that looks to eternity. The lyrical shape of the row facilitates word-painting appropriate to the text; for example, bar 32 of *Requiem* introduces RI7, in a plaintive hymn that is built around the solo voices' call and response. The same lyricism also allows for the thrice-repeated phrase, bb. 5-8, that appears both at the start of the movement and towards the close (bar 59 onwards), to be utilised without exhausting the listener, but reinforcing the symbolism of the Holy Trinity.

This gentle, prayerful movement opens serenely and prayerfully, offering a reflective, reverent interpretation of faith, inspired by the *Introits* of Howells, Duruflé and Tavener, as well as the tranquil and hypnotically repetitive sound world of Schnittke, rather than the agitation and anxiety that we hear in the Requiem Masses of Britten and Stravinsky. P0, Matrix A (a row devised to facilitate an

ethereal sound-world), appears in soprano 1, harmonized diatonically, shifting from tonal centre Bb to A Major, in an attempt to capture something spectral and celestial, a faith existent but ephemeral. The semi-tone drift downwards characterizes several of the movements within the Requiem, a necessary leitmotif in harmonizing serial melodies of a diatonic nature that remain performable and cantabile by the soloists and chorus whilst proving accessible for the listener. Linked by bassoon, contrabassoon and timpani, P2 and P4 follow shortly in a gradually ascending tessitura, fortified by tenors and bass in P4, as the chorus pleads increasingly that eternal rest may be granted by God to the deceased. This thrice-heard statement emphasizes the Trinity – God the Father, God the Son, God the Holy Spirit – a theme that runs throughout the Requiem, a work of 27 movements in total, i.e. three-cubed (3<sup>3</sup>), in a challenge to the Trinity's very existence on the day of the tragedy itself; and can just as easily represent any individual's personal struggles with faith in the face of adversity. Reflecting on the iconic statement, *Where was God at Auschwitz?*, my dual questions emerged as: *Where was the Holy Trinity on 9/11?*, and *Where lies the Trinity within our own hearts?*

The hymn of the *Allegretto* is shared imitatively by the soloists and accompanied by woodwind and brass in a manner suggestive of mid-Western, Pennsylvanian Amish hymnal accompaniment. RI7, RI6 and finally R7 are heard, the last diverging between parts in gentle dissonance as uncertainty again emerges before a return to *Tempo Primo*. "Perpetual light" brings some consolation to any lingering doubt, closing reflectively with a choral statement of I11, answered by strings, I0, and a

gentle, almost cautious, affirmation of faith.

*Rex tremendae* concludes the first half of the *Sequence* with a return to Matrix A which opened the work, in a dramatic presentation of the row. There is a colourful orchestral accompaniment that provides a striking contrast to *Requiem (Introit)* where the chorus was unsure of itself, and where the prayer for eternal rest was pleading and full of doubt. Here, however, following the previous three movements in which Matrix B demands significantly of the listener, the prayer is confidently authoritative, complemented by an orchestration that reflects the omnipotence of an all-powerful God. The power of God is asserted by the diatonically harmonized homophonic chorus, interjected by the animated orchestral figure that taunts God into action – that of saving the sinner of the previous movement (alto solo, *Quid sum miser*). Yet suddenly, at the 2/4 bar of silence, there descends a sense of humility upon the sinner, a realization that salvation is only possible through sincere supplication, and recognition of true goodness exemplified by Christ on the cross (a theme that will be explored more fully in the ensuing movement). This is heard in the second phrase of Matrix A, P0, as the female chorus enters at bar 10. The music is gently developed, passing between female and male chorus, closing tenderly and with a sense of resignation in the woodwind, before a reprise of the opening material.

*Lux aeterna* sees a return to the original row in its restful presentation, in keeping with the peaceful eternity of the text. For the listener, as the twenty-first movement



of the work, it also provides a sense of musical symmetry. The movement acts emphatically as the Communion, the symbolism of the sharing together of the Body of Christ in a haunting musical recollection of the opening movement. This is deliberate, given the textual repetition, and provides a strong musical framework to the work as a whole. It stands to remind the listener of the original source, in musical terms, of the eternal rest promised from the outset of this work, and is thus in a similar emotional vein to the Duruflé *Lux aeterna*. The three-note cluster that concludes the movement serves to remind the listener of the Trinity's longed-for presence in a dark world, a presence to shine eternal light upon those who are broken, to bring an everlasting sense of peace when all is done.

**Matrix B: *Dies irae, Tuba mirum* and *Liber scriptus***

**Original Row: G A B $\flat$  D $\flat$  E $\flat$  F B E D C A $\flat$  G $\flat$**

	I <sub>0</sub>	I <sub>2</sub>	I <sub>3</sub>	I <sub>6</sub>	I <sub>8</sub>	I <sub>10</sub>	I <sub>4</sub>	I <sub>9</sub>	I <sub>7</sub>	I <sub>5</sub>	I <sub>1</sub>	I <sub>11</sub>	
<b>P<sub>0</sub></b>	G	A	B $\flat$	D $\flat$	E $\flat$	F	B	E	D	C	A $\flat$	G $\flat$	<b>R<sub>0</sub></b>
<b>P<sub>10</sub></b>	F	G	A $\flat$	B	D $\flat$	E $\flat$	A	D	C	B $\flat$	G $\flat$	E	<b>R<sub>10</sub></b>
<b>P<sub>9</sub></b>	E	G $\flat$	G	B $\flat$	C	D	A $\flat$	D $\flat$	B	A	F	E $\flat$	<b>R<sub>9</sub></b>
<b>P<sub>6</sub></b>	D $\flat$	E $\flat$	E	G	A	B	F	B $\flat$	A $\flat$	G $\flat$	D	C	<b>R<sub>6</sub></b>
<b>P<sub>4</sub></b>	B	D $\flat$	D	F	G	A	E $\flat$	A $\flat$	G $\flat$	E	C	B $\flat$	<b>R<sub>4</sub></b>
<b>P<sub>2</sub></b>	A	B	C	E $\flat$	F	G	D $\flat$	G $\flat$	E	D	B $\flat$	A $\flat$	<b>R<sub>2</sub></b>
<b>P<sub>8</sub></b>	E $\flat$	F	G $\flat$	A	B	D $\flat$	G	C	B $\flat$	A $\flat$	E	D	<b>R<sub>8</sub></b>
<b>P<sub>3</sub></b>	B $\flat$	C	D $\flat$	E	G $\flat$	A $\flat$	D	G	F	E $\flat$	B	A	<b>R<sub>3</sub></b>
<b>P<sub>5</sub></b>	C	D	E $\flat$	G $\flat$	A $\flat$	B $\flat$	E	A	G	F	D $\flat$	B	<b>R<sub>5</sub></b>
<b>P<sub>7</sub></b>	D	E	F	A $\flat$	B $\flat$	C	G $\flat$	B	A	G	E $\flat$	D $\flat$	<b>R<sub>7</sub></b>
<b>P<sub>11</sub></b>	G $\flat$	A $\flat$	A	C	D	E	B $\flat$	E $\flat$	D $\flat$	B	G	F	<b>R<sub>11</sub></b>
<b>P<sub>1</sub></b>	A $\flat$	B $\flat$	B	D	E	G $\flat$	C	F	E $\flat$	D $\flat$	A	G	<b>R<sub>1</sub></b>
	<b>RI<sub>0</sub></b>	<b>RI<sub>2</sub></b>	<b>RI<sub>3</sub></b>	<b>RI<sub>6</sub></b>	<b>RI<sub>8</sub></b>	<b>RI<sub>10</sub></b>	<b>RI<sub>4</sub></b>	<b>RI<sub>9</sub></b>	<b>RI<sub>7</sub></b>	<b>RI<sub>5</sub></b>	<b>RI<sub>1</sub></b>	<b>RI<sub>11</sub></b>	

It was in the early evening of Wednesday 4<sup>th</sup> August 2009 that I stood, with my family, at Ground Zero, Manhattan. There was, unquestionably, an all-pervading sense of death in the air; of loss of loved ones; of anger and fear that had both resulted in the terrorist attack, and that had then ensued. As I looked at the memorial building that was nearing completion, and read the names of the 2,977 known people who died in the attack, I was overwhelmed by profound sadness.

At this stage, I experienced no sense of comfort, consolation, forgiveness, or faith –

only emptiness; there was no room for any positive emotion. It was then that I committed myself to writing *Requiem for the Fallen of 9/11* for, up until that point, my interest in the evolution of the Requiem Mass since its inception in the late 15<sup>th</sup> century had been purely academic. Now, I wanted to contribute to the genre with my own composition, both as a response to the atrocity which I was beholding and also, from a deeply personal point of view, as a cathartic response to my own life challenges, facing the very real possibility of losing my then-wife over many years owing to serious illness and the consequent questioning of my own faith. Thus, before the night was finished on 4<sup>th</sup> August 2009, I had outlined Prime 0 of Matrix B. The initial tonal centre of G minor (notes 1-6) allows for the dark anger demanded by the text of the *Dies irae*; while the following six notes are a variant on the whole-tone scale, allowing me to explore the less easily defined emotions of judgement and fear as expressed by *Tuba mirum* and *Liber scriptus*.

Matrix B comprises two evenly divided parts, but is further divided to provide four quarters, each of three notes. These three-note clusters create a row that comprises a minor third, a Major third, a minor third with added fourth and, in retrograde, an augmented fourth with added second. Such clusters facilitate the wide range of word painting required of three such diverse texts.

In introducing the Sequence, the *Dies irae* vehemently upholds the tradition of anger. The movement's melodic contour is defined by the ascending minor third that spikes fiercely with the augmented fourth (bb. 5-8); while the seventh retrograde's

combinations of minor sevenths, compound seconds, moving through semi-tonal dissonances to a minor tonality and finding rest in E Major (bb. 22-25) capture the cool objectivity of the acts of witness and judgement (with reference to the later text, 'Cuncta stricte discussurus'). The chorus, relentlessly percussive in ascent and descent, represents machine gun fire, or aeroplanes repeatedly crashing into the Twin Towers. How can the doctrine of a loving God be so abused and violated? Or is this the wrath of God, righteous in His destruction? The choral parts pass through P0, Matrix B (which informs the first three sub-sections of the Sequence of the *Requiem for the Fallen of 9/11*), in relay, sub-divided into two groups of six notes in a driven 7/8, immediately passing to Soprano I to commence the descending response, R0. The original row is deliberately composed in such a way that it allowed me to create the percussive sub-division that characterizes this relentlessly driven movement, whereby the text is delivered rapidly by all seven vocal parts (B.B.T.A.A.S.S.) of the chorus, in rapid succession, marked emphatically, in imitation of a firing submachine gun, both ascending (bars 5 - 11) and descending (bars 13 - 20). The homophonic section is set to R7 and is accompanied by oscillating horns and sustained chords in the organ. It intercuts the preceding ferocity in a deliberately elusive manner to complement the text of "Teste David cum Sibylla", proving ironic in its interpretation of the strict judgement when repeated later.

The opportunities for angular melodic writing in *Tuba mirum*, whilst retaining a lyricism that is inherent within Retrograde and Retrograde Inversion rows in Matrix B, allowed me to interpret the text in a manner commensurate with others' strident

settings of the same text. The movement opens in the Mozartian / Verdian tradition of prominent brass to complement the text, in a rhythmically colourful setting, where Retrograde 10 is taken by the tenor soloist, and RI9 by the alto soloist. The heroic ringing tenor line of bars 5-8 heralds the trumpet calls and sight of the throne (bb. 13-16), while the arching phrase that intervenes (bb. 9-12) is deliberately more sepulchral to depict the graves of the dead. The chorus provides a rhythmically percussive accompaniment, in oscillating figures fortified by the pair of tubular bells. Woodwind and strings have a call and response pattern, linked continuously by timpani and snare-drum. Modal 7<sup>th</sup> and open 5<sup>th</sup> chords within both the orchestral and choral accompaniments feature strongly. The accelerated, percussive climax signifies the fear of the sinner preparing to face judgement, their final day of reckoning.

The text of *Liber scriptus* is almost imperiously objective in the first two stanzas – hence the lyrical, *cantabile* contours of the soprano and bass soli that draw exclusively upon Inversions of the row, with much emphasis on both minor and Major sevenths. Yet the broken humanity of the third stanza is more effectively symbolised in the warmth of the two solo voices singing canonically together. The soprano solo features I10 dovetailing into I7; the bass I6 dovetailing into I3; and the duet, I2 and I6. The first canon occurs between the solo voice and accompanying instruments that take assume the role of equal protagonists throughout this movement, harking back to Henze's purely instrumental contribution to the Requiem genre. The compositional challenge here was to write an interesting vertical line for each part

wherein the melodic lines draw upon a serial row yet the whole being harmonized diatonically. The third verse features a canon between the two vocal soloists, supported appropriately by the orchestra, with considerable attention to dynamics given the canonic texture and the need to allow the vocal soloists to be heard clearly. The textual reference to insecurity in the final line is reflected in the last orchestral chord, with its added fourth and modal seventh, in hushed, dying tones.

**Matrix C: *Recordare* and *Pie Jesu***

**Original Row: A C E D B $\flat$  G $\flat$  E $\flat$  A $\flat$  B D $\flat$  G F**

	I <sub>0</sub>	I <sub>3</sub>	I <sub>7</sub>	I <sub>5</sub>	I <sub>1</sub>	I <sub>9</sub>	I <sub>6</sub>	I <sub>11</sub>	I <sub>2</sub>	I <sub>4</sub>	I <sub>10</sub>	I <sub>8</sub>	
P <sub>0</sub>	A	C	E	D	B $\flat$	G $\flat$	E $\flat$	A $\flat$	B	D $\flat$	G	F	R <sub>0</sub>
P <sub>9</sub>	G $\flat$	A	D $\flat$	B	G	E $\flat$	C	F	A $\flat$	B $\flat$	E	D	R <sub>9</sub>
P <sub>5</sub>	D	F	A	G	E $\flat$	B	A $\flat$	D $\flat$	E	G $\flat$	C	B $\flat$	R <sub>5</sub>
P <sub>7</sub>	E	G	B	A	F	D $\flat$	B $\flat$	E $\flat$	G $\flat$	A $\flat$	D	C	R <sub>7</sub>
P <sub>11</sub>	A $\flat$	B	E $\flat$	D $\flat$	A	F	D	G	B $\flat$	C	G $\flat$	E	R <sub>11</sub>
P <sub>3</sub>	C	E $\flat$	G	F	D $\flat$	A	G $\flat$	B	D	E	B $\flat$	A $\flat$	R <sub>3</sub>
P <sub>6</sub>	E $\flat$	G $\flat$	B $\flat$	A $\flat$	E	C	A	D	F	G	D $\flat$	B	R <sub>6</sub>
P <sub>1</sub>	B $\flat$	D $\flat$	F	E $\flat$	B	G	E	A	C	D	A $\flat$	G $\flat$	R <sub>1</sub>
P <sub>10</sub>	G	B $\flat$	D	C	A $\flat$	E	D $\flat$	G $\flat$	A	B	F	E $\flat$	R <sub>10</sub>
P <sub>8</sub>	F	A $\flat$	C	B $\flat$	G $\flat$	D	B	E	G	A	E $\flat$	D $\flat$	R <sub>8</sub>
P <sub>2</sub>	B	D	G $\flat$	E	C	A $\flat$	F	B $\flat$	D $\flat$	E $\flat$	A	G	R <sub>2</sub>
P <sub>4</sub>	D $\flat$	E	A $\flat$	G $\flat$	D	B $\flat$	G	C	E $\flat$	F	B	A	R <sub>4</sub>
	R <sub>I0</sub>	R <sub>I3</sub>	R <sub>I7</sub>	R <sub>I5</sub>	R <sub>I1</sub>	R <sub>I9</sub>	R <sub>I6</sub>	R <sub>I11</sub>	R <sub>I2</sub>	R <sub>I4</sub>	R <sub>I10</sub>	R <sub>I8</sub>	

My then-wife, a keen singer, endured several years of serious illness. I set out to create a Matrix devoted to her, a Matrix of simple beauty that comprises two reflective, consecutive minor triads with an added fourth note within the triad, and an ascending, hopeful, resilient dominant seventh in its Prime form. Derived rows proved equally lyrical in the slow tempi of *Recordare* and *Pie Jesu*. The reflective, prayerful texts of both these sections of the Sequence, framing as they do the second half of the Sequence, provide both thematic and instrumental unifications, drawing upon Matrix C and orchestrated in a similar vein.

Matrix C offers hope against the guilt, shame and sadness portrayed by the intervening texts set to Matrix D. *Recordare* and *Pie Jesu* appear in this order within *Requiem for the Fallen of 9/11*, but the Matrix presents Prime 0 in the second of the two, *Pie Jesu*, while Prime 0 of Matrix C clearly comprises units of three, two, five and two notes in the *Pie Jesu*, complementing the text. The row is also constructed in such a way that it divides into three units of four notes each in the *Recordare*. In the latter, the vocal phrases are linked by sustained, *divisi* strings, supported by marimba and woodwind which will be replaced by organ in the *Pie Jesu*. The rows used are utilised in such a manner that they dovetail with one another, conveying the text in a greater melodic fluidity. Just as Henze's *Requiem* presented quiet, imploring music over a discreet organ accompaniment, I wished to create a similarly penitential reflection in the *Recordare* that opens the second half of the Sequence. The strings and marimba (playing tremolando chords, moving to canonic imitation for the second stanza, and then working in homophonic partnership for the third and final stanza), interweave with the soprano soloist as she glides through P2, I10 in part, and R6 with passing notes to produce a cantabile line. The rows dovetail with the textual stanzas, rather than coincide with them, to reflect the sojourn of the sinner's pilgrimage. The movement closes deliberately in a very subdued tone of fear, as the day of reckoning beckons.

The second half of the Sequence concludes with *Pie Jesu*, which presents the original row of Matrix C, a series of triadic phrases (bb. 5-10) with an oscillating figure (bars 11 and 12), accompanied by sustained, lush string chords, *divisi*, which are then



repeated with embellishments from bar 14 onwards. The music dovetails P0 into P3, with an increase in passing notes and coloratura for the soloist; I1 closes the movement. I deliberately chose the simplest of all the minor key triads, A minor, to reflect the plaintive call of the text, and in an attempt to compose a movement of tranquil, prayerful devotion, comparable in atmosphere to previous settings of the text by the likes of Fauré and Duruflé, and thus purposefully impressionistic. This is a simple, honest prayer, asking for mercy, pleading that eternal rest be granted to the anguished sinner of the previous movements (*Ingemisco, Confutatis* and *Lacrymosa*).

**Matrix D: *Ingemisco, Confutatis* and *Lacrymosa***

**Original Row: E A B C D F Eb Ab Bb Gb Db G**

	I <sub>0</sub>	I <sub>5</sub>	I <sub>7</sub>	I <sub>8</sub>	I <sub>10</sub>	I <sub>1</sub>	I <sub>11</sub>	I <sub>4</sub>	I <sub>6</sub>	I <sub>2</sub>	I <sub>9</sub>	I <sub>3</sub>	
P <sub>0</sub>	E	A	B	C	D	F	E <sub>b</sub>	A <sub>b</sub>	B <sub>b</sub>	G <sub>b</sub>	D <sub>b</sub>	G	R <sub>0</sub>
P <sub>7</sub>	B	E	G <sub>b</sub>	G	A	C	B <sub>b</sub>	E <sub>b</sub>	F	D <sub>b</sub>	A <sub>b</sub>	D	R <sub>7</sub>
P <sub>5</sub>	A	D	E	F	G	B <sub>b</sub>	A <sub>b</sub>	D <sub>b</sub>	E <sub>b</sub>	B	G <sub>b</sub>	C	R <sub>5</sub>
P <sub>4</sub>	A <sub>b</sub>	D <sub>b</sub>	E <sub>b</sub>	E	G <sub>b</sub>	A	G	C	D	B <sub>b</sub>	F	B	R <sub>4</sub>
P <sub>2</sub>	G <sub>b</sub>	B	D <sub>b</sub>	D	E	G	F	B <sub>b</sub>	C	A <sub>b</sub>	E <sub>b</sub>	A	R <sub>2</sub>
P <sub>11</sub>	E <sub>b</sub>	A <sub>b</sub>	B <sub>b</sub>	B	D <sub>b</sub>	E	D	G	A	F	C	G <sub>b</sub>	R <sub>11</sub>
P <sub>1</sub>	F	B <sub>b</sub>	C	D <sub>b</sub>	E <sub>b</sub>	G <sub>b</sub>	E	A	B	G	D	A <sub>b</sub>	R <sub>1</sub>
P <sub>8</sub>	C	F	G	A <sub>b</sub>	B <sub>b</sub>	D <sub>b</sub>	B	E	G <sub>b</sub>	D	A	E <sub>b</sub>	R <sub>8</sub>
P <sub>6</sub>	B <sub>b</sub>	E <sub>b</sub>	F	G <sub>b</sub>	A <sub>b</sub>	B	A	D	E	C	G	D <sub>b</sub>	R <sub>6</sub>
P <sub>10</sub>	D	G	A	B <sub>b</sub>	C	E <sub>b</sub>	D <sub>b</sub>	G <sub>b</sub>	A <sub>b</sub>	E	B	F	R <sub>10</sub>
P <sub>3</sub>	G	C	D	E <sub>b</sub>	F	A <sub>b</sub>	G <sub>b</sub>	B	D <sub>b</sub>	A	E	B <sub>b</sub>	R <sub>3</sub>
P <sub>9</sub>	D <sub>b</sub>	G <sub>b</sub>	A <sub>b</sub>	A	B	D	C	F	G	E <sub>b</sub>	B <sub>b</sub>	E	R <sub>9</sub>
RI <sub>0</sub>	RI <sub>5</sub>	RI <sub>7</sub>	RI <sub>8</sub>	RI <sub>10</sub>	RI <sub>1</sub>	RI <sub>11</sub>	RI <sub>4</sub>	RI <sub>6</sub>	RI <sub>2</sub>	RI <sub>9</sub>	RI <sub>3</sub>		

Having constructed Matrix B as the conduit for the first three movements of the Sequence, I proceeded to construct Prime 0 Matrix D, to continue the sequence, with the wish to provide musical contrast: something unexpected after the darkness of the *Dies irae, Tuba mirum* and *Liber scriptus*, but at the same time unsettling in its melodic contours. I recalled standing at Ground Zero, realising that the world, following the terrorist attack, could never be the same; that it would continue to dance, but on a different axis. Hence, the concept of a Matrix that could be adapted to reflect different, unexpected and not altogether welcome dance moods emerged, from the guilt-ridden, flirtatious tango of *Ingemisco*; to the brokenness of the sinner who leads a

grotesque waltz in *Confutatis*; and finally, the sorrow and remorse of the sinner seeking repentance through the ponderous *loure* of the *Lacrymosa*.

Interestingly, none of the twentieth-century Requiem Masses written by mainstream composers have included *Ingemisco*. One has to go back as far as Verdi's contribution, with its dramatic Tenor solo, a feature that clearly influenced my own composition. The bitonality of Prime 0 (A Minor, notes 1 – 8; and G flat Major, plus Neapolitan Sixth G, notes 9 – 12), provides the distinctive melodies of the tango, the strong descending Perfect 5<sup>th</sup> interval establishing a masculine dancer who professes his guilt, accompanied by the equally masculine mariachi band. The Tenor's tango (P0, I3 bar 11, handing over to I5 in bar16, before returning to P0 at bar 21) is of particular influence in this movement, evidencing that serialism may be manipulated in unexpected ways, fortified by the orchestration of the *quasi* mariachi band accompaniment. The sensual dance provides an ironic reflection of the blushing sinner: the interval of the ascending Major 6<sup>th</sup> in the vocal line, set against the descending *glissandi* in the violins, exemplifies this. The *crescendi* that terminate I3 and I5 reinforce the text: the plea for hope and the fear of everlasting damnation.

The contour of Matrix D's Retrograde 5 reflects the awkwardness of the waltzer in her admission to sin as she dances her way through the *Confutatis*. The alto soloist is accompanied by a male chorus in a grotesque parody of supplication. Brahms' *Alto Rhapsody* suggested a model for instrumentation, while the echo effect of the male chorus was inspired by the haunting sound of the kidnappers of Gilda in Verdi's

*Rigoletto*. The music draws upon R5, with passing notes to enhance the melodic line, R2 and R4, fading and stuttering to a conclusion dependent upon fate.

Prime 0, transposed to 8 and 11, provided an unexpected conduit for the text of the *Lacrymosa*, which arguably aligns itself in spirit most closely with Henze's *Requiem*. I have attempted to depict the sorrowful reflection of the bass as he mourns the consequences of his guilt-ridden sin. The haunting beauty of the Irish pipes enhances the soulful melody of the bass soloist, and the *a cappella* chorus' humming provides further starkness. The wide intervals of the chorus illuminate the loneliness of the guilty man who fears eternal condemnation. The solo violin that appears in P11 complements the Celtic sound of the pipes. The movement is only 10 bars in length, albeit in a very slow tempo. I deliberately chose not to force a longer movement, perhaps through textual repetition, as I very much wanted to stress the sincerity of the sinner, his sense of abject isolation in his guilt, avoiding self-indulgence and opting for a straightforward, vulnerable honesty. The final two bars take the first line only of the second stanza, in order that the second and third lines of the second stanza allow for the ensuing traditional *Pie Jesu* to bring the *Sequence* to a close.

**Matrix E: *Offertorio***

**Original Row: D G C Db Eb F Gb B A Bb E Ab**

	I <sub>0</sub>	I <sub>5</sub>	I <sub>10</sub>	I <sub>11</sub>	I <sub>1</sub>	I <sub>3</sub>	I <sub>4</sub>	I <sub>9</sub>	I <sub>7</sub>	I <sub>8</sub>	I <sub>2</sub>	I <sub>6</sub>	
<b>P<sub>0</sub></b>	D	G	C	Db	Eb	F	Gb	B	A	Bb	E	Ab	<b>R<sub>0</sub></b>
<b>P<sub>7</sub></b>	A	D	G	Ab	Bb	C	Db	Gb	E	F	B	Eb	<b>R<sub>7</sub></b>
<b>P<sub>2</sub></b>	E	A	D	Eb	F	G	Ab	Db	B	C	Gb	Bb	<b>R<sub>2</sub></b>
<b>P<sub>1</sub></b>	Eb	Ab	Db	D	E	Gb	G	C	Bb	B	F	A	<b>R<sub>1</sub></b>
<b>P<sub>11</sub></b>	Db	Gb	B	C	D	E	F	Bb	Ab	A	Eb	G	<b>R<sub>11</sub></b>
<b>P<sub>9</sub></b>	B	E	A	Bb	C	D	Eb	Ab	Gb	G	Db	F	<b>R<sub>9</sub></b>
<b>P<sub>8</sub></b>	Bb	Eb	Ab	A	B	Db	D	G	F	Gb	C	E	<b>R<sub>8</sub></b>
<b>P<sub>3</sub></b>	F	Bb	Eb	E	Gb	Ab	A	D	C	Db	G	B	<b>R<sub>3</sub></b>
<b>P<sub>5</sub></b>	G	C	F	Gb	Ab	Bb	B	E	D	Eb	A	Db	<b>R<sub>5</sub></b>
<b>P<sub>4</sub></b>	Gb	B	E	F	G	A	Bb	Eb	Db	D	Ab	C	<b>R<sub>4</sub></b>
<b>P<sub>10</sub></b>	C	F	Bb	B	Db	Eb	E	A	G	Ab	D	Gb	<b>R<sub>10</sub></b>
<b>P<sub>6</sub></b>	Ab	Db	Gb	G	A	B	C	F	Eb	E	Bb	D	<b>R<sub>6</sub></b>
	<b>RI<sub>0</sub></b>	<b>RI<sub>5</sub></b>	<b>RI<sub>10</sub></b>	<b>RI<sub>11</sub></b>	<b>RI<sub>1</sub></b>	<b>RI<sub>3</sub></b>	<b>RI<sub>4</sub></b>	<b>RI<sub>9</sub></b>	<b>RI<sub>7</sub></b>	<b>RI<sub>8</sub></b>	<b>RI<sub>2</sub></b>	<b>RI<sub>6</sub></b>	

Notwithstanding the fact that this movement in general proves a challenging text to set to music, and is thus usually omitted from Requiem Mass settings, I feel deeply that one of the key purposes of *Requiem for the Fallen of 9/11* is to reassure those who grieve, that the dead do indeed find eternal rest. Therefore, the inclusion of the complex text of the *Offertorio* is of profound importance to this work. The process of creating this Matrix was the least emotionally charged, and the most calculated, of all the Matrices. The Christian faith demands that we should forgive all sinners, regardless of the magnitude of the sin. Thus, while the intercessory prayer of the *Offertorio* is self-explanatory in the context of a request to God that He shows

compassion to the 2,977 murdered in the terrorist attack of 9/11, it becomes a much greater challenge if the prayer is extended to the 19 suicide bombers who sacrificed their lives in the name of Allah and Islam, regardless of how ill-judged their fatal actions proved to be. Yet, this is the challenge presented to Christians the world over: forgive the sinner, but hate the sin.

In grappling with the challenge of this intercessory prayer, I resolved any conflict by conceiving a canonic composition, in which the intervals of the Matrix would deliver the text canonically, void of emotion. The original row of Matrix E is deliberately arranged to allow rich, 'traditional' harmonies – accentuating the interval of the Perfect 4<sup>th</sup> as well as the diatonic, stepwise, melodic progression – and thus reflects a confidence that the process of intercession will indeed succeed. Through careful combinations of rows, the music dovetails and harmonizes effectively. After the rhythmic opening, the basses commence, drawing upon the first six notes of P0, harmonized at the octave and then in thirds by the altos. This is imitated by the tenors, P3, followed by a *stretto* entry in the sopranos, and the two-bar orchestral link in the woodwind, using a figure that will feature in the ensuing movement. Basses and altos resume P0, second half, at bar11, passing to tenors and sopranos to complete P3, with all four voices closing the first phrase in a harmonization of the final pairing of notes from both P3 and P0. The sopranos, bar 20, now elaborate on RI3, in a lyrical homophonic central section culminating firstly in the stark fifths which serve to emphasize the sanctity and guardianship of St Michael. RI9, principally in altos and basses, and decorated by a soprano descant, similarly

culminates with the promise to Abraham and his descendants, before a return to the opening theme, bar 38. Here, basses and altos enter using the first six notes of P9. Tenors and then sopranos imitate, drawing upon the first six notes of P3. P9 resumes on Note7, basses and altos, before passing over to tenors and sopranos, when the second half of RI5 brings the movement to a close, recalling the music of bars 31– 36. The final three notes come with a twist: the disjointed angularity represents the as yet unanswered question, the doubt inherent in the request: can we truly trust that there is indeed a God listening to our prayer?

Whilst not following the strict hexachordal compositional approach of Stravinsky in his *Requiem Canticles*, the division and coupling of various rows proved both musically satisfying and an interesting compositional approach to explore. It also allowed me, in an objective manner, to offer in musical terms, an intercessory prayer for all those who died on 11<sup>th</sup> September 2001 – the victims as well as the perpetrators; for they, too, had their motives and they, too, deserve to be forgiven and find eternal rest. I fully realize the controversy of this sentiment, yet I cannot change what it is that I believe to be ultimately the most humane response.

**Matrix F: *In Paradisum***

**Original Row: A C D E G F G $\flat$  E $\flat$  D $\flat$  A $\flat$  B $\flat$  B**

	I <sub>0</sub>	I <sub>3</sub>	I <sub>5</sub>	I <sub>7</sub>	I <sub>10</sub>	I <sub>8</sub>	I <sub>9</sub>	I <sub>6</sub>	I <sub>4</sub>	I <sub>11</sub>	I <sub>1</sub>	I <sub>2</sub>	
P <sub>0</sub>	A	C	D	E	G	F	G $\flat$	E $\flat$	D $\flat$	A $\flat$	B $\flat$	B	R <sub>0</sub>
P <sub>9</sub>	G $\flat$	A	B	D $\flat$	E	D	E $\flat$	C	B $\flat$	F	G	A $\flat$	R <sub>9</sub>
P <sub>7</sub>	E	G	A	B	D	C	D $\flat$	B $\flat$	A $\flat$	E $\flat$	F	G $\flat$	R <sub>7</sub>
P <sub>5</sub>	D	F	G	A	C	B $\flat$	B	A $\flat$	G $\flat$	D $\flat$	E $\flat$	E	R <sub>5</sub>
P <sub>2</sub>	B	D	E	G $\flat$	A	G	A $\flat$	F	E $\flat$	B $\flat$	C	D $\flat$	R <sub>2</sub>
P <sub>4</sub>	D $\flat$	E	G $\flat$	A $\flat$	B	A	B $\flat$	G	F	C	D	E $\flat$	R <sub>4</sub>
P <sub>3</sub>	C	E $\flat$	F	G	B $\flat$	A $\flat$	A	G $\flat$	E	B	D $\flat$	D	R <sub>3</sub>
P <sub>6</sub>	E $\flat$	G $\flat$	A $\flat$	B $\flat$	D $\flat$	B	C	A	G	D	E	F	R <sub>6</sub>
P <sub>8</sub>	F	A $\flat$	B $\flat$	C	E $\flat$	D $\flat$	D	B	A	E	G $\flat$	G	R <sub>8</sub>
P <sub>1</sub>	B $\flat$	D $\flat$	E $\flat$	F	A $\flat$	G $\flat$	G	E	D	A	B	C	R <sub>1</sub>
P <sub>11</sub>	A $\flat$	B	D $\flat$	E $\flat$	G $\flat$	E	F	D	C	G	A	B $\flat$	R <sub>11</sub>
P <sub>10</sub>	G	B $\flat$	C	D	F	E $\flat$	E	D $\flat$	B	G $\flat$	A $\flat$	A	R <sub>10</sub>
	RI <sub>0</sub>	RI <sub>3</sub>	RI <sub>5</sub>	RI <sub>7</sub>	RI <sub>10</sub>	RI <sub>8</sub>	RI <sub>9</sub>	RI <sub>6</sub>	RI <sub>4</sub>	RI <sub>11</sub>	RI <sub>1</sub>	RI <sub>2</sub>	

One year into composing *Requiem for the Fallen of 9/11*, I lost three friends within three months. The third, in particular – John – had been a tremendous influence on me; a demanding mentor, exasperatingly critical, yet always supportive. He was a man of great Christian faith, who nevertheless had the courage to question that faith. I was deeply saddened by the loss of my first two friends, but the loss of John affected me much more profoundly. He was only days into his enormously well-earned retirement after many years of outstanding service, and so it could have been wholeheartedly justifiable to feel anger at the loss of his life, yet I willed myself to envision him walking a paradisaical path. In life, John had been a fighter; he fought battles quite



needlessly! So in death, I hope that he has found peace, in a paradise to which we may all one day go. It is most certainly the same place where I hope all those who died on 11<sup>th</sup> September 2001 also now walk.

Prime 0 of Matrix F is again constructed bitonally: notes 1 – 6 forming the outline of A minor 7, while notes 7 – 12 have a tonal centre of G flat Major. I attempted to capture a haunting beauty within the melodic lines (voices and woodwind), enhanced orchestrally by the ascending arpeggiac figures of the harp and violin duet over shimmering, sustained chords in the strings, all the time painting the way musically to the paradise promised by the text. The movement draws solely from Prime 0 and its transpositions. The symbolic importance of this particular text for me, namely honouring the memory of special friendship, dictated that I should use this Matrix only once within the traditional movements of the Requiem Mass; yet the Matrix is also deliberately shared with the final Reflection, *September Eleventh*, to reflect both the profound sadness at such an atrocity, the fatalities of the act itself, but also my sincere prayer that all those who died might have found their way to paradise.

The movement opens with an extremely hushed and sustained accompaniment in strings, con sordini, string quartet, organ and woodwind, whereupon sopranos and altos enter (using Matrix F, P0, a modal row in the first half – A minor 7 – and tonally centred in the second half of the row) supported by solo alto flute, along with viola and 'cello soloists. The vocal phrase constantly ascends, seeking out the promised paradise. Throughout this movement, strict serialism applies where notes of the rows

(all of which are Prime) coincide with new syllables of the text. By contrast, notes of the row are repeated only where melisma occurs. The duet of solo violins 1 and 2 pursues the elusive ethereal, and each note heard draws upon the relevant tone row in such a way as to create 7th, 9th, 11th and 13th chords to varying degrees throughout this movement (as heard, for example, in bars 7 and 8 for the first time). The use of an ascending arpeggio in the harp, heard in the previous movement, features once again, emphasizing the upwards direction towards paradise and an aspiration for eternity. Bar 21 opens with P11, tenors and basses, enhanced by Cor Anglais, while P1 sees all voices in unison, then dividing into harmony within the tone row at bar 44. The final notes of P11 dovetail into a return to P0, bar 50, but not before we experience the sublime peace of the chorus in absolute unity on the note C (pivotal between the respective tone rows). The final stanza of the text is played out to P0, concluding the movement as it started, disappearing into infinity in the highest stratospheres of the two solo violinists: a paradise lost but finally attained.

#### 4. Compositional Technique Two: The Five Reflections

Composed for voice, percussion and orchestra, these five movements draw upon a preceding Matrix. The movements, in order, are:

**3. *Falling Through Air***

**9. *Silence [over Manhattan]***

**16. *Ghost Dance***

**22. *If It Falls, Will It Be Heard?***

**26. *September Eleventh***

*The Five Reflections of Requiem for the Fallen of 9/11* convey the absolute **incredulity** regarding the attack– who could possibly penetrate the invincibility of the United States of America, isolated geographically, yet controlling globally?; the **loss** of loved ones – spouses and partners, children, parents, siblings, friends and colleagues – causing pain on an individual level through to community level and further, at national and global levels, with the repercussions still felt to this day; and **futility**, at a war so complex, driven by a complexity of ideologies that few, if any, will ever really understand. At the centre of *The Five Reflections* lies **grief**.

Grief is a natural response to loss. It is the emotional suffering that is experienced when something or someone loved is taken away. The more significant the loss, the more intense the grief will be; and the death of a loved one is generally accepted as the cause of the most intense type of grief.

It is beneficial to consider briefly matters pertaining to the inaugural performance of Britten's use of symbolism within his work, *War Requiem*, influenced my own desire to achieve symbolism within *Requiem for the Fallen of 9/11*; one example being the number of movements, namely 27, or 3<sup>3</sup>, emphasizing the importance of the Holy Trinity – or perhaps their conspicuous absence on 9/11, yet with hope and a re-commitment to peace restored at the close of the piece. The fact that Britten wrote the piece for three specific soloists of German, Russian and British nationalities respectively – Fischer-Dieskau, Vishnevskaya and Pears – demonstrated that he had more than the losses of his own country in mind, and symbolised the importance of reconciliation. The piece was also meant to be a warning to future generations of the senselessness of taking up arms against fellow men. As such, the *War Requiem* represents not a liturgical work, nor even an illustration of one person's faith or grief, but arguably the greatest musical response in humanist terms to the tragedy and futility of war. It was Britten's response that most profoundly elicited my own response to the tragedy that befell the world on 9/11. Entitled *Reflections*, First through to Fifth, this is also a reference to the Five Sorrowful Mysteries of the Rosary (traditionally said on Tuesdays and Fridays - with the attack happening on a Tuesday, coincidentally), esteemed within the Roman Catholic Church, detailing the last agonies of Christ.

***Poem 1: The First Reflection, Falling Through Air***, draws upon Matrix A, commencing with P11/R11 and a link of tonal centre to the preceding *Kyrie*. The

ascending four notes which follow the final words of the poem take the spirit upwards in a leap of faith, rather than a descent to death. The instrumental conclusion, for string orchestra, draws upon RI5 and P9. The solo violin ascends, with the intention of creating an innocent hope for the future.

**Poem 2: The Second Reflection, *Silence (over Manhattan)***, opens with RI5 of Matrix B, the Db acting pivotally between the *Rex tremendae* and this reflection. The music then passes to P5. The words of the text are so carefully selected and incredibly evocative, eliciting a musical response of dramatic dynamics that yield eventually to the orchestral hemiolas of the conclusion, for woodwind and percussion, which draw upon RI4, R6, RI3 and P1.

**Poem 3: The Third Reflection, *Ghost Dance***, commences with P8 of Matrix C, acting as the relative minor of the concluding tonal centre of the preceding *Pie Jesu*. Both texts of the *Pie Jesu* and *Ghost Dance* are reflective and deeply poignant, just as the music also aims to be. Following the words of “undying pain”, the three notes B-E-G are heard (bar 6, tubular bells), imploring that there may yet be an end to the pain. As verse two progresses, RI0 is heard in a plaintive rendition, punctuating the poetry in a stark, open manner. The instrumental conclusion, for brass, draws upon P9, P10 and I2, with a deliberate reference to the orchestral fanfares heard in the *Kyrie eleison*, calling upon God for mercy with a sense of disbelief (referencing the text of the poem) at the unfolding tragedy.

**Poem 4: The Fourth Reflection, *If It Falls, Will It Be Heard?***, uses only P0 of Matrix D, in its entirety, although notes 2, 3 and 4 of P0 are heard in succeeding transpositions (P3, P6 and P9); the music attempts to capture the textual word-painting of all those depicted who heard the “panorama fall”. Similarly, the birth places of the various constituents of the family are linked by the ascending chords based on notes 4, 5 and 6 (C, D and F). The nightmare is depicted by the tri-tone of Db – G, as is the madness of Nero which concludes the Reflection. The instrumental conclusion, for percussion, draws solely upon P9. The percussion ensemble is not used to convey violence or coldness, as is often the case, but a profoundly sad resignation, an acceptance of the madness raining down upon the city.

**Poem 5: The Fifth Reflection, *September Eleventh***, is the longest and arguably the most poignant of all the reflections – hence the simple, diatonic canon that opens this final reflection, drawing upon Matrix F, P5 and P2. Where dissonance does occur, it emphasizes textual reference. I4, with its more fierce approach to word-painting, moves through a tonal centre of Ab minor (prior to the text: “my clothes soaked with dust and ash”), to the light of tonal centre C, coming to rest, unresolved, on a sustained ‘dominant’ of G to conclude verse 1. The second verse uses only P0, firstly playfully, reflecting upon the purpose of the eraser – in the same vein as the erased attraction of the month of September – ending uneasily in a second inversion of B Major tonal centre. The instrumental conclusion, for classical orchestra, draws solely upon P11, ending modally with the added Major 2<sup>nd</sup> and minor 7<sup>th</sup>, recognizing – with deep pathos – the fact that the month of September will never, ever be the same, for

generations to come.

## 5. Compositional Technique Three: The Ordinary of the Mass

The three movements that constitute the Ordinary of the Mass – *Kyrie eleison*, *Sanctus* and *Agnus Dei* – may be performed together and apart from the rest of *Requiem for the Fallen of 9/11*. They are all linked by the number three. The *Kyrie* is a three-fold petition to the *three* persons of the Holy Trinity. According to Wuerl and Aqualina, the *Sanctus* is a “thrice-holy hymn as a confession of the triune of God: the Blessed Trinity.... God is a communion of the three divine persons who live eternally in unchanging love: the Father, the Son, and the Holy Spirit” (Wuerl and Aqualina, 2011, p.151). The *Agnus Dei* is again a three-fold depiction of the Lamb: “slain...yet alive...and rules both heaven and earth” (Wuerl and Aqualina, 2011, p.188).

The *Kyrie eleison* within *Requiem for the Fallen of 9/11* attempts to reconcile the concept that, following unimaginable pain and hurt, one possible option may be forgiveness, the latter underpinned by an overriding sense of God’s love for humanity, despite our many failings. Thus, the dissonance of Britten; contrasting with the greater harmonic stability encountered in the *Kyrie* by Duruflé (although far from serene); Schnittke’s climactic orchestration; and Penderecki’s compositional note-cluster techniques, all had a bearing upon my own work.

The movement picks up on the Major 3<sup>rd</sup> of the closing chord of the *Requiem aeternam*; the *Kyrie* opens unison but slips into close dissonance as parts move away from, and then return to, one other. Again, the thrice-heard statement recalls the



Trinity and an urgency that the prayer be heard by an unseen God (sopranos I and II and alto). The three movements of the Ordinary Mass – *Kyrie eleison*, *Sanctus* and *Agnus Dei* – do not draw upon serialism, and thus can be performed as stand-alone contributions within an Ordinary Mass of the Day. Just as there are three such movements, there are three parts to the Trinity; and the interval of the third, either present or missing, is also intrinsic to these three movements. Just as doubt increases in the repeated utterances of the *Requiem aeternam*– albeit alleviated by the light of Faith – so, too, is the doubt of the female chorus that opens the *Kyrie* appeased by the *molto legato* of the male chorus. The fanfare mixes Major with minor, again the dichotomy between Faith and Disbelief, culminating in the crashing chords of full brass and organ, to take us to letter D, and the third and final utterance of the opening choral theme. Whilst the choral phrase is essentially an ascending transposition heard on three occasions, the instrumental fanfare that interjects is increasingly embellished, in canon and greater instrumentation.

The *Sanctus* is a movement of contrasts. It opens with a driving rhythmic figure in the strings, *col legno*, above which the chorus enters, supported by brass, in an ascending note-cluster figure. This figure, with slight rhythmic variations that are gradually introduced, appears three times in total, underpinning the sanctity of the Trinity. Bar 14 features the triumphal fanfare first heard in *Rex tremendae*, heralding the percussive cluster chords of the chorus from bar 16. The chorus then passes the fanfare figure in *stretto* to each constituent member, to the text of the *Hosanna*, in overlapping cross-rhythms. Following a bar's rest, a solo horn plays an ostinato-like

phrase, accompanied by sustained strings, above which the solo alto sings an expressive melody to the text of the *Benedictus*, later joined by the chorus. The movement concludes in triumphant tone to the refrain of the *Hosanna*, which drives briefly to an abrupt end, suggesting a certainty unfounded, recalling the false hopes of the people who greeted Jesus with palm strands, prior to his arrest, trial and eventual crucifixion.

The sense of sacrificial love presented in the *Agnus Dei* is portrayed in the poignant melody, inspired by the image of the solitary, vulnerable lamb, followed by an exploration of the implicit pain that such love will inevitably cause.

The altos sing a plaintive melody with a descending contour, in counterpoint to woodwind entries and sustained chords in the strings, before passing the text to the sopranos to conclude the phrase, rounded off by the harp ascending Heavenwards. As in the *Sanctus*, this figure appears three times in total, re-emphasizing the relationship with the Trinity: on the second occasion, with tenors and altos, and on the third, with basses and tenors and increased counterpoint in the woodwind. At bar 25, the altos once more take the lead with the plaintive melody, but now with the striking addition of the sopranos in exact mirror image. Altos then imitate sopranos in mirror image at bar 30. This whole phrase is then passed to tenors and altos (bar 32) and finally to basses and tenors (bar 40), all the while accompanied by harp, horns and brass in isolated, punctuating chords, enabling the stark reality of the sacrificial lamb to be heard without embellishment. Following the unsettling

tri-tone of the brass (bars 48 and 49), all voices work in two-part counterpoint from bar 50, *forte* and *feroce*: what purpose did such a sacrifice really serve in light of the atrocity of the Twin Towers, an atrocity that has destabilized the world ever since? Yet the movement closes not in anger but in quiet, desperate hope for ever-lasting rest for those who have died, and for a global peace that is yet to be experienced.

## **6. Compositional Technique Four: Five Songs of Consolation**

*The Five Songs of Consolation* within *Requiem for the Fallen of 9/11* were originally conceived *a cappella*, the harp added only later to provide greater textural substance, opportunities for harmonic colour and rhythmic drive; while the full orchestral accompaniment in the final movement of the work was added still later, to provide a sense of completion. The movements, in order, are:

***4. Welsh – Suo Gan***

***10. Scottish – An Eriskay Love Lilt***

***17. Irish – She moved through the Fair***

***23. English – The Water of Tyne***

***27. Afro-American Negro Spiritual – Down to the Water to Pray***

There is a profound sense of pathos that pervades *The Five Songs of Consolation*. The collective title of these five songs, which act as interludes within the work as a whole, is a clear indication that they are intended to console those left on earth to mourn loved ones deceased (rather in the spirit of Brahms' *Ein Deutsches Requiem*), following the tragedy of 9/11.

*Suo Gan* depicts another who comforts her child, in what should be a perfectly gentle, uncomplicated scene of tenderness. Yet the traditional 4/4 metre has

shifted to a listless 5/4, complemented by harmonies that alternate from the outset between added seconds and fourths, with corrupted Neapolitan discords. The opening minim and dotted minim chords soon turn to an ascending quaver figuration (b.11), that in turn becomes syncopated (b.13) and then tied over from one bar to the next (b.33 onwards); all the while blurring the domestic scene, just as tears will blur the sight of those that mourn for loved ones.

***An Eriskay Love Lilt*** gradually reveals one person's mourning at the loss of their partner. Following immediately on from the unforgiving serial ferocity of *The Second Reflection*, the minor thirds and minor sevenths, answered by the octave minor sixths and enhanced dominant chords of bars 1-3<sup>1</sup>(the whole progression forming a corruption of I - IV - V - I) juxtaposes the traditional four-part choral setting. The latter's dance-like rhythm in the upper voices of two semiquavers/quaver from the outset, together with moderate chromaticism (bb.15-17) in the lower voices, would still allow an *a cappella* version to deliver a plaintive message free from disquiet, but that is exactly why the accompaniment is as it is, accentuated by consecutive sevenths (b.10), the Neapolitan G flat of b.12, and the introduction of the frenetic semiquaver patterns from b.30. The clear blue sky of 9/11 appeared so totally innocent, free from any complexity, yet the exact opposite sadly proved to be the case.

In ***She moved through the Fair***, the Tenors depict the young man who mourns for his betrothed, sung by the Sopranos. The tonal centre of the melody is ambiguous

in so far as it relies heavily on the pronounced flattened seventh (E flat) within the context of F major, although the key signature is B flat. The Alto's punctuating E flats of bb.5-6, and 8-9, together with the Perfect Fifths of the Tenors and Basses, bb.8-10, reinforce this Gaelic sonority. Thus, the sparse harp accompaniment – tonic and leading note octaves in a syncopated rhythm – is acutely sensed. Again, it opposes the serenity of the melody and choral harmony. Even the brief homophonic moment heard in bb.21-24 unsettles the peace of the choral writing with its hemiola rhythm.

The narrator of *The Water of Tyne* pines for his beloved from whom he is separated by the dangerous currents of the River Tyne. The ebb and flow of the river are depicted by the rocking choral accompaniment in thirds, the contrary motion between the lower and upper voices suggesting in a subtle manner the conflicting current, beautiful though the surface may be. And of course, it is within the harp accompaniment that one senses the true threat to the happiness of the lovers, as we hear the harmonic progression of the corrupted I – IV – V – I in bb.1-2 that sets the tone for the entire movement.

Finally, the Negro Spiritual, *Down in the Water to Pray*, affirms a belief in inherent goodness, a goodness that can overcome all challenges, achieved through the cleansing power of water. This is a symbolic baptism of a nation rising from the ashes of 9/11, with its unapologetic reference to the National Anthem of the United States of America closing the work. This is a defiant yet non-aggressive protest

against terrorism, by a country that is seeking its resurrection from atrocious death. The accompaniment – commencing with solo harp but gradually augmented by all sections of the orchestra – is at last free from menacing harmonic corruptions. Instead, there is a joyous, increasingly carefree rhythmic drive, the added seconds and fourths and the upwardly resolving minor/Major thirds reminding the listener of jazz harmonies and rhythms that sustained the United States for so many decades before tragedy struck. It is this evocative, nostalgic sound world that remains with the listener as they leave the concert hall, consoled in their loss for those that died on 9/11.

Consolation refers to the psychological comfort given to someone who has suffered severe, upsetting loss, such as the death of a loved one. In the case of *Requiem for the Fallen of 9/11*, of course, this comfort is intended for a nation, or even globally; whereas in the case of Brahms' *Ein Deutsches Requiem*, comfort was intended for bereft individuals left on earth to mourn for their loved ones.

## 7. Compositional Technique Five: *Libera me*

My own approach to this text contrasts starkly with that of Duruflé, Britten and Stravinsky. The *Libera me* within *Requiem for the Fallen of 9/11* represents the sole departure, within the context of text specific to the Requiem Mass, from the use of Serialism. It is quite deliberately a melodic prayer for all soloists and choir, accompanied by orchestra, emphasizing the potential for wonder and mystery rather than anguish and fear, as has often proven the case in previous settings of this movement.

The ascending lyrical melody of the Sopranos, bars 5-7, over the gently swelling accompaniment in the strings, is a deliberate re-interpretation of the text when compared to composers from Verdi through to Britten. Rather than communicating fear and anxiety, here there is a yielding to God in a plaintive plea for deliverance. There is no more resistance, no more anger driven by fear; rather, an acceptance of God's universal plan for each of us and, overriding any fear of judgement (*Tremens factus*, bars 32-45), a quiet confidence that God's love will grant everlasting peace (bars 47-68).

The change of compositional approach is yet further exemplified by the second setting (within this entire work) of the *Dies illa*; now, a haunting reflection based on the whole-tone scale, before finding rest in the final phrases (again, a deliberate departure from the serial setting of the opening movement).



## 8. Symbolism within *Requiem for the Fallen of 9/11*

Just as countless Jews have asked, “Where was God at Auschwitz?”, many will have asked the same of God (for which I have read The Holy Trinity: God the Father, God the Son, and God the Holy Spirit) on 9/11. Hence the importance of the number 3 in *Requiem for the Fallen of 9/11*, including  $3^3$ , equating to the number of movements that make up the composition: 27.

Georges Ifrah (1988, p.267) explains that ‘three’ is the first number to which the meaning “all” was given. It is *the* triad, being the number of the whole as it contains the beginning, a middle and an end. The power of three is universal and is the tripartite nature of the world as heaven, earth and water. It is human as body, soul and spirit.

The number 3 is used 467 times in the Bible. It pictures completeness, though to a lesser degree than 7. The meaning of this number derives from the fact that it is the first of four spiritually perfect numerals (the others being 7, 10 and 12 – Ifrah, 1988, p.274). The three righteous patriarchs before the flood were Abel, Enoch and Noah. After the deluge (commonly known as “Noah’s Flood”), there were the righteous “fathers” Abraham, Isaac and Jacob (later re-named Israel). There are 27 books in the New Testament, which is  $3 \times 3 \times 3$ , or completeness to the third power. Jesus prayed three times in the Garden of Gethsemane before His arrest. He was placed on the cross at the third hour of the day (9.00am) and died at the ninth hour (3.00pm). There were 3 hours of darkness that covered the land while Jesus was suffering on

the cross from the sixth hour to the ninth hour. Three is the number of the resurrection: Christ was dead for three full days and three full nights, a total of 72 hours, before being resurrected. There were only three individuals who witnessed Jesus' transfiguration on Mount Hermon: John, Peter and James.

Thus, the question of the presence or absence of the Holy Trinity on 9/11 underpins the entire structure to *Requiem for the Fallen of 9/11*, given its 27 movements.

A further insight into the number 3 appears in numerology – clearly, less scientific than mathematics, but nonetheless accepted by many. Hans Decoz and Tom Monte (2000, p.113) remind us that the number 3 resonates with the energies of optimism and joy, inspiration and creativity, speech and communication, good taste, imagination and intelligence, sociability and society, friendliness, kindness and compassion. Number 3 allegedly relates to art, humour, energy, growth and expansion, together with the principles of triad, heaven-human-earth, past-present-future, thought-word-action. Collectively, the positive qualities of the number 3, as espoused by numerologists and in relation to the 3x3x3 movements of *Requiem for the Fallen of 9/11*, proved an attractive consideration to me as I composed a work that is ultimately about finding hope in a broken world.

In addition to the symbolism of the number 3, the number 6 is equally symbolic. It offers both beauty in mathematical terms (and thus linked to the theme of consolation that features in my work) but also sin and evil in biblical terms (and thus

linked even more closely with the horror depicted in the poetry of *The Five Reflections*, based on the Matrices).

The very bitonality of the Matrices, divided as most are equally into two groups of 6 pitches, complements the number of Matrices themselves – 6 in total. Within mathematics, six is the first perfect number, wherein the sum of its proper factors (excluding the number itself) is equal to the number itself i.e.  $6=1+2+3$ ;  $6=1*2*3$ . The next perfect number is 28 ( $1+2+14+7+4$ ), followed by 496, 8128, etc. Perfect numbers are a set of numbers that are very important in mathematics because they are closely related to prime numbers. The latter were of great importance to the Ancient Greeks, from whom we received the text of the first movement of the Ordinary of the Mass, the *Kyrie eleison*. Perfect numbers offer us an entry point into understanding Mersenne primes, which give an insight into how it may be possible to find a ‘pattern’ in prime numbers related directly to perfect numbers, starting with 6, and offering the opportunity for mathematical order and beauty in musical structure.

By contrast, in the Bible, the number 6 symbolizes man and human weakness, the evils of Satan and the manifestation of sin. Man was created on the sixth day. Men are appointed six days to work, resting on the seventh. A Hebrew slave was to serve six years and be released in the seventh year. Six years were appointed for the land to be sown and harvested. The number 6 is also associated with Satan in his temptation of Jesus. The bringing together of three 6’s is also, of course, the number

and mark of the Devil, according to the Book of Revelation.

In numerology, the number 6 is considered the most harmonious of all single-digit numbers, yet it is not without its flaws and upsets (Decoz and Monte, 2000, p.264). The most important influence of the 6 is, allegedly, its loving and caring nature. Occasionally referred to as the motherhood number, it is about sacrificing, caring, healing, protecting and teaching others. However, according to Decoz and Monte (2000, p.266), when the unusual happens, whether within a person's life or within a community at large, and the 6 falls into discord and disharmony – as the lead-up to the tragedy of 9/11 exemplifies, from the conflict in the Balkans in the early 1990s, through to the increasing political instability of the Middle East from the mid-1990s – it becomes possibly the most destructive and dangerous of all numbers. So numerology, too, offered me a reason to explore 6 within the sub-structure offered by the Matrices.

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