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University of Alberta

**Jonathan Dove's *The Passing of the Year* and Other Works
for Chorus and Keyboard**

by

Brendan Lord

An essay submitted in partial fulfillment of the requirements
for the degree of Doctor of Music

in

Choral Conducting

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Faculty of Graduate Studies and Research

The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research for acceptance, an essay entitled 'Jonathan Dove's *The Passing of the Year* and Other Works for Chorus and Keyboard' submitted by Brendan Lord in partial fulfillment of the requirements for the degree of Doctor of Music in Choral Conducting.

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ABSTRACT

Known primarily for his success as a composer of opera, Jonathan Dove is gaining notoriety for his music for chorus and keyboard. He describes this music as modal and rhythmic, taking its inspiration from the classical music of North India and the American minimalist styles that developed during the 1960s and 1970s. The resultant post-minimalist style is both accessible and highly expressive. Of the eight pieces in Dove's oeuvre for chorus and keyboard, seven are settings of sacred texts for chorus and organ, and one piece, *The Passing of the Year*, is a setting for double chorus and piano of works by various English poets. Written in 2000, the seven-movement choral cycle *The Passing of the Year* encapsulates Dove's compositional language for chorus and keyboard and thus forms the core of this paper. The works for choir and organ are also explored via their shared and, in some instances, expanded palette of compositional techniques. Through an interview with Jonathan Dove, analysis of the scores, and a review of the small body of literature about his music, this study seeks to identify and describe the compositional elements which synthesize to form Dove's unique compositional language. In addition, the author will share insights gained with respect to Dove's musical influences and intentions, and will provide a discussion of each of the movements in *The Passing of the Year*.

with thanks for the gift of patience

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INTRODUCTION

Since garnering international attention with his opera *Flight* in 1998, Jonathan Dove has gained significant recognition for his opera, instrumental, chamber, and vocal music. At age 53, he has published 94 works including 31 operas, a host of instrumental and chamber music pieces, and 22 choral works of which eight are for chorus and keyboard. His catalogue of works points to an affinity for the choral medium, and Dove's music for choir is second in number only to his operatic work.

"It is perhaps natural that a composer who so completely understands the individual voice [through his extensive work with opera] should also be a brilliant and sympathetic writer of choral music."¹ Dove's aptitude with respect to the choral medium has captured the attention of choral conductors in recent years, and Dove's music for choir has become entrenched in the choral repertoire.

In today's new golden age of choral composition, Eric Whitacre, Morten Lauridsen, Arvo Pärt, and John Tavener are arguably the most prominent exponents. To them, one must add other such accomplished composers as James McMillan, David Lang, Pawel Lukaszewski, and surely Jonathan Dove. Best known for his many opera scores...he has more lately begun to receive attention for his choral works, sacred and secular.²

One can hypothesize that the growing interest in Dove's choral music stems from his unique compositional style. At its foundation, this style is creative and accessible, and has been lauded for its highly affective qualities; these characteristics have, no doubt, factored into the growing popularity of Dove's choral music. According to Julian Grant in his Grove Music Online article,

¹ "Jonathan Dove," Faber Music, accessed August 8, 2013, <http://www.fabermusic.com/Composers-Biography.aspx?ComposerId=187>.

² Ronald E. Grames, "Dove: The Passing of the Year," *Fanfare – The Magazine for Serious Record Collectors* 36:1 (September 2012): 185-186.

“...many of his often serenely beautiful anthems and carols are widely performed.”³ In light of this success, it is surprising that, apart from liner notes, brief articles and reviews, little has been written about Dove’s music for choir.

Jonathan Dove composes both *a cappella* and accompanied choral music; this paper focuses on his choral music for choir and keyboard instrument. At the core of this study is Dove’s only piece for choir and piano, his seven-movement choral cycle entitled *The Passing of the Year*; elements of his *Missa Brevis* and other shorter works for choir and organ are also examined through their shared compositional language. Chapters One and Two examine Dove’s musical influences, most notably Hindustani music and western minimalism, and their synthesis in his unique compositional language. Chapter Three explores details of each movement of *The Passing of the Year*, including aspects of harmony, form, rhythm, texture, and textual expression, drawing attention to similarities between that work and his music for choir and organ. The paper concludes with a summary of the principal elements of Dove’s compositional language.

In addition to detailed examination of the scores and a review of the small amount of available literature, an interview with Jonathan Dove has provided key insights into the composer’s compositional language. The interview process commenced on 11 February 2013 with the author forwarding by email a list of interview questions to Mr. Dove (see Appendix C); he and the author then connected via Skype on 14 February 2013. Mr. Dove had reviewed the questions and commented prior to the interview proper that he felt the questions were strong and

³ Julian Grant, “Dove, Jonathan,” Grove Music Online, Oxford Music Online, Oxford University Press, accessed 20 January 2013, <http://www.oxfordmusiconline.com.login.ezproxy.library.ualberta.ca/subscriber/article/grove/music/2061648>.

that he had not been asked many of them before.⁴ Throughout the course of the interview, the author was able to expand on a number of the originally-planned questions by asking Mr. Dove to further explain one or more aspects of his responses. Subsequent to the interview's completion it was transcribed and follow up questions (and responses) were handled by email.

“Those familiar with the style of Dove’s operas from the preceding decade—including *Flight*—will know his high-energy post-minimalist style: some use of ostinato accompaniment in the piano, but also complex, cascading vocal lines excitingly tossed from section to section, ecstatic climaxes, shimmering tremolos, and piquant dissonances resolving unexpectedly.”⁵ Frequently likened to John Adams with his extensive use of *moto perpetuo* in the keyboard parts, a highly-efficient and contrapuntal approach can also be found amongst his choral-keyboard oeuvre. Paramount in all his music is the dramatic lens⁶ through which Dove composes as a means of giving musical life to his compositional subjects.

Through an in-depth examination of *The Passing of the Year* and a more general exploration of Dove’s music for choir and organ, the elements of Dove’s compositional language with respect to the choral-keyboard music will be brought to light and explained. Examples from both *The Passing of the Year* and Dove’s other music for choir and keyboard instrument will detail the implementation of these elements and demonstrate their synthesis in Dove’s compositional style.

⁴ Jonathan Dove, Skype interview with the author, Edmonton, AB, Canada, 14 February 2013, (hereafter, “Dove Interview”).

⁵ Jeremy Marchant, Ronald E. Grames, and James A. Altena, “The Passing of the Year”, *Fanfare* -- *The Magazine for Serious Record Collectors* 34:4 (March 2011): 143-145.

⁶ Grant.

CHAPTER ONE

Biographical Highlights and Formative Musical Experiences

Jonathan Dove was born to architect parents in London, England in 1959. Music, particularly church music, figured prominently throughout his childhood. When asked about his early musical experiences, Dove explains:

...probably the most significant thing is, in fact, to do with my experiences with church. My mother was a Catholic so I was brought up a Catholic which means that I wasn't really exposed to the great English choral tradition which is Protestant. But there was a certain amount of church music that I heard. For example, the Britten *Missa Brevis* and *Ceremony of Carols* and *Rejoice In The Lamb* were all records we had at home so that's music that was very important to me.⁷

At age nine, Dove began singing in the church choir at Our Lady Star of the Sea in Greenwich, London. Two years later, he began studying organ with Catherine Shore, the head of music at his secondary school, St. Joseph's Academy in Blackheath. By the time he was twelve he had started playing for church, an experience which he recalls afforded him the valuable opportunity to develop his musicianship skills:

...there was a Novena⁸ service on Tuesday evenings which I think brought in a bit of plainchant. So it develops general musicianship skills having to be able to follow a group of people or, you know, accompanying a group of people who were down below in the body of the church. I also played for weddings and so on, so there was also the thing of extemporizing in such a way that you could always end up in F major when the bride turned up. And also improvising preludes and postludes for the congregation to go out to after Mass, rather than learning existing pieces. So quite early on, I think sheer laziness meant it was easier to make up pieces than to practice. Because, I mean, I did study the organ, and I took my grade eight which is...the top [level] in the English examining

⁷ Dove interview.

⁸ A Novena Service is a Catholic service which honours Our Lady.

system, so I did learn pieces of Bach with elaborate pedal parts, but they took a long time and I could achieve something quite impressive just off the hoof.⁹

Dove may, however, be exercising a bit too much humility when it comes to his early improvisational abilities. While “sheer laziness” may be a reasonable excuse to have relied heavily on improvisation as a young church organist, in a 2009 interview with Jonathan Lennie, Dove recalls reading ‘The Hobbit’ in his early teens, and “playing along with it on the piano, translating it into music...”¹⁰ Indeed, perhaps his “sheer laziness” may be better characterized as ardent creativity or exceptional ability.

When it came to non-improvised compositional endeavours, Dove’s early works were for the church. He wrote a small number of pieces for his church choir, which included a Mass and some Christmas pieces; he recalls that the Christmas pieces were in more than one part but were written for an amateur SATB choir.¹¹

In 1977, Dove began his musical studies at Cambridge University and his association with the church subsided. Dove recalls:

...I was at Cambridge by then and I’m embarrassed to admit that I didn’t get up in time to hear the choir sing at Cambridge in the three years I was at university – I never went to a chapel service. Of course, some of the great choirs of the world are all singing there...I missed a lot.¹²

⁹ Dove interview.

¹⁰ Jonathan Lennie, “Jonathan Dove Interview,” Time Out London, November 13, 2009, accessed January 20, 2013, <http://www.timeout.com/london/opera-classical-music/jonathan-dove-interview>.

¹¹ Ibid.

¹² Ibid.

Nonetheless, during his third year at Cambridge, Dove had had the opportunity to take composition lessons with the venerable Robin Holloway. Considered one of the most “gifted” and “interesting” post-1960 English composers,¹³ Holloway studied composition at Cambridge with Alexander Goehr and then taught at Cambridge as an Assistant Lecturer between 1947 and 1980, after which he accepted a Full Lectureship at Cambridge, a position he held until 2011.¹⁴ When asked about his experience studying with Holloway, Dove shared the following anecdote:

...the most important lesson [with Robin Holloway] was the first one where I had written a twenty-page organ piece and on page two he said, “I’m bored already.” And I remember my lip trembling but I also remember thinking, “Yes, he’s right. This is not the most exciting thing I could write.” So the lesson was that you can do pretty much anything you’d like just as long as it isn’t boring, and also that if I wasn’t writing the most exciting music I could think of, why not?¹⁵

As a composer who does not subscribe to any one particular compositional style, this notion that “you can do pretty much anything you’d like” matches Holloway’s practice. Although he favoured the Romantic and Modern idioms, “viewed as a whole, Holloway’s large and varied output resists the imposition of such simple labels as modernist, neo-Romantic, or post-modernist, although stylistic elements belonging to all these trends are clearly present in his work.”¹⁶ Instead, central to Holloway’s compositional approach throughout his career has been to write in a way which is affective and unique, regardless of the musical idiom at work.

¹³ "Holloway, Robin," *The Oxford Dictionary of Music*, 2nd ed. rev., *Oxford Music Online*. Oxford University Press, accessed June 17, 2013, <http://www.oxfordmusiconline.com.login.ezproxy.library.ualberta.ca/subscriber/article/opr/t237/e4966>.

¹⁴ “Robin Holloway,” University of Cambridge, Faculty of Music, accessed June 17, 2013, <http://www.mus.cam.ac.uk/people/academicstaff/rgh1000/>.

¹⁵ Dove interview.

¹⁶ Grant.

In a 2008 interview conducted by Paddy Gormley, Holloway explains his compositional priorities and the evolutions of his compositional language:

Now I'm 64 and...I want to please, I want to delight, I want to move and stir and invigorate and fertilize in the ways that we know art can. Perhaps some of that is shocking – it's no longer shocking because it's modern, it's maybe shocking because of its ardent embrace of, for want of a better word, Classical and Romantic styles and idioms, and that kind of way of speaking to its audience that assumes a kind of common culture that they can come in on and begin with a base of understanding. That could be understood perhaps as being just as provocative as trying to be an avant-gardist when I was 18 and 22....

I would at the same time very strenuously deny that this is a pandering or truckling to a kind of bland, softened out, pre-digested idiom. To do that would be preposterous, that would be a complete waste of all the effort involved....

It's got to be newly made. The old modernist is still very alive in the criterion that there's got to be something unique, there's got to be something special, it's got to be a real addition to what exists already. Otherwise the whole thing is redundant and ridiculous.¹⁷

That his student would feel a certain liberty in the development of a compositional style, provided that it was individual and unique, aligns Dove's work clearly with Holloway's philosophy. It also accounts, at least in part, for the notable difference in compositional style between the two composers. When asked about Holloway's influence on his development as a composer, Dove comments:

So I wouldn't say there is any direct influence from Robin in terms of musical techniques or idiom. Also, at the time, I didn't really finish pieces very often so we talked about lots of things that I *could* write but I didn't actually write most of them. I think he probably most of all sharpened up my own instincts and probably encouraged me to listen more critically to what I was producing.¹⁸

¹⁷ "Robin Holloway," interview with Paddy Gormley, accessed 18 June 2013, www.robinholloway.info.

¹⁸ Dove interview.

Interestingly, in spite of the fact that Dove does not think about Holloway as having had a direct influence on his compositional voice (and in spite of the fact that it seems very likely Holloway would embrace that outcome), one can find some noteworthy commonalities in the music of the two composers. A number of techniques employed by Holloway within his diverse compositional language are also pervasive in Dove's music, including those which pertain to harmony, rhythm, and texture. For example, one can find in the 'Sanctus' of Holloway's *Missa Canonica* "varied rhythmic patterns [which] conflict with one another to undermine any sense of regular pulse."¹⁹ Furthermore, "...white-note chords amplify the latent modality of the chant..."²⁰ (see Example 1).

¹⁹ Geoffrey Webber, liner notes to *All The Ends of the Earth: contemporary & medieval vocal music*, The Choir of Gonville & Caius College, Cambridge conducted by Geoffrey Webber, Signum Classics, SIG , CD.

²⁰ Ibid.

Example 1: White-note harmonies in Robin Holloway's *Missa Canonica* (measures 1-7).

SANCTUS

The image shows a handwritten musical score for the 'SANCTUS' section of Robin Holloway's 'Missa Canonica'. The score is written on five staves. The first two staves are marked with a large 'I' and the last three with a large 'II'. The tempo is marked 'very slow'. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'pp cresc.' and 'mf'. The score is written in a handwritten style with some corrections and annotations.

In the 'Agnus Dei' of the same work, "the compositional technique turns more to canonic writing: the movement opens with the chant sung at one speed by the altos and at half-speed by the sopranos and tenors in octaves."²¹ Section two of the movement is also set in canon, and the parts are exchanged so that the sopranos and tenors deliver the chant twice as quickly as the altos. Holloway adds an additional ingredient into the canonic writing of the third section whereby the prolation canon is increased to three voices and the tenors sing the chant in

²¹ Ibid.

inversion. The extensive application of canon throughout this movement cements its validity as a compositional device for Holloway.

Rhythmic patterns which obscure the regular rhythm, white-note harmonies, and canonic writing all figure prominently in Jonathan Dove's music for chorus and keyboard. Indeed, examples of all three will be referred to in Chapter Three of this paper. For now, suffice it to say that the compositional styles of teacher and pupil are unique but complementary, and evidence of Holloway's influence is indeed apparent in the choral-keyboard music of Jonathan Dove.

Toward the end of his time studying at Cambridge, Dove discovered American minimalism and North Indian classical music. He began listening to the music of Steve Reich and John Adams and recalls that that "was a bit of a revelation – that it was possible to do something that was new within a tonic framework and that it involved pulse."²² At the same time, Dove's study of North Indian classical music afforded him new ways of thinking about pulse and he recalls being fascinated by the possibilities created through Indian rhythmic cycles.²³ The concept of the Indian *rag*, which Dove describes as being "like a mode, although it means more than mode, and it involves certain melodic prototypes if you like,"²⁴ also held real appeal. Dove refers to the feeling of the single melodic line as it pulls against a drone as a stimulating experience, and is one to which he has frequently returned.²⁵ The notion that the *rag* carries with it various religious, spiritual, or philosophical associations is also one for which Dove feels an affinity.

²² Dove interview.

²³ Ibid.

²⁴ Ibid.

²⁵ Ibid.

Shortly after graduating from Cambridge with a Master of Arts degree in 1980, Dove spent three months in North India. He was able to meet quite a number of North Indian classical musicians through his supervisor at Cambridge, and he attended many concerts during his time there. What he heard had a significant impact on the development of his compositional style, and Dove muses that “a composer friend...reckons that he can still hear something of that experience in music that I write now.”²⁶

Even with his discovery and exploration of American minimalism and North Indian Classical music, it would take the better part of a decade for Dove to discover his compositional voice.

But it was quite a long transition between being able to write plausible music and, at the same time, being able to play and improvise music which was much more my own but not really having found a way of making sense of that musically. I mean, what I was trying to do was I would not say academic, but I was trying to write something that was in some way respectable. And really, I found myself able to write what I wanted.... I was nearly 30 by the time that happened. And I was actually writing for dance, so I think...it was a combination of inspiration – that it was very inspiring to imagine people dancing – but also permission because I felt that no one was going to be listening to the music – they would be coming to watch the dance so I could do what I liked.²⁷

These ten years began with a return to post-secondary studies, this time at Goldsmith College. In 1984, after two years as a part-time student, Dove gained his Master of Music degree in music analysis. In reflecting on the experience, Dove says, “[i]t was fascinating, but eventually it dawned on me that it was a way of putting off getting down to composing!”²⁸ Dove was also working as a freelance pianist at the time, playing for a dance studio and accompanying opera

²⁶ Ibid.

²⁷ Ibid.

²⁸ Ibid.

rehearsals. It was through accompanying for these rehearsals that Dove discovered the world of opera, a genre which would ultimately form the core of his artistic work. His first endeavours writing for opera involved reducing “a large number of operas for chamber forces for the City of Birmingham Touring Opera, culminating in a two-evening distillation of Wagner’s *Ring*.”²⁹ According to Dove, after a few years of playing and arranging he started to feel as though he could actually write opera himself and eventually started to compose in that genre.³⁰

In 1987, Dove became the Assistant Chorus Master at Glyndebourne for which he composed a number of operas that included both professional and amateur musicians.³¹ When asked how writing for amateur musicians impacted his compositional approach, he replies:

I think I did, quite early on, get access to large vocal groups in writing community operas, with typically two or three hundred people singing. So I was thinking about what will have an impact on-stage or in a dramatic context, but also what is achievable by people without musical training, or will be challenging enough to make it worth rehearsing but would also be achievable. And I think it dawned on me after doing it for a while that what worked well in my operas – in the community operas – wasn’t so different from what works well in Verdi operas – that the choral writing is best when it’s very direct and makes bold statements, and is not overly intricate or abstract. And I suppose also, because [I conducted] the first three community operas... I got some sort of physical hands-on experience of how difficult it was to learn things.... I could have ideas which I knew were catchy or enjoyable but might have been off-putting on the page. [By conducting those operas I was able]...to get a sense of what kind of journey ordinary musical people have to make in order to embrace those ideas. So I think that remained with me.³²

An example of his success in this genre, in 1998, the comic opera, *Flight*, received considerable attention and launched Dove’s career as a composer to a new level. “Originally commissioned

²⁹ Grant.

³⁰ Dove interview.

³¹ Grant.

³² Dove interview.

for Glyndebourne Touring Opera...*Flight* was soon produced as part of the main festival and broadcast on network television, and has since gone on to achieve astounding success with some thirteen productions to date in Europe, the United States, and Australia.”³³

Dove began writing music for choir and organ in the mid-1990s, starting with *Seek Him that Maketh the Seven Stars* in 1995; *Ecce Beatam Lucem* followed two years later. His large-scale work for chorus and piano, *The Passing of the Year*, was written in 2000. Dove continues to write for choirs; at the time of writing this paper he is working on an *a cappella* choral commission from the Port Smith Cathedral Choir which sets the *Magnificat* and *Nunc Dimittis* texts.

³³ Neil Ferris, liner notes to *Jonathan Dove: The Passing of the Year*, Convivium Singers conducted by Neil Ferris, Naxos 8.572733, 2012, CD.

CHAPTER TWO

Overview of Compositional Approach and Language

When asked to describe his compositional language, Dove replies that it is modal and rhythmic,³⁴ a description which, at least in part, alludes to a synthesis of sorts between two important influences – American minimalism and the classical music of North India. This synthesis is particularly evident in the rhythmic cycles pervasive in the keyboard parts of the choral-keyboard music; Dove defines them as “not minimal exactly but...perhaps a sort of fusion of minimal aesthetic with a kind of westernizing of Indian rhythms and rhythmic cycles.”³⁵ “Westernizing,” in this context, refers to a loosening of the traditionally rigid structure of the Indian rhythmic cycle – the *avartan*³⁶ – as well as to the incorporation of the rhythmic drive prevalent in much American minimalist music. The amalgamation of the two approaches to rhythm is representative of a key aspect of Dove’s compositional style.

The modal nature of Dove’s music is also tied to Hindustani classical music in its relationship to the *rag*. Although the concept of the *rag* is complex, one important aspect of it is the modal structure, or the *that*. In North Indian music, the *rag* is further defined by the *pakad*, which refers to a particular ordering of the pitches in the *that*.³⁷ Like his treatment of rhythm, Dove’s use of these modes is much less structured than is found in the Indian *rag*. He confirms, however, that his writing is conceived in a modal context:

³⁴ Dove interview.

³⁵ Ibid.

³⁶ David Courtney and Chandra Courtney, “Avartan -- the Cycle in Indian Music,” Music of India, accessed 20 February 2013, http://chandrakantha.com/articles/indian_music/avartan.html.

³⁷ David Courtney and Chandra Courtney, “That (Thaat) – the Indian Modes,” Music of India, accessed 20 February 2013, http://chandrakantha.com/articles/indian_music/that.html.

...the significant modes are often white-note modes, although they're not the only ones and I think I've, over the years, expanded the range of modes that I work in. But that is still how I work. And typically, flipping through the pages of my music, there are no accidentals for long stretches.³⁸

Although examples of accidental-free music are easily found in any one of Dove's pieces for chorus and keyboard, he does, with some frequency, deliberately interfere with modal norms. Because his music often remains anchored in one mode for quite a long time, and the harmonies within that modal framework typically progress quite slowly, interference with the mode represents for Dove an opportunity to create a sense of tension in his music. Dove comments that he has "enjoyed exploring in different ways, when you have a background tonality or background harmony...and then seeing how many things you can push against that before it breaks..."³⁹ Ultimately, this technique serves as one way of achieving harmonic interest in the otherwise frequently harmonically static environment found in Dove's music.

One important aspect of the *rag* which Dove has adopted, at least in some of his music, is the notion that *rags* may be associated with particular times of the day, seasons, or holidays.⁴⁰

Dove explains:

...in *Seek Him That Maketh the Seven Stars*, not for the first time in my life I found that the image of the sky at night was a second inversion of an a minor triad. In fact, it's sort of a pentatonic figure but that's roughly where it sits, and I've noticed quite often if I'm thinking about stars that somehow is where I land. There is, for me, a strong association that certain modes and certain harmonies connect quite strongly with certain images...⁴¹

³⁸ Dove interview.

³⁹ Ibid.

⁴⁰ David Courtney and Chandra Courtney, "Samay – the Times of Indian Rags," Music of India, accessed 20 February 2013, http://chandrakantha.com/articles/indian_music/that.html.

⁴¹ Dove interview.

A similar association can be found in Dove's setting of texts about the sun. In *Vast Ocean of Light*, for example, the section which sets the text "Who lend'st the Sun his sparkling drop, to store With overflowing beams..." (measures 79-92) is built around a harmonically ambiguous C major/a Aeolian tonality/modality. A similar harmonically ambiguous C major/a Aeolian tonality/modality is found in *I Will Lift Up Mine Eyes* in the section spanning measure 75-78 which sets the text "The sun shall not smite thee by day..." (It is important to note that this text is set a whole tone higher when repeated beginning in measure 84, but this shift in tonal centre functions clearly for the purpose of setting up the climax which occurs in the section that spans measures 92-108.) The commonality demonstrated here clearly suggests a link between sun texts and the ambiguous C major/a Aeolian tonality/modality.

One can draw a further parallel between Hindustani classical music and Dove's music for chorus and keyboard through his use of layers. Although not unique to Hindustani classical music, Regula Qureshi explains that typical North (and South) Indian ensembles consist of a drone in addition to "three separate and independent musical roles, assigned to three classes of medium [sic]."⁴² These three musical roles constitute the melodic material, the rhythmic material, and the marking of the metrical cycles, and are not dissimilar to the layered structure found in much of Dove's choral-keyboard music. Dove composes frequently in three or more layers, one of which is typically devoted to the "westernized" rhythmic cycle in the keyboard part, further establishing the relationship between North Indian classical music and Dove's compositional style.

⁴² Regula Qureshi, et al, "India," *Grove Music Online*, *Oxford Music Online*, Oxford University Press, accessed 20 February 2013, <http://www.oxfordmusiconline.com.login.ezproxy.library.ualberta.ca/subscriber/article/grove/music/43272pg14>.

When asked about his approach to musical layers, Dove replied, “I like musical images which have more than one thing going on at once and where no two parts are moving [at] the same speed...”⁴³ This multi-layered approach figures prominently in Dove’s music for chorus and keyboard in that typically the keyboard part, or layer, is made up primarily of fast figurations and the choral parts are more melodically oriented and composed of sustained pitches. In the context of the slow rate of harmonic progression in most of Dove’s music, interest is born, at least in part, from the tension between the different rates of movement in each layer.⁴⁴

Julian Grant refers to Dove’s compositions as “tonal, direct and initially derived from the more expressive minimalism of John Adams.”⁴⁵ In commenting on the relationship between Adams’ music and his own, Dove says:

I greatly admire and enjoy his work, more than that of any living composer. I'm not aware of any works by him for choir and organ! Or indeed for unaccompanied choir. In general, he works with more complex textures, and he organises his music differently. What we have in common is a fondness for regular pulse, repeating cells, and white-note or modal harmonies. I would say we have a different approach to melody, and the setting of text. There are some similarities of voice-leading in passages in rhythmic unison.⁴⁶

While Dove points to a variety of differences between the compositional styles of the two composers, that they are both minimalist-inspired and both depart from the more-rigid construction of strict minimalism does point to a notable similarity in compositional approach.

⁴³ Dove interview.

⁴⁴ Ibid.

⁴⁵ Grant.

⁴⁶ Dove interview.

Dove also comments that when it comes to musical influences, “Steve Reich was probably as important [as Adams]; and something I thought about and probably imitated in some early unpublished pieces was the idea of phasing and the idea of using canon, which is something I have done a lot...”⁴⁷ In addition to phasing and canonical writing, Dove also attributes to Reich his exploration of and affinity for white-note harmonies, while at the same time paying homage to the music of Arvo Pärt⁴⁸ and Benjamin Britten.⁴⁹

In spite of the differences in complexity and structural concerns Dove notes above, the music of Adams and Dove has much in common. Adams’ work is typically characterized as post-minimal, a term that Schwarz contends was invented to describe his unique and eclectic vocabulary in which “the austerity of minimalism...rubs shoulders with the passion of Romanticism.”⁵⁰ In other words, the rigid structures of minimalism are adapted to allow for a more expressive compositional medium (which nonetheless retains key aspects of minimalism). Although an authoritative definition of post-minimalism seems to be lacking, Kyle Gann, in his article ‘Minimal Music, Maximal Impact,’ provides an outline of the common terms of post-minimal music. He states that it:

...tends to be tonal, mostly consonant (or at least never tensely dissonant), and based on a steady pulse. The music rarely strays from conventionally musical sounds, although many of the composers use synthesizers. Post-minimalist composers tend to work in shorter forms than the minimalists, 15 minutes rather

⁴⁷ Ibid.

⁴⁸ Ibid.

⁴⁹ Several articles and reviews, including those by Richard Evidon (Opera Everywhere, July 2009), David McConnell (ArkivMusik: The Source for Classical Music), and Julian Grant (Grove Music Online) suggest similarities between the choral music of Dove and Benjamin Britten.

⁵⁰ K. Robert Schwarz, *Minimalists* (London: Phaidon Press Limited, 1996), 170.

than 75 or 120, and with more frequent textural variety... Like most Baroque music, the music does not tend to change mood or momentum within a movement. The music may be beautiful, emotive, mysterious, eclectic, but mercurial and full of contrast it is not.⁵¹

Adams posits that the evolution of minimalism to the more-complex and expressive post-minimalism was inevitable, writing that

...as an expressive tool the style [minimalism] absolutely had to evolve and become more complex. That is inevitable in art. Monteverdi, Mozart, Hemingway, Le Corbusier...they all brought about revolutions in simplicity, *une révolution en douceur*, but then they were immediately followed by a second, more complex generation.⁵²

Stylistically, Dove belongs to this second generation of minimalists. Indeed, the similarity of his music to Adams' and the extent to which it complies with Gann's definition places it appropriately in the post-minimal realm. However, when asked whether he would classify his music as post-minimal, Dove remarked, "I have no idea what that means!" This is perhaps a result of the lack of a clear definition of the term, or may be symptomatic of the extent to which post-minimalism is unknown. Nonetheless, in light of the evidence, Dove's music is best categorized in this way.

Another minimalist to have had an important impact on Dove's compositional language is Arvo Pärt. Although Pärt's *tintinnabuli* style constitutes an entirely different approach to minimalism, its reliance on "the purest and most elemental musical ingredients"⁵³ positions it

⁵¹ Kyle Gann, "Minimal Music, Maximal Impact," NewMusicBox, November 1, 2001, accessed January 17, 2013,

<http://web.archive.org/web/20070223183640/http://www.newmusicbox.org/article.nmbx?id=1521>.

⁵² Cited in Schwarz, 179.

⁵³ Ibid, 212.

within the minimalist realm. Pärt's influence is less recognizable in Dove's choral-keyboard music, save the *Missa Brevis*, but Dove explains:

What I think I'm tickled by there is the rigour, or the rigour of his thinking. And that's something that I attempt in my music, is that there is always something going on; there is some kind of journey being made.⁵⁴

Dove comments further on the appeal of Pärt's musical processes, noting that in addition to those which exist primarily to enliven ideas and imagery in text, some purely musical demands are being satisfied. That is to say that regardless of the text being set, the music on its own is interesting. In Pärt's case, that is largely a result of the prescriptive nature of the *tintinnabuli* style (at least with respect to pitch selection and the resultant harmony). Although Dove does not utilize such a system, he wishes the outcome to be the same. Hence, the rigour of Pärt's compositional approach may be seen and heard as a having had a significant influence on Dove.

In a 2009 interview with Dove, Jonathan Lennie posited that the critical reviews of Dove's music refer to a "surprising listenability" resulting from his use of tonal language amidst the "difficult, angst-ridden, disharmonic sound-worlds of his peers." When asked why he has not written in that more difficult and dissonant style, Dove replied that although he sometimes finds that kind of music very exciting, he is unable to compose using that language. "I discovered, nearly 20 years ago, that I have diatonic ears – I don't like densely chromatic music... I found that, to some extent, by restricting the palette it seemed to give me greater freedom – I could be more expressive with fewer notes."⁵⁵

⁵⁴ Dove interview.

⁵⁵ Lennie.

How, then, does Dove's 'surprisingly listenable' post-minimal music come to life? As one might expect, it starts with the text. For Dove, it is important to find a text that not only brings about a desire to give it musical utterance, but also that the text be one he feels he himself would want to sing.

...because I'm not a church-goer, I need to find words that I believe and that have meaning for me, and there would be quite a lot of religious texts that don't. But I suppose I have certain strong spiritual interests so finding a text that will work for me [involves those].⁵⁶

He comments, though, that he has no set process to finding these texts and that he often simply flips through anthologies of poetry, Christian verse, or medieval lyrics when beginning a new piece. A good text, from Dove's perspective, is one that is lyrically simple, without too many words, and one in which "the thought is clearly and succinctly enough expressed that you can remember how a sentence began when you get to the end."⁵⁷ He also seeks out some element of surprise, where the text or imagery is somehow unexpected.

Dove's creative process thus moves from text to music. Once a text has been chosen, Dove looks for the energy of the piece – that will dictate the texture and tempo. The mode is then determined, after which the accompanying figure is composed. The melody is typically composed last. In explaining his compositional process, Dove comments that "[i]n a way, the thing that strikes you first is the thing I do last, so I work from the background towards the foreground."⁵⁸ With respect to musical form, Dove does not assign this prior to beginning a

⁵⁶ Dove interview.

⁵⁷ Ibid.

⁵⁸ Ibid.

piece but instead allows the formal structure to unfold organically. He notes, however, that he frequently finds himself employing a quasi-sonata form:

I don't really look analytically at my own music – I finish one piece and then start thinking about another – but I imagine that sometimes what is happening is a sort of ghost of sonata form...not so much as a battle between themes...[but] if sonata form involves the establishment of a tonic and then working out some period of stability and then a period of instability and modulation and then a return to the home key, then that much is echoed in quite a lot of my music.⁵⁹

All of these components – texture, tempo, mode, melody, and form – are guided by Dove's unwavering commitment to musically supporting and enlivening the text.

An important feature of Dove's work that relates to musical and textual style and compositional process, but that has a less tangible association with his predecessors' works, is his approach to the multiple voices in a choir as a single entity. To Dove, the choir embodies a collective in which the members share a common identity (ex. townspeople) or, more frequently, represent all of humanity. This perspective guides not only Dove's selection of texts but also the way in which those texts are set. The prevalence of canon as noted above in reference to Reich's influence, for example, stems partly from his desire to set text in a way which allows the sections of the choir to retain their common identity through similar (if not exact) musical material. He posits that writing for an instrumental medium such as a string quartet is different in this regard, and that it is much easier to write parts which are entirely independent. However, for Dove music with text requires a unified approach amongst all the parts. Dove explains:

You can write all choral music in that way but if you are very interested in putting across a text, depending on how dispersed it gets, you lose connection with it. But if you write in canon it means you retain a sense of identity; you know, this is something that all the people are singing except they're all singing it at slightly

⁵⁹ Ibid.

different times. But they're all singing it in the same way. You are not representing the chorus as a divided group of people; you're representing it as a homogenous [entity].

CHAPTER THREE

An Examination of The Passing of the Year

An Overview of the Cycle

Dedicated to the memory of his mother, Dove's *The Passing of the Year* was commissioned by the London Symphony Chorus and premiered at the Barbican on 18 March 2000. Dove recalls that the initial request for a piece was made over the telephone by the chorus's then conductor, Stephen Westrop. Although he does not remember there being a special occasion for the commission, he recalls that a specific performance possibility became solidified during the initial discussions and out of that came a request that Dove use piano alone for the accompaniment. From there, the texts of and structure for piece began to unfold:

I'm pretty sure there was no brief regarding texts. I started looking for texts which I thought would be suitable for a large group of people to sing - something different from the intimate lyrics you might expect for a solo song. I was imagining a song-cycle, but it was only gradually that the idea emerged of a cycle following the cycle of the seasons.⁶⁰

The resulting choral cycle is made up of seven movements and composed for double chorus and piano. Table 1 provides an overview of the construction of the work.

⁶⁰ Ibid.

Table 1: Overview of *The Passing of the Year*.

Movement	Poet, Poem, and Poetic Context	Tonal/Modal Centre	Relationship to next
1. Invocation	William Blake, from <i>Songs of Innocence and Experience</i>	a minor	Final b minor chord behaves as dominant to movement 2
	invocation of spring		
2. The narrow bud opens her beauties to the sun	William Blake, from <i>Poetical Sketches</i>	Begins on e minor, second half in D major, ends on e	Final E's serve as connection to C major (particularly to the 2 nd inversion triads with E's on top)
	arrival of spring		
3. Answer July	Emily Dickinson, <i>Answer July</i>	C major	E's from C major retained as lower note in opening tremolo
	changing of the season from spring to summer		
4. Hot sun, cool fire	George Peele, from the play <i>The Love of King David and Fair Bethsabe</i>	E major-like mode	Final G# reinterpreted as A-flat, the upper note in piano ostinato
	summer heat		
5. Ah, Sun-flower!	William Blake, from <i>Songs of Innocence and Experience</i>	D-flat major-like mode	Relative major
	maturation of summer		
6. Adieu! farewell earth's bliss!	Thomas Nashe, from the play <i>Summer's Last Will and Testament</i>	b-flat minor	C in final chord provides loose connection to the opening a minor chord
	onset of autumn		
7. Ring out, wild bells	Alfred Lord Tennyson, from <i>In Memoriam</i>	Begins in a minor, ends in C major	N/A
	arrival of winter, celebration and anticipation of the New Year		

Neil Ferris, in the liner notes of the Convivium Singers' recording of the work, posits that the seven movements of the cycle fall into three main sections based on poetic theme and content: the anticipation and arrival of summer (movements 1-3), the progress and eventual death of summer (movements 4-6), and the arrival of winter and the promise of the New Year (movement 7).⁶¹ Notably, as is also evident in Table 1, each section characterizes the passing of one season to the next rather than the depiction of a single season: section one represents the

⁶¹ Neil Ferris, liner notes, *The Passing of the Year*, Convivium Singers directed by Christopher Cromas, Noaxos 8.572733, 2012, CD.

changing of spring to summer, section two the change from summer to autumn, and section three the “ringing out” of winter and the anticipation of spring.

Dove concurs that the work exists in three sections, and comments on how the tonal centers found in the piece support the tripartite structure:

If the first movement ends at the end of ‘Answer July’ in C, then the last movement also ends in C. And ‘Ring out, wild bells’ makes the same journey from a minor to C major that the first three movements make... So it is like white note outer movements and black-note inner movements.⁶²

This brings to light a connection which can be made between Dove’s thoughts about form within the individual movements and the form of the cycle as a whole. As noted above, Dove suggests that “a sort of ghost of sonata form” exists in quite a lot of his music insofar as sonata form involves “the establishment of a...period of stability, and then a period of instability and modulation, and then a return to the home key.”⁶³ Indeed, within *The Passing of the Year*, two of the individual movements – numbers three and seven – are structured in this way. However, it appears that Dove has also applied a sonata-like form to the entire work: the first three movements constitute the exposition, the next three the development, and the final movement serves as the recapitulation (see Figure 1).

⁶² Dove interview.

⁶³ Ibid.

Figure 1: Sonata form as applied to *The Passing of the Year*.

mvt. tonal/modal centre	Exposition		
	intro	principal subject	second subject
	Invocation a	The narrow bud e/D	Answer July C
mvt. tonal/modal centre	Development		
	d¹	d²	d³
	Hot sun, cool fire E	Ah, Sun-flower! D-flat	Adieu! farewell b-flat
mvt. tonal/modal centre	Retransition		Recapitulation
			principal subject
	Quote from Invocation a		Ring out, wild a C

The quote from ‘Invocation’ which appears at the beginning of ‘Ring out, wild bells’, constitutes the retransition in the context of the sonata-like form outlined above and is also a key ingredient in the work’s cyclic nature. However, when it comes to identifying the work as a cycle, the collection and succession of texts is at least as significant in this regard: the poetic theme of the progression of the seasons of the year and the contrasting experience of each serves as the common thread which weaves the textual cycle together.

In her review of Antioch Singers’ compact disc, *The Passing of the Year*, Altena suggests that the seven poems of the work on the CD mark not only the seasons of the calendar year, but also of life. Indeed, this does seem to be the case as the texts form a narrative that describes the life cycle from conception in the first movement, through birth in the second, childhood in the third, adulthood in the fourth and fifth, sickness and death in the sixth, and liberation into the

afterlife in the final movement. When asked about this “double meaning” of the poetic texts,

Dove comments:

I think it occurred to me afterward that that was a sort of undercurrent for me. Quite often I find, particularly with opera, although not just with opera, that I write things up which turn out to be actually quite personal but I don't notice that while I'm writing. I think that's what makes it possible for me to write them. Indeed, 'Adieu! farewell earth's bliss!' has images of the plague and death, and it's the last thing before 'Ring out, wild bells,' isn't it? So it is kind of the dying of the year, but yes, that's why once I had written it I dedicated it to the memory of my mother. She died when she was 54; she died when I was 20. So I was not only singing about the year.

This more-personal interpretation of the poetic content provides another layer of unification within the cycle. However, it also transports the poetic text into the realm of the personal – from that of the pages of the calendar into experiences of life, love and death – thereby adding to the power and affect of the piece for performers and audience.

Invocation

The opening movement of the work sets a single line from William Blake's 'Hear the Voice,' the introduction to the second half of *Songs of Innocence and Experience: Showing the Two Contrary States of the Human Soul*. The poem offers a fitting context for the opening of the first section – the spring section – of *The Passing of the Year*:

O Earth, O Earth, return!
Arise from out the dewy grass!
Night is worn,
And the morn
Rises from the slumberous mass.

Marked “steadily pulsing”, the piano part that opens the piece is characterized by a polyrhythmic oscillation between two chords (see Example 2).

Example 2: Polyrhythmic oscillation in piano part of ‘Invocation’ (measures 1-4).

The musical score for the piano part of 'Invocation' (measures 1-4) is shown. It is in 4/4 time and features a polyrhythmic oscillation between two chords. The right hand (treble clef) plays a steady pulse of eighth notes, marked 'pp dry' and 'Steadily pulsing ♩ = 84'. The left hand (bass clef) plays a triplet of eighth notes, marked 'mp' and '3'. The score is labeled 'Piano' on the left.

Polyrhythmic structures of this type appear throughout *The Passing of the Year* as well as in several other pieces for chorus and keyboard, including *Ecce Beatam Lucem*, *Seek Him that Maketh the Seven Stars*, and *Bless the Lord, O My Soul*. Commenting on his use of polyrhythm, Dove remarks that its significance lies in its rhythmic ambiguity or polyvalence: “Are we in two? Are we in three?... The implication is complex because the left hand is, while being in triplets, every other beat is marked (every other triplet quaver is marked).”⁶⁴ Considering this instance of polyrhythm through a dramatic lens (as Dove might), the almost-mechanical underpinning of rhythmic figuration which persists for the entire movement might be considered as a depiction of the inner workings of the earth and nature systematically preparing for the impending unleashing of spring. In Dove’s words:

...I think what I was thinking about was the idea of sort of germinal seeds under the surface of the earth...so it’s something that is sort of pregnant with life that hasn’t yet been released.⁶⁵

⁶⁴ Ibid.

⁶⁵ Ibid.

‘Invocation’ is one of two through-composed movements in *The Passing of the Year*.

Within the single unit are three sectional divisions (see Figure 2):

Figure 2: Form of ‘Invocation’.

	A							
	Intro	1a	1b	2a	2b	3a	3b	Codetta
mm.	1	3	9	14	17	20	21	24

The formal divisions outlined above are based primarily on changes in texture. While the undulating piano part remains consistent throughout the movement, the choral parts alternate between sustained homophonic chords and repeated polyrhythmic cells. Section 1a, for example, consists of sustained homophonic chords while section 1b is made up of repeated cells with each voice part on a single pitch. Interestingly, these formal sections decrease in length by essentially half with the beginning of each new numerical section, such that section 1a is six measures, 2a is three measures, and 3a is one measure.

This type of structural reductionism can also be found in the final movement of Dove’s *Missa Brevis* (see Figure 3).

Figure 3: Form of ‘Agnus Dei’ from *Missa Brevis*.

	A							
	Intro	1a	trans	1b	trans	1c	Codetta	
mm.	1	7	21	24	35	37	46	

In this example, instead of reducing each successive section by half, Dove reduces the length of each section by approximately one third (i.e., 1a is 18 measures., 1b is 12 measures., and 1c is 9 measures.). The instrumental passages – the introduction and the transitions – are, however,

reduced by half with each appearance. As a result, the introduction is seven measures, the first transition is three-and-a-half measures, and the second transition is two measures. Ultimately, this technique of diminution, especially in combination with the increasing dynamic, serves to create a sense of growing anxiousness in the supplicant's plea for grace and peace.

As was introduced in Chapter Two of this document, Dove composes his chorus-keyboard music in multiple layers, usually of three or more. 'Invocation' is composed in three layers, two of which are immediately apparent: the oscillating piano part constitutes one layer and the choral parts comprise a second. Although this type of construction results in a typical choir with piano accompaniment texture, what is significant is the characterization of each layer. As described above, the piano layer depicts the inner workings of the planet as it prepares for spring, Dove's 'germinal seeds under the surface of the earth'. The choral layer, which opens with harmonically-extended and densely-textured homophonic chords then portrays the earth's inhabitants as they beseech the planet's return to life. The opening harmonic pleas in the choral layer contrast with cross-rhythmic sections which depict the multitudes pleading individually with the planet. These cross-rhythmic sections are generated from the rhythmic units found in the piano layer as a means of providing unity across the two layers.

In addition to the undulating piano and choral layers, there is a third layer which becomes evident in measure seven: the low four-note chords in the piano. This layer serves the pragmatic purpose of reinforcing, or perhaps revealing, the harmonic progression of the movement, and is necessary here as both the perpetual motion of the piano part and the extended harmonic writing both tend to blur the true harmonies. For example, the first movement away from the extended tonic chord, a^{11} , at measure 7, is to an e^{13} chord. However, as all notes except F# are common

between e^{13} and a^{11} , and because the $F\#$ is omitted from the e^{13} harmony, it would be much more difficult to identify the harmonic progression without the addition of this third layer (see Example 3).

Example 3: Layers in ‘Invocation’ (measures 5-8).

The musical score for 'Invocation' (measures 5-8) is presented in three distinct layers. The top layer, labeled 'Choral layer', consists of two systems of four vocal staves (Soprano, Alto, Tenor, Bass). Each staff contains the lyrics 'Earth, re- -turn!'. The middle layer, labeled 'Piano layer', features a grand staff with treble and bass clefs, showing a complex, rapid chordal texture. The bottom layer, labeled 'Low four-note chords layer', is indicated by a bracket and an arrow pointing to a specific section of the piano part, showing a sequence of four-note chords in the bass register. A measure rest is present in the piano part at the end of measure 7.

This technique is subject to some modification in Dove’s choral-keyboard music.

However, even in modified form, the addition of one or more low bass notes still achieves the same function of elucidating the harmonic progression. In *Vast Ocean of Light*, for example, a modified version of the approach replaces the low piano chords of ‘Invocation’ with single bass notes in the organ pedal. Beginning at measure 43, the repeated cell in the organ manuals and the double canon-like construction at a fourth for the choir result in a sense of harmonic stasis or

even ambiguity. The bass layer, though, provides harmonic clarity and elucidates the progression (see Example 4).

Example 4: Bass layer in *Vast Ocean of Light* (measures 43-58).

The musical score is divided into three main layers: Choral, Organ, and Bass. The Choral layer consists of four staves for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The Organ layer consists of two staves. The Bass layer consists of one staff. The score begins at measure 41, marked with a '41' and a 'C' time signature. The tempo is marked 'mp' (mezzo-piano). The lyrics are: 'Vast O - cean of light, whose Vast O - cean of light, Vast'. The Choral layer features long, sustained notes, while the Organ layer features a continuous, rhythmic pattern. The Bass layer features a simple, steady bass line.

Choral layer

S. *mp* Vast O - cean of light, whose

A. *mp* Vast O - cean of

T. *mp* Vast O - cean of light,

B. *mp* Vast

Organ layer

Bass layer *mp*

47

S. rays. sur - round The U - ni - verse,

A. light, whose rays. sur - round The

T. whose rays. sur - round The U - ni - verse,

B. O - cean of light, whose rays. sur - round

53

D

S. whose rays. sur - round, sur -

A. U - ni - verse, whose rays. sur - round,

T. whose rays. sur -

B. The U - ni - verse, whose rays.

D

As illustrated in the example above, this technique represents a distinguishing post-minimal characteristic of Dove's writing. While minimalist influences – the repeated rhythmic cell in the organ part and the canon-like writing in the choral parts – are clearly evident, the harmonic clarity brought about by the bass layer is characteristic of the post-minimal style.

Unlike North Indian and minimalist music which are typically dynamically consistent, Dove makes extensive use of dynamic contrast in his music for chorus and keyboard. He presents a mix of gradual dynamic change and sharp dynamic contrast, the latter of which are found most typically in his faster music. Dynamic extremes (*pianissimo* and *fortissimo*) appear with some regularity, including in 'Invocation': here, the piece begins *pianissimo* and builds throughout its 25 measures to a *fortissimo* ending. This dynamic build serves to portray the growing conviction of the pleas for the earth to return to life, as well as the increasing intensity of the earth's inner workings as it prepares for the unleashing of spring.

A creative application of dynamic shading can be found in *Vast Ocean of Light*. The two seven-measure phrases which open the section at measure 29 are shaped dynamically in such a way that each starts softly, increases in volume for three measures, and then decreases in volume for four measures, creating a swell effect. In this way the dynamics serve to heighten the poetic text: this swell in volume can be likened to the swell of a wave, reflecting the ocean metaphor in the poem (see Example 5).

Example 5: Dynamics in *Vast Ocean of Light* (measures 29-40).

29 *pp* *f*

S. *Vast* *O - cean of light,*

A. *Vast* *O - cean of light,*

T. *Vast* *O - cean of light,*

B. *Vast* *O - cean of light,*

B

pp *f*

pp *f*

35 *pp* *f*

S. *Vast* *O - cean of light,*

A. *Vast* *O - cean of light,*

T. *Vast* *O - cean of light,*

B. *Vast* *O - cean of light,*

pp *f*

pp *f*

Another frequently-appearing component of Dove's writing – voice pairing – is introduced in sections 1b, 2b, and 3b of 'Invocation'. Paired voices in these instances share a common rhythm within the polyrhythmic texture and act as a means of controlling the overall texture. Voice pairings in section 1b are as follows:

B2, T2 – triplet quarter notes (the tenor 2 part enters one measure after bass 2)

B1, T1 – triplet eighth notes (the tenor 1 part enters one measure after bass 1)

A1, A2 – eighth notes (both parts enter at the same time)

S1, S2 – triplet quarter notes (both parts enter at the same time)

As a result of pairing the voices in this way, Dove is able to build the intensity of the section not only through the gradual addition of pitches and the gradual increase in volume, but also through the development of polyrhythm from two superimposed rhythms for the first two measures of the section (measures 9 and 10) to three superimposed rhythms for the last two measures (11 and 12) (see Example 6).

Example 6: Voice pairing in section 1b of ‘Invocation’.

9 **1**

S. *mp cresc. marcato* *3* O Earth, re -

A. *p cresc. marcato* O Earth re - turn, O Earth re - turn, *cresc.*

T. *p marcato* *3* *3* *3* O Earth return, O Earth return, O Earth return! O Earth return, O Earth return, O Earth return! *cresc.*

B. *p marcato* *3* *3* *3* O Earth return, O Earth return, O Earth return! O Earth return, O Earth return, O Earth return! O Earth return, O Earth return, O Earth return! *cresc.*

S. *mp cresc. marcato* *3* O Earth, re -

A. *p cresc. marcato* O Earth re - turn, O Earth re - turn, *cresc.*

T. *p marcato* *3* *3* *3* O Earth re - turn, O Earth re - turn, O Earth re - turn! *cresc.*

B. *p marcato* *3* *3* *3* O Earth re - turn, O Earth re - turn, O Earth re - turn! O Earth re - turn, O

1

cresc.

Dove maintains the voice pairings of section 1b for section 2b but then, as is frequently the case when it comes to voice pairing, Dove alters them for section 3b so as to pair the same voice in each chorus:

- B2, B1 – triplet eighth notes**
- T2, T1 – triplet quarter notes**
- A2, A1 – eighth notes**
- S2, S1 – triplet eighth and quarter notes**

Dove’s use of voice pairing as a means of controlling texture continues to be evident in this section. Although the dynamic is suddenly reduced to *piano*, each of the paired voices are a

third apart, highlighting the dense tertiary harmony. Furthermore, Dove adds a fourth rhythm (a triplet eighth followed by a triplet quarter) to the paired soprano 1 and 2 voices to the polyrhythmic texture. Although this rhythm is complimentary to the bass 1 and 2 triplet eighth-note rhythm, it results in a different rhythm for each pair of voices. This polyrhythmic activity also serves as a contributor to the increasing density (see Example 7).

Example 7: Voice pairings in section 3b of 'Invocation'.

19

f *p*

S. Re - - turn! O Earth re - turn, O Earth re - turn,

A. Re - - turn! O Earth re - turn, O Earth re - turn,

T. Re - - turn! O Earth re - - turn, O Earth

B. Re - - turn! O Earth re - turn, O Earth re - turn, O Earth re - turn!

S. Re - - turn! O Earth re - turn, O Earth re - turn,

A. Re - - turn! O Earth re - turn, O Earth re - turn,

T. Re - - turn! O Earth re - - turn, O Earth

B. Re - - turn! O Earth re - turn, O Earth re - turn, O Earth re - turn!

f *p*

f *p*

22

S. *ff*
O Earth re-turn, O Earth re-turn! Re- -turn! _____

A. *ff*
O Earth re-turn, O Earth re-turn! Re- -turn! _____

T. *ff*
re- -turn, O Earth re- -turn! Re- -turn! _____

B. *ff*
O Earth return, O Earth return, O Earth return! Re- -turn! _____

S. *ff*
O Earth re-turn, O Earth re-turn! Re- -turn! _____

A. *ff*
O Earth re-turn, O Earth re-turn! Re- -turn! _____

T. *ff*
re- -turn, O Earth re- -turn! Re- -turn! _____

B. *ff*
O Earth return, O Earth return, O Earth return! Re- -turn! _____

ff
attacca

Harmonically extended chords are a staple of Dove's compositional language. Frequently, his voicing of these extended chords produces the illusion of bitonality. The piano part in the opening of 'Invocation' provides a clear example: an a minor chord appears in the lowest notes and a G major chord in the upper notes. This a minor-G major superimposition is also apparent in the choral parts, although his voicing of the two chords does not lend itself as easily to a bitonal interpretation (see Example 8).

Example 8: Illusion of bitonality in 'Invocation' (measures 1-4).

Steadily pulsing ♩ = 84

CHORUS I

S. *p* O Earth, O

A. *p* O Earth, O

T. *p* O Earth, O

B. *p* O Earth, O

G major

CHORUS II

S. *p* O Earth, O

A. *p* O Earth, O

T. *p* O Earth, O

B. *p* O Earth, O

A minor

Steadily pulsing ♩ = 84

G major

Piano *pp* dry

A minor

mp 3 3 3 3 3

Another illusion of bitonality can be found in *Vast Ocean of Light*, this time in the choral parts. At measure 29, the soprano and alto voices very clearly sing a C major chord while the tenor and bass voices sing a first inversion g minor chord. This is reinforced in the organ by the

right hand's G and E and the left hand's G and D (as well as the pedal's B-flat, which doubles the choral parts). The colour note on the final chord of the phrase (D) serves to mask the illusion somewhat here, especially in the context of a faster harmonic progression. However, if one were to label the D as a non-harmonic tone, that chord then consists of a clear a major triad in the upper two voices and a first inversion e minor triad in the lower (see Example 9).

Example 9: Illusion of bitonality in *Vast Ocean of Light* (measures 29-34).

The image displays a musical score for measures 29-34 of the piece "Vast Ocean of Light". The score includes vocal parts for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), along with piano accompaniment for the right and left hands. The lyrics "Vast O - cean of light," are written under the vocal staves. The score is marked with dynamic levels: *pp* (pianissimo) and *f* (forte). Annotations on the left side of the score indicate the key signatures for different sections: "C major" is indicated for the vocal parts, and "G minor" is indicated for the piano accompaniment. The piano accompaniment features a complex texture with many sixteenth notes in the right hand and a more rhythmic pattern in the left hand. The overall structure shows a transition from a softer *pp* section to a louder *f* section.

As illustrated by the above examples, one could reasonably describe these sections as bitonal. However, as was explained in Chapter Two of this document, Dove describes himself as having “diatonic ears.” One can therefore surmise that, based on that statement, it would be

highly unlikely for Dove to compose in two keys simultaneously. As a result, these bitonal-looking structures should be analyzed from the perspective of extended harmonic writing.

The narrow bud opens her beauties to the sun

The text for ‘The narrow bud opens her beauties to the sun’ constitutes a poetic excerpt from William Blake’s poem *To Autumn* from his first collection of poetry entitled *Poetical Sketches*. The collection opens with four poems of invocation, one to each of the seasons.⁶⁶ The relationship between ‘The Seasons’ and *The Passing of the Year* is obvious, although one may be surprised to see an excerpt from the poem *To Autumn* in the spring-summer section of Dove’s cycle. However, the selected excerpt – the middle stanza and first three lines of the last stanza – is a recounting, of sorts, of spring and its progress into summer (see Appendix 2 for *The Passing of the Year* texts), and thus spring imagery is actually at the fore.

Analyses of the poem ‘To Autumn’ draw attention to its sexual nature. “The assimilation of sexual joy to the natural flowering here is so frequent in mythic thought as to be a commonplace,”⁶⁷ according to Harold Bloom. Gleckner, in his article entitled ‘The Seasons,’ states that “...Bloom is clearly right in his emphasis on the erotic nature of the poem and the relationship of sexuality to artistic creation.”⁶⁸ He goes on to say, though, that what is perhaps more important than the sexual nature of the poem is the relationship between earth and season,

⁶⁶ Robert F. Gleckner, “Blake’s Seasons”, *Studies in English Literature, 1500-1900* 5, no. 3 (Summer 1965): 533-51, accessed 19 June 2013, <http://www.jstor.org/stable/449448>.

⁶⁷ Harold Bloom, *Blake’s Apocalypse: A Study in Poetic Argument* (Ithaca: Cornell University Press, 1970), 15.

⁶⁸ Gleckner, 544.

which have united and produced fruit.⁶⁹ In this way, the call to the earth to return in ‘Invocation’ has been answered, and earth has mingled and reproduced with spring in ‘The narrow bud opens her beauties to the sun’.

Dove pairs Blake’s poem with the English rota *Summer is icumen in* in this movement; the first two lines of the rota’s music and text appear throughout the movement’s second section (formal construction outlined below). Dove explains that he incorporates the rota for two main reasons: firstly, as a harbinger of summer, and secondly, to provide a strong, simple musical shape to underpin Blake’s free flowing text.⁷⁰ That the rota is set in four-part canon is of significance when couched in Dove’s view of the choir as a group of individuals with a common identity, and that the use of canon allows them to retain that common identity by singing the same thing although not at the exact same time. Thus, the canonic delivery of the rota may be seen to represent the announcement of the coming, or perhaps the conception, of summer (see Example 8, below).

An alternative interpretation of the poem in the context of *The Passing of the Year* as a progression of the seasons of life is also plausible. Interpreted in this way, this movement could represent the process of labour and delivery. The first four lines of the poem allude to aspects of labour, including the increase in the mother’s pulse and the waiting for the child to be born; the child is born in line five with the text “Till clustering summer breaks forth into singing...” after which is a celebration of the newborn child.

Formally, Dove applies a binary structure to this movement:

⁶⁹ Ibid, 544-545.

⁷⁰ Dove interview.

Figure 4: Form in ‘The narrow bud opens her beauties to the sun’.

	A			B		
	a¹	a²	a³	b¹	b²	b³
mm.	1	9	16	24	32	38

Dove employs a variety of techniques to clearly delineate the form of this movement. Formal subdivisions in section A are recognizable primarily through recurrences of the solo-choral response pattern: each time the soloist re-enters, a new formal section begins. However, Dove also uses motive as a means of defining formal construction in this section. The motive, delivered by the piano, is composed of all the E’s above middle C organized into a distinctive rhythmic figure. This motive is heard on four occasions in section A: once at the beginning of each subsection (a¹, a², and a³) and once at the intersection between the solo and choral response in subsection a², which is exactly halfway through section A. Thus, in addition to providing a unifying element – the motive can also be heard in section B – Dove’s recurring use of the motivic material also plays a structural role.

In section B, formal divisions are signified by changes in texture, voicing, and dynamics. Texturally, subsection b¹ (measures 24-31) combines *Summer is icumen in* as a four-voice canon in the upper two voices of choirs 1 and 2 with another melody (using Blake’s poem) stated in unison by the tenors of both choirs and a rhythmic single-pitch recitation of the text “The narrow bud opens her beauties to the sun” (in canon at the fifth) by the basses of choirs 1 and 2. The piano part throughout this subsection consists solely of a low tremolo on the dominant (this section presents in D major). With the onset of subsection b² (measures 32-37) comes an exchange in roles for the SA and TB in that the soprano inherits the melodic line (which sets Blake’s poem) from the tenor part, while the tenor and bass parts take over the four-part canon.

The altos of both choirs provide the rhythmic underpinning in a manner similar to that provided by the basses in section b¹, although they do so using only triplet eighths whereas the basses in the previous section alternated between triplet eighths and sixteenths. This rhythmic change serves to control the texture by aligning the alto part with the right hand of the piano. This is particularly important amidst the increased density of the piano part in this section, with upward of eight pitches being played simultaneously.

The arrival of subsection b³ (measures 38-51) sees another textural change, this time in both the choral and piano parts. While the sopranos of choir 1 and 2 continue their delivery of the Blake text, the rhythmic underpinning of the altos in subsection b² is omitted altogether, the tenor and bass canon continues throughout the section but is delivered using hummed pitches instead of sung text, and the piano part becomes less dense with only bass notes in the left hand and the motivic figure from the opening in the right hand (see Example 10).

Example 10: Textural change as delineator of form between subsections b² and b³ in 'The narrow bud opens her beauties to the sun' (measures 35-43).

...b²

35

S. smells _____ Of fruit; _____ and joy, *mp*

A. bud o-pens her beau-ties to the sun, the nar-row bud o-pens her beauties to the sun,

T. -cu- - - -men in, _____ *dim.* lhu - - - -de sing cu-

B. is i - - -cu - - - -men in, _____ *dim.* lhu - - - -de

S. smells _____ Of fruit; _____ and joy, *mp*

A. bud o-pens her beau-ties to the sun, the nar-row bud o-pens her beauties to the sun,

T. in, _____ *dim.* lhu - - - -de sing cu - - -cu. _____

B. *mf* Sum - - - -mer is i - - -cu - - - -men in, _____

loco

dim.

b³...

39 8

S. with pi-nions light, roves round the gar-dens,

T. - cu. *p (hum)* Mmm

B. sing cu - - cu. *p (hum)* Mmm

S. with pi-nions light, roves round the gar-dens,

T. *p (hum)* Mmm mmm

B. *dim.* lhu - - - de sing cu - - - cu. *p (hum)* Mmm

8

(8)-----

44

S. or sits sing-ing in the trees.

T. mmm

B. mmm

S. or sits sing-ing in the trees.

T. mmm

B. mmm

8^{va} loco

Red.

attacca

The formal structure of this section is also delineated through dynamic change. Subsection b¹ is soft: all parts except the two tenor *mezzo forte* lines are marked *pianissimo* or *piano*; b² is suddenly significantly louder, with all parts marked *mezzo forte* or *forte*; b³ is once again softer, with all parts marked *piano* or *mezzo piano*. Contributing to the effect of a softer dynamic in b³ is the fact that the choral parts are set as a hum which, by nature of its closed-mouth delivery, produces a softer sound. In combination, texture, voicing, and dynamics make the formal construction of this section clearly audible.

One of the interesting components of section A are the quasi-imitative entries followed by brief polyrhythmic ostinati found at the first choral response, beginning in measure five. Upon a first hearing of the movement, one might anticipate that the quasi-imitative entries would actually unfold into a canon; instead, each part, except the soprano parts which share the melody (in unison), ends up delivering the text on a single pitch. When asked about his intent here, Dove replies:

I certainly wasn't thinking to frustrate the desire for canonic completion in the audience. I think that is absolutely picture painting – I was just trying to create the sense of opening so the line passes up through the choir. But once it's open it stays open, so then it just becomes a pulse.⁷¹

The “just pulse” sections, of which there are three, exhibit three different means by which polyrhythm is created. In the first (measures 5-8), polyrhythms are born from staggering the entries of a rhythmically complex and repeating cell (which began with imitative entries, hence the possible presumption of canon) underneath a rhythmically irregular melodic line. A crossing of eighths, triplet eighths, sixteenths, successive dotted eighths, and quarters results (see Example 11).

⁷¹ Ibid.

Example 11: Polyrhythm in ‘The narrow bud opens her beauties to the sun’ (measures 5-9).

[illegible]

The second “just pulse” section (measures 12-14) is reminiscent of the polyrhythmic structure ubiquitous throughout ‘Invocation’ in which the rhythmic values in each part remain constant but employ contrasting rhythmic values (i.e. eighth notes, sixteen notes, and triplet eighth notes). The third polyrhythmic section (measures 18-22) which now ascribes two pitches to each voice part, is constructed from a double inverted canon at one beat in the soprano and alto parts of each choir, derived from the tenor solo part that begins this section. This material is rhythmically modified and stated in the subsequent tenor and bass parts as well.

Voice pairings, another technique Dove employs with some frequency, also figure prominently in section A of this movement. In subsection a², the voice pairings are determined based on rhythmic duration (as they were in ‘Invocation’). In this way, the voice pairings beginning at measure twelve are:

B2, A2 – triplet eighth notes
T2, A1 – eighth notes
T1, B1 – paired on sixteenth notes
S1, S2 – more loosely paired as they deliver the two measure melodic snippet in canon

These pairings change in subsection a³:

S1, A1 – enter first in the double canon
S2, A2 – enter second in the double canon
T1, T2 – initially paired, but the pairing breaks down so the Tenor 1 can deliver the melody in mm. 21-23)
B1 and B2 – deliver rhythmic underpinning using only two pitches in each of the two parts (which form thirds)

Examples of voice pairing outside *The Passing of the Year* can be found in the ‘Kyrie’ from Dove’s *Missa Brevis*. In the opening section, the soprano and alto voices are clearly paired as are the tenor and bass voices: these pairs of voices are melodically active or melodically stationary at the same points, and deliver text simultaneously (see Example 12). While there are brief periods during which the voice pairings are omitted, the pairings remain intact throughout the majority of the movement.

Example 12: Voice pairings in 'Kyrie' from *Missa Brevis* (measures 1-13).

MISSA BREVIS
Kyrie Jonathan Dove

Spacious ♩ = 72

SOPRANO
Ky - ri - e e - le - i - son

ALTO
Ky - ri - e e - le - i - son

TENOR
Ky - ri - e e - le - i - son Ky - ri - e e -

BASS
Ky - ri - e e - le - i - son Ky - ri - e e -

ORGAN

Pedals
p

7

S.
Ky - ri - e, Ky - ri - e e - le - i - son

A.
Ky - ri - e, Ky - ri - e e - le - i - son

T.
le - i - son Ky - ri - e, Ky - ri - e e - le - i - son

B.
- le - i - son Ky - ri - e, Ky - ri - e e - le - i - son

As was the case in ‘Invocation’, and is frequently the case in his choral-keyboard music, Dove relies on compositional layers in ‘The narrow bud opens her beauties to the sun’. Layering is particularly apparent in the B section during which there are between three and five layers: the *Summer is icumen in* canon, the melody which sets the poetic text, the triplet chords, the piano motive, and the low bass chords. Dove approaches layering with a degree of fluidity and therefore the parts assigned to any given layer may change as the movement progresses and entire layers will phase in and out. In subsection b¹, for example, there are three layers: the canon in the soprano and alto parts of both choirs, the melody in both tenor parts, and the harmonic foundation found in both bass parts and the piano. In subsection b², the layers transform in such a way that there are now five: the canon in the tenor and bass parts of both choirs, the melody (which develops into a duet in thirds) in both soprano parts, the triplet chords in both alto parts and the middle staff of the piano part, the harmonic foundation in the lowest staff of the piano part (a layer which also appeared in ‘Invocation’), and the motive layer in the top staff of the piano part (see Example 13).

Example 13: Layers in subsection b² of ‘The narrow bud opens her beauties to the sun’ (measures 32-38).

The musical score is divided into five distinct layers, each with its own set of staves and lyrics:

- Poetic text layer:** Includes the vocal staves for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.).
 - S. lyrics: "spi - rits of the air... live on the"
 - A. lyrics: "The nar-row bud o - pens her beau-ties to the sun, the nar-row bud o - pens her beau-ties to the sun, the nar-row"
 - T. lyrics: "Ah Sum - - - - mer is i - - -"
 - B. lyrics: "Ah Sum - - - - mer"
- Summer is icumen layer:** Includes the vocal staves for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.).
 - S. lyrics: "spi - rits of the air... live on the"
 - A. lyrics: "The nar-row bud o - pens her beau-ties to the sun, the nar-row bud o - pens her beau-ties to the sun, the nar-row"
 - T. lyrics: "Sum - - - - mer is i - - - cu - - - - men"
 - B. lyrics: "Ah"
- Triplet chords layer:** This layer is represented by the piano accompaniment in the first system, featuring triplet chords in both the right and left hands.
- Piano motive layer:** This layer is represented by the piano accompaniment in the second system, featuring a "brilliant" piano motive in the right hand and triplet chords in the left hand.
- Low bass chords layer:** This layer is represented by the piano accompaniment in the third system, featuring low bass chords in the left hand.

Measure numbers 32, 33, 34, 35, 36, 37, and 38 are indicated at the top of the score. The key signature is one sharp (F#).

35

S. smells _____ Of fruit; _____ and joy, *mp*

A. bud o-pens her beau-ties to the sun, the nar-row bud o-pens her beauties to the sun,

T. -cu - - - -men in, _____ *dim.* lhu - - - -de sing cu -

B. is i - - - cu - - - -men in, _____ *dim.* lhu - - - -de

S. smells _____ Of fruit; _____ and joy, *mp*

A. bud o-pens her beau-ties to the sun, the nar-row bud o-pens her beauties to the sun,

T. in, _____ *dim.* lhu - - - -de sing cu - - - cu. _____

B. *mf* Sum - - - -mer is i - - - cu - - - -men in, _____

loco

dim.

8

3

3

8

Layers four and five (in the piano part) both contain noteworthy details. As the dynamic level begins to diminish two measures prior to subsection b³, Dove alters the layer of low bass chords so as to reduce the number of simultaneous pitches from four to three to two. This layer, of course, still serves the same harmonic function, but does so within the changing dynamic context. Another significant detail is that the motivic material established in section A and heard in modified form throughout section B is restated in its initial form as the movement draws to a close. This technique of restating material from the beginning of a movement at the end can be found in a number of other movements: ‘Ah, Sun-flower!’, ‘Adieu! farewell earth’s bliss’, and ‘Ring out, wild bells’.

Canonic writing is common in Dove’s work, and examples of various types of canons can be found throughout *The Passing of the Year* and in his other music for chorus and keyboard. In ‘The narrow bud opens her beauties to the sun,’ however, Dove employs canon in a way which is unique within his chorus-keyboard oeuvre: in subsections b¹ and b², he superimposes the canon melody of *Summer is icumen in* with the newly-composed tenor (in section b¹) and soprano (in b²) melody lines. In this way, a quodlibet-like structure results through the interaction of the two distinct melodic layers; this structure is combined with canonic writing in the *Summer is icumen in* layer. Notably, the canonic writing is set so as to be slower than the tenor/soprano melody, thereby giving prominence to the poetic text.

A similar approach to canon appears in the ‘Sanctus’ of Dove’s *Missa Brevis*, beginning at measure 62. In this instance, Dove sets both melodies canonically so as to produce a four-in-two canon. Although neither melody is pre-existing, as was the case with *Summer is icumen in* in ‘The narrow bud opens her beauties to the sun’, both are based entirely on material presented

earlier in the movement: the soprano and alto material is drawn from that which first appears at measure 34; the tenor and bass parts restate the material from measure 25. Here, the upper voices sing in strict canon between measures 62 and 78; Dove then breaks off the canon in the voices as the section draws to a close. The lower parts present their musical material in canon at a fourth. That material, however, is brief – only two measures in duration – but is repeated throughout the section. The result is a fusion of two minimalist-inspired approaches: the repeated cell and canon (see Example 14).

Example 14: Modified four-in-two canon in ‘Sanctus’ movement of *Missa Brevis* (measures 58-71).

The musical score for Example 14 is presented in a multi-staff format. The top four staves are for the vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The bottom two staves are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/2. The score begins at measure 58, indicated by a '58' in the top left corner. The vocal parts enter with a melodic line in measure 58, marked with a 'p' (piano) dynamic. The lyrics for the vocal parts are: 'cel - sis Be - ne - dic - tus' for Soprano and Alto, and 'cel - sis Do-mi-nus De-us Sa-ba-oth Do-mi-nus De-us Sa-ba-oth' for Tenor and Bass. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand, also marked with a 'p' dynamic. The score continues through measure 71, showing the progression of the canon and the piano accompaniment.

66

S. *qui ve - nit in*

A. *- tus. qui ve - nit*

T. *Do-mi-nus De-us Sa-ba-oth Do-mi-nus De-us Sa-ba-oth Do-mi-nus De-us Sa-ba-oth*

B. *Sa-ba-oth Do-mi-nus De-us Sa-ba-oth Do-mi-nus De-us Sa-ba-oth Do-mi-nus De-us*

Do-mi-nus De-us Sa-ba-oth Do-mi-nus De-us Sa-ba-oth Do-mi-nus De-us

The canonic delivery of repeated cells is a technique which can be found throughout Dove's choral-keyboard oeuvre. One such example can be found in *Ecce Beatam Lucem*. Beginning in measure 10, the seven-note phrase outlining a C major triad is set as a four-voice canon at one beat; the sopranos lead, altos enter second, then tenors, and lastly basses. Each part delivers two full statements of the snippet but, as was the case in 'Sanctus,' Dove breaks the canon for the phrase ending (see Example 15).

Example 15: Repeated musical cells in canon in *Ecce Beatam Lucem* (measures 10-13).

10 *p* *sim.*
Ec-ce be-a - tam lu - cem, ec-ce be-a - tam
Ec-ce be-a - tam lu - cem, ec-ce be -
T. *p* *sim.*
Ec-ce be-a - tam lu - cem,
B. *p*
Ec-ce be-a - tam lu - cem,
lu - - cem, ec-ce be-a - - tam, be - a - - tam
- a - - tam lu - - cem, ec-ce be - a - - tam, be -
sim.
ec-ce be-a - - tam lu - - cem, ec-ce be-a - - tam,
sim.
ec-ce be-a - - tam lu - - cem, ec-ce be -

Dove alters this technique slightly in *Bless The Lord, O My Soul*. Beginning at measure 77, he sets the seven-note cell in four-voice canon with parts entering from the top down. The cell is then immediately delivered a second time in canon but is compressed in the sense that each successive voice enters after only one beat instead of after three (see Example 14).

Example 16: Compression of canon entries in *Ecce Beatam Lucem* (measures 77-80).

The image displays a musical score for four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment, spanning measures 77 to 80. The score is written in G major and 4/4 time. The vocal parts enter in a canon, with each voice part starting its phrase at a different measure. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

Measure 77:

- Soprano (S.): Who stretch - est out the hea - - - vens,
- Alto (A.): -
- Tenor (T.): -
- Bass (B.): -

Measure 78:

- Soprano (S.): -
- Alto (A.): Who stretch - est out the hea - - -
- Tenor (T.): Who stretch - est out
- Bass (B.): -

Measure 79:

- Soprano (S.): -
- Alto (A.): -vens,
- Tenor (T.): the hea - - - vens,
- Bass (B.): stretch - est out the hea - - - vens,

Measure 80:

- Soprano (S.): who stretch - est out the
- Alto (A.): who stretch - est out
- Tenor (T.): who stretch - est
- Bass (B.): who stretch - -

Answer July

The third movement of *The Passing of the Year* sets Emily Dickinson's 'Answer July', the only complete poem in the cycle authored by an American poet. The poem encapsulates the progression of the seasons (although in reverse order) and bears direct relation to the texts of the cycle as a whole. Stanza one delivers repeated requests for July to bear fruit, similar to, although more urgently than, the invocation of spring heard two movements earlier. In stanza two, July, or summer, responds that she can produce fruit only if May, or spring, yields blossoms, seeds, and heat. May, in the following stanza, responds that she relies on winter snow and birds to do her work. The poem concludes with a response from the winter bird – the Jay – that he is dependent upon on the autumn harvest. In addition galvanizing the cyclic nature of the seasons, the poem also underscores their interconnectedness.

McConnell describes 'Answer July' "as a call and response between female and male voices that perfectly captures the playfulness of the text."⁷² This description correlates well with an alternate interpretation of the poem (within the context of the overall cycle) that pertains to the seasons of life. The light-hearted nature of the text and music serve as a depiction of the stages and experiences of childhood; amidst the game of hide-and-seek that the poetry portrays, one can also imagine a string of life lessons, including the all-important lessons about the birds and the bees. At the end of the poem, the experiences of childhood synthesize and, with the text "Here – said the year," the child reaches adulthood.

⁷² David A. McConnell, "Jonathan Dove: The Passing of the Year (notes and Editorial Reviews)," ArkivMusic: The Source for Classical Music, accessed 20 January 2013, <http://www.arkivmusic.com/classical/Name/Neil-Ferris/Conductor/247128-3>.

Formally, ‘Answer July’ is structured in the quasi-sonata form introduced earlier in this paper.

Figure 5: Quasi-sonata form in ‘Answer July’.

Exposition					
	intro	principal subject	trans	second subject	trans
mm.	1	3	17	21	30
tonal/modal centre	C	C	F	E-flat	G
Development					
	d^{2a}	d^{1a}	d	d^{1b}	Retransition d^{2b}
mm.	32	40	47	51	57
tonal/modal centre	G	G	F	F	G
Recapitulation					
	principal subject	Coda			
mm.	66	76	80	84	
tonal/modal centre	G	G -flat	A-flat ⁷	C	

As Figure 5 illustrates, the bones of sonata form are clearly present, although subjected to considerable modification, hence Dove’s use of the phrase “ghost of sonata form”. There are three primary formal sections; the construction of the exposition is in two main sections (although only the first is included in the recapitulation), and the tonal/modal centres reflect fundamentally what is expected in sonata form.

The development section is harmonically, melodically, and rhythmically constructed as a palindrome, a structural use that is unique to Dove in his choral-keyboard output. On either side of subsection d (the only subsection in the development during which all choral parts sing simultaneously) are sections characterized by polyphonic falling quarter-note figures; on either

side of those are quasi-pointillism sections consisting of repeated melodic fragments bridged by rhythmically-active instrumental snippets. Similar to Dove's application of a quasi-sonata form, this palindrome is not rigidly constructed. However, the outline of that shape is clearly evident.

Further instances of quasi-sonata form can be found in Dove's other music for chorus and keyboard. *Vast Ocean of Light*, for example, is structured similarly:

Figure 6: Quasi-sonata form in *Vast Ocean of Light*.

mm. tonal/modal centre	Exposition				
	intro	principal subject	trans	principal subject (modified)	trans
	1	5	29	42	63
	E	E	A	E	g#
mm. tonal/modal centre	Development			Retransition	
	79				156
	C	moves through a series of modal centres			d
mm. tonal/modal centre	Recapitulation		Coda		
	principal subject (modified)				
	173			209	
	E				

The form here is notably similar to that of 'Answer July' in that there are two subject sections in the exposition but only the primary subject recurs in the recapitulation. In *Vast Ocean of Light*, however, Dove chooses to present a modified version of the principal subject in the place of a new second subject at measure 42. Formal contrast between the two pieces can also be found in the content of the development section – in *Vast Ocean of Light* this section is considerably less

rigid with respect to formal construction, more new material is presented, and the harmonic progression is more explorative. It is also not palindromic.

Dove also applies a quasi-sonata form in *Ecce Beatam Lucem*. While similar to that found in ‘Answer July’ – two subjects in the exposition, a modally-conservative development section, and a recapitulation which only restates the first of the two subjects from the exposition – Dove concludes this work with a fairly significant coda which introduces new textures, rhythmic structures, and harmonic and melodic material.

Periods of harmonic stasis feature prominently in Dove’s music, and can be found throughout his choral-keyboard oeuvre. In the previous movement – ‘The narrow bud opens her beauties to the sun’ – for example, the first fifteen measures comprise a single e¹¹ chord. The opening of *Ecce Beatam Lucem* provides another example, with its opening “C major shimmering in the organ for a long time...seeing how many different ways you can reharmonize or reinterpret C major....”⁷³ In light of these examples, ‘Answer July’ presents an exception to the established norm of periods of harmonic stasis. Throughout the movement, the harmonic rhythm is usually eight beats, or once every two measures, and harmonic change is thereby considerably faster than in the examples noted above. What is most remarkable, though, is the manner in which Dove treats the longest harmonically-static section of the movement between measures 21 and 29. Here, in order to maintain a momentum in spite of the harmonic stall, Dove creates additional interest through rhythm. The established rhythmic motives found in the movement of three eighth notes followed by a single eighth or quarter note, and quarter note—eighth note—quarter rest—eighth note—dotted half note – are modified in such a way as to

⁷³ Dove interview.

become duplets in the triple meter. He creates further rhythmic interest by regularly changing the time signature so as to create an irregular metric pulse (see Example 17). Together, these techniques serve to heighten rhythmic interest in such a way that offsets the period of harmonic stasis.

Example 17: Increased rhythmic interest in harmonically static section of ‘Answer July’ (measures 21-28).

The musical score is divided into two systems. The first system covers measures 21 to 24, and the second system covers measures 25 to 28. The vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment are shown. The lyrics are: 'Where is the Bee?', 'Where is the Blush?', 'Where is the Hay?', and 'Where is the Bee?'. The piano part features a rhythmic pattern of eighth and sixteenth notes. The score includes dynamic markings such as *mf*, *f*, *urgent*, and *p*. The tempo is marked as 12/8. The key signature is one flat (B-flat major or D minor).

System 1 (Measures 21-24):

- Measures 21-24:** The vocal parts enter with the lyrics 'Where is the Bee?'. The piano part provides a rhythmic accompaniment. The dynamic marking is *mf*.
- Measures 25-28:** The vocal parts enter with the lyrics 'Where is the Blush?'. The piano part continues the rhythmic accompaniment. The dynamic marking is *f*.

System 2 (Measures 25-28):

- Measures 25-28:** The vocal parts enter with the lyrics 'Where is the Hay?'. The piano part continues the rhythmic accompaniment. The dynamic marking is *p*.
- Measures 29-32:** The vocal parts enter with the lyrics 'Where is the Bee?'. The piano part continues the rhythmic accompaniment. The dynamic marking is *p*.

Another example of heightened rhythmic interest during harmonic stasis can be found in the ‘Gloria’ of Dove’s *Missa Brevis*. The context here is somewhat different in that the harmonic rhythm is fairly slow throughout, typically changing every four measures. To this, Dove adds a regular metrical alternation between 3/4 and 4/4. Beginning at measure 47, the harmony becomes static for an eight-measure segment; to maintain interest and energy during this segment, the rhythmic material, which had previously consisted solely of successive eighth notes for the preceding ten measures, transforms to become sporadic and irregular for the duration of this eight-measure segment (see Example 18).

Example 18: Sporadic rhythmic material during harmonic stasis in ‘Gloria’ from *Missa Brevis* (measures 47-56).

The musical score for Example 18 shows measures 47 through 56. It includes four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are set in a key with one sharp (F#) and have lyrics 'Do-mi-ne De-us Rex'. Each vocal line begins with a forte (*f*) dynamic marking. The piano accompaniment is written on two staves, featuring a complex rhythmic pattern of eighth and sixteenth notes, with frequent rests, illustrating the 'sporadic and irregular' rhythmic material mentioned in the text.

52

S. ce-les-tis Pa-ter om-ni-po-tens Do-mi-ne,

A. ce-les-tis Pa-ter om-ni-po-tens Do-mi-ne,

T. ce-les-tis Pa-ter om-ni-po-tens Do-mi-ne,

B. ce-les-tis Pa-ter om-ni-po-tens Do-mi-ne,

cresc. poco a poco

Another example of rhythmic irregularity, similar to that in the ‘Gloria,’ can be found beginning in measure 98 of *Seek Him that Maketh the Seven Stars*. The harmony progresses very slowly throughout this piece; a further example that Dove’s application of the technique of stasis and movement (through rhythm) is not only reserved for sections during which the harmonic rhythm is slower than it is for the majority of a given piece or movement. With the exception of four measures of irregular rhythmic material, beginning at measure 86, the piece is rhythmically ordinary in that it consists primarily of metrically-placed quarter and half notes in the choral parts and repeated minimalistic cells comprising successive eighth notes in the organ part. However, at measure 98, rhythmic regularity is unexpectedly replaced by sporadically-placed chords in the choral parts (see Example 19). This jarring rhythmic section increases listener interest which, in turn, serves to heighten the impact of the climax that occurs in the subsequent section (beginning at measure 114).

Example 19: Sporadic metrical placement in *Seek Him that Maketh the Seven Stars* (measures 99-112).

99

seek him, seek him, seek him, seek him, seek him, seek

seek him, seek him, seek him, seek him, seek him, seek

seek him, seek him, seek him, seek him, seek him, seek

seek him, seek him, seek him, seek him, seek him, seek

(Man.)

105

him that turn - eth the sha - dow of death, of death,

him that turn - eth the sha - dow of death, of death,

him that turn - eth the sha - dow of death, death,

him that turn - eth the sha - dow of death, death,

111

of death, of death

of death, of death

death, death

death, death

A unique facet of the ‘Answer July’ poetry, at least within the context of *The Passing of the Year* cycle, is its conversational nature; essentially, the poem is a conversation between each of the four seasons. Dove has heightened the sense of conversation through the manner in which he uses pitch to mimic spoken text inflection. Questions, for example, are usually set with an ascending final interval, as is demonstrated in the series of questions posed, beginning at measure 11: “Where is the bee? Where is the blush? Where is the hay?” Each of these ends with an ascending third in the upper voice (see Example 20).

Example 20: Mimicking text inflection using pitch in ‘Answer July’ (measures 11-16).

The musical score for 'Answer July' (measures 11-16) is presented in a system with five staves. The first four staves are vocal parts: Tenor (T.), Bass (B.), Soprano (S.), and Alto (A.). The fifth staff is the piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. Measure numbers 11 and 10 are indicated at the beginning of the first and fifth staves, respectively. The lyrics for the vocal parts are as follows:

- T.: Where is the Bee? (measures 11-12) Where is the Blush? (measures 13-14)
- B.: Where is the Bee? (measures 11-12) Where is the Blush? (measures 13-14)
- S.: (measures 11-12) Where is the Bee? (measures 13-14)
- A.: (measures 11-12) Where is the Bee? (measures 13-14)

The piano accompaniment consists of a continuous pattern of chords and single notes, primarily in the right hand, with some bass line activity in the left hand. The score demonstrates how the pitch of the vocal lines, particularly the ascending third interval at the end of each question, mimics the inflection of spoken text.

14

T. Where is the Hay?

B. Where is the Hay?

S. Where is the Blush? Where is the Hay?

A. Where is the Blush? Where is the Hay?

A more intricate application of this technique can be found in the section that begins at measure 32. Here, an intermediary level of inflection is added to the pitched iteration of the poem's questions in order to more accurately mimic spoken inflection (see Example 21).

Example 21: Intricate mimicking of text inflection using pitch in ‘Answer July’ (measures 29-40).

The musical score is divided into two systems. The first system (measures 29-40) features a vocal ensemble (Soprano, Alto, Tenor, Bass) and piano. The vocalists sing the lyrics "Where is the Hay?" in a melodic line that mimics the inflection of the text. The piano accompaniment provides a rhythmic and harmonic foundation. The second system (measures 41-52) continues the vocal ensemble and piano. The vocalists sing the lyrics "Where is the Seed?" and "Where is the Bud?". The piano accompaniment includes a section marked *ff* (fortissimo) and a section marked *p* (piano). The score includes a rehearsal mark 14 and a page number 74.

37

S. Where is the May?

A. Where is the May?

T.

B.

15

15

pp

In contrast, the statements (as opposed to questions) of the third stanza, which begin at measure 51, mimic pitch inflection through descending melodic lines.

Robert Herrick's poem, *The Star-Song*, set by Dove in 2008, is similar in its conversational nature. "In this case it is a dialogue between the star in the east and a chorus (perhaps representing the shepherds)."⁷⁴ Here, Dove assigns each of the characters a layer in the texture: "The organ part creates a 'bright and twinkling' star effect which continues throughout as another *moto perpetuo*. The tenors and basses are the chorus [of shepherds] and the upper voices represent the star. When the moment of recognition comes the whole choir sings together."⁷⁵ The chorus (the sections marked '*chor*' in Herrick's poem), according to Dove, "becomes the world – it becomes everyone." In this way, everyone joins in celebrating the birth of Christ. As a means of continuing that corporate celebration, Dove reassigns the chorus of

⁷⁴ Paul Spicer, liner notes to *Choral Music By Jonathan Dove*, Wells Cathedral Choir, conducted by Matthew Owens, Hyperion CDA67768, 2010. CD.

⁷⁵ Ibid.

shepherds from the tenor and bass parts, as had occurred earlier in the movement, to the entire choir, set as a double canon. Dove offers this explanation:

...and then the canon in bar 86 I think is an expression of what we were talking about earlier in that it is a large group of people so they are not always singing absolutely together but they are singing the same thing, so they are feeling the same. But just because of the distance from the back of the crowd to the front of the crowd is so great, they are not going to be in perfect sync.⁷⁶

Unique to *The Passing of the Year* cycle, Jonathan Dove employs a quasi-pointillism technique both in this movement, 'Answer July,' and later, in 'Ring out, wild bells'. Through this technique, he tosses around melodic incipits of no more than four notes from choral part to choral part; in succession, these snippets combine to create full phrases. Hence, through this approach (see Examples 18 and 19) Dove fuses the modern technique of pointillism with post-modern minimalism in a creative and post-minimalism style.

Hot sun, cool fire

The second section of *The Passing of the Year* commences with the text of George Peele's song, 'Hot sun, cool fire,' drawn from his play *The Love of King David and Fair Bethsabe*. References to the hot sun, burning fire, and sweet shade illustrate the progression from spring to summer.⁷⁷ However, like Blake's poem from movement two, Peele's song is about more than warm temperatures: summer heat, here, refers also to the heat between a young

⁷⁶ Dove interview.

⁷⁷ Ibid.

woman and her suitor. Carol Rumen comments that “[t]he lyrics have an incandescent quality appropriate to this erotic scenario, seeming to fuse the excitement of both the voyeur and the young woman who is his target, and who feels acutely aware of her own attractiveness and vulnerability.”⁷⁸

Looking at Peele’s song in relation to the seasons of life, this movement reflects early adulthood and the courting and young love which is very much a part of those years. Of significance is the emergence of a new poetic theme, one which will continue throughout the remainder of the cycle, that is characterized by an awareness of mortality and the inevitability of death. In her article about the poem, Rumen suggests that the images of heat and coolness inevitably suggest metaphorical parallels,⁷⁹ in this case the dichotomy between the summer of one’s life – the stage of life associated with health and abundance – and the darker days of winter characterized by sickness or even impending death. These ideas are united at the end of the poem by a reflection on the uncertain nature of summer and health, and the way in which the wandering eye of the “voyeur” (which may be interpreted as the pain of death or the beauty of the afterlife) could fall upon the subject at any time.

Musically, Ferris writes, the movement “...begins in sultry heat, so hot that the music can barely move...”⁸⁰ Marked ‘Langorous’, the long rhythmic durations emphasize the slowness with which everything moves in the intense heat. Dove reinforces this notion in the soprano and alto parts of choir 2, which move so slowly that they fail to provide complete statements of the

⁷⁸ Carol Rumen, “Poem of the week: Bethsabe’s Song by George Peel,” *The Guardian*, 11 October 2010, Culture section, accessed online at

<http://www.guardian.co.uk/books/booksblog/2010/oct/11/poem-of-the-week-george-peele>.

⁷⁹ Ibid.

⁸⁰ Ferris, 3.

text in each fragment. The result produces a harmonic second between the two choirs which has the effect of further depicting the shimmering sun or even the sizzling heat itself. This shimmering and sizzling is also portrayed by the tremolos, consisting of major and minor seconds in the piano layer (see Example 22).

Example 22: Depiction of heat in ‘Hot sun, cool fire’ (measures 1-7).

Languorous ♩ = 60

p dolciss.

CHORUS I

S. Hot sun, cool fire, tem-per'd with sweet air,

A. *pp breathy (sotto voce)* Hot sun, cool fire, tem-per'd with sweet air,

T. Ah Ah

B. *pp breathy (sotto voce)* Ah Ah

**) very soft consonant!*

CHORUS II

S. Hot...*) cool... sweet... air...

A. *pp breathy (sotto voce)* Hot...*) cool... sweet... air...

T. Ah Ah

B. *pp breathy (sotto voce)* Ah Ah

Languorous ♩ = 60

Piano

pp

Red.

The second line of text (and music) moves from sun to shade, a change reflected through change in register. Here, all parts including the piano are given significantly lower pitches than

were found in the previous phrase. Interestingly, the poetic text is transferred from choir 1 to choir 2 at this point, thereby assigning sun texts to choir 1 and shade texts to choir 2. The nature of the piano layer also changes significantly at this point, shifting from the continuous tremolo to a wispy bass-clef arpeggio, almost as if a faint breeze was blowing (see Example 23).

Example 23: Dichotomy of sun and shade in ‘Hot sun, cool fire’ (measures 8-11).

The musical score for Example 23, measures 8-11, is presented for four voices and piano. The voices are arranged in two staves for each choir (Soprano and Alto). The lyrics are: "Black... fair... Sha - -dow my hair:". The piano part is shown at the bottom. The score includes dynamics such as *pp* (pianissimo) and *p* (piano), and a *p (to the fore)* marking. The piano part features a wispy bass-clef arpeggio. The score is marked with measure numbers 8, 24, and 24.

The sun-shade dichotomy is strengthened through dynamic contrast in the second half of the opening section. Here, the sun phrase is marked *forte*, further depicting the harshness of the sun beating down; *forte* accents in choir 2 and in the piano parts serve to reinforce this idea. Furthermore, a *portando* indication at the end of the third poetic line represents a heat-induced sigh. The antecedent shade phrase returns to a *pianissimo* dynamic and all accents are removed.

In addition to assigning sun texts to the soprano and alto parts in choir 1 and shade texts to the soprano and alto parts in choir 2, a third character layer exists. It is noteworthy that after

the two “ah’s” are sung by the tenors and basses at the beginning of the movement, these voices are *tacet* for the remainder of the first half. When they re-enter in measure 28, they deliver the text “Let not my beauty’s fire Enflame untaid desire”. The re-entry of the tenor and bass parts happens at the same time as the arrival of Rumen’s “voyeur,” thereby connecting those parts to that character. Dove supports this notion:

I do know that the way the men behave at the very beginning – although it’s marked breathy and *sotto voce*, I have often instructed the choir to sing it lustfully. So there is an idea that there is a sort of male longing...⁸¹

The re-entry of the tenor and bass parts is noteworthy not only because of the text they deliver, but also because of the unique way in which they deliver it. Dove employs a technique here in which each voice independently recites the text on a single pitch at the dynamic level of *mezzo forte*. This forms a background sonority that is dominated by the forte delivery of a melodic setting of the same text, sung by the soprano and alto parts. By way of an explanation of his technique, Dove says:

...if you like, there is a male presence somewhere around, perhaps hidden, and that sort of erupts under the female climax.⁸²

The quivering tremolo, crescendo, and *poco accel.* at measure 24 correlate with this explanation. However, Dove also offers a more technical explanation of the declamatory technique as a vocal orchestration, creating a sustained tremolo which the piano is unable to provide. In this way it extends the palette of textures utilized in the piece.⁸³

⁸¹ Dove interview.

⁸² Ibid.

⁸³ Ibid.

Looking at the formal structure of the movement, ‘Hot sun, cool fire’ is through-composed. As a means of ensuring unity, Dove limits his palette of compositional techniques to seven and applies them in a mix-and-match approach. The seven techniques Dove employs, four of which are in the choral layer and three in the piano layer, are: choral accompaniment,⁸⁴ tremolo, voice pairings, solo lines, arpeggio figures, broken closed-position chords, and independent declamation. The techniques are implemented as follows:

Table 2: Implementation of compositional techniques in ‘Hot sun, cool fire’.

Measure	Choral Layer				Piano Layer		
	Choral Accomp.	Voice Pairings	Solo Line	Independent Declamation	Tremolo	Arpeggio Figures	Broken Chords
1	X				X		
4	X	X			X		
8	X					X	
12	X	X			X		
16	X					X	
20			X				X
24			X		X		
28		X		X		X	
32				X			X
36			X		X		

The table provides useful information with respect to the construction of this movement. Immediately apparent is that Dove rarely combines techniques within layers. This suggests a certain efficiency of style and clarity of texture, both fitting characteristics for his post-

⁸⁴ The term “choral accompaniment” refers in this context to choral parts which consist of long tones which play a primary role in supporting harmony. In cases where choral accompaniment parts are paired, they have been noted as choral accompaniment, not voice pairing.

minimalist compositional language. The chart also reveals an evolution of techniques employed within the choral layer, reinforcing its through-composed formal layout. Through an analysis of the interaction between techniques employed in the choral and piano layers, it becomes evident that every technique employed in the choral layer is paired, at some point in the movement, with at least two different techniques in the piano layer (ex. choral accompaniment is paired both with tremolo and arpeggio figures, voice pairings are paired both with tremolo and arpeggio figures, etc.). As a result, while maintaining unity through the application of a limited palette, the movement is in a constant state of flux that provides ongoing musical interest for the listener.

A similar approach is taken in the 'Gloria' movement of the *Missa Brevis*. Here, the limited palette of techniques is not divided between the layers as it was in 'Hot sun, cool fire'. In all, six techniques are employed in this work; added to those is the principal cell which, as a result of its recurring use, functions as a compositional element of sorts in the 'Gloria'. The techniques and musical cell included are:

principal cell – the measure-long dancing material which appears in the right hand of the first measure of the organ part; this is constructed around the primary motive

rhythmic interjections – characterized by detached, homophonic chords which frequently occur on off-beats

unison sections – this includes regular unisons as well as offset unisons (whereby a brief two-part canon appears)

broken chords – can include any type of chord or open fifths played as a succession of pitches

voice pairings – closely related to unison sections but where there is a clear harmony, usually in thirds, between two voices

oscillations – conjunct motion back and forth between two notes, pairs of notes, or chords; also constructed from the primary motive

repeated pitch – the same note repeated

These techniques are applied in three layers – the choral layer (C), the right hand of the organ part (R), and the left hand of the organ part (L); in some cases, more than one technique and/or cell is combined (ex. the choral parts at m. 15). Table 2 maps the application of these techniques throughout the movement.

Table 3. Application of principal cell and compositional techniques in section A of ‘Gloria’ from *Missa Brevis*.

Measure	principal cell	rhythmic interjections	unison sections	broken chords	voice pairings	oscillations	repeated pitch
1	R	L					
5			C	L		R	
11	R	L					
15	R			L	C	C	
23	R	L					
27					C, L	R	
35	R						L
39	R			L		C	
47	R	C					L

While it is evident that certain techniques appear most frequently in certain layers, other patterns are more difficult to discern. Like ‘Hot sun, cool fire,’ an evolution of techniques is evident, particularly in the left hand and choral layers. What is perhaps most significant here, though, is that no two rows in Table 2 are the same: not only does this underscore the through-composed form but it also signifies a constantly changing aural experience for the listener. At the same time, due to the restricted palette of techniques, a degree of cohesion is maintained throughout the movement.

Ah, Sun-flower!

The poetry of William Blake makes a second appearance for this movement, this time in the form of a poem from his *Songs of Experience*. ‘Ah, Sun-flower!’ contrasts a longing and quest for the discovery of a place of desire with the mundane nature of life. “...what the sunflower seeks is a place to which the ‘Youth’ and ‘pale Virgin’ – figures who repress present desire in the hope of future fulfillment – aspire.”⁸⁵ The sunflower seeks a sense of fruition in the midst of stretching upward day after summer day. However, the concluding line, “Where my Sun-flower wishes to go,” articulates the place of desire as illusion or unattainable⁸⁶ – the sunflower will never actually reach the sun.

Looking at this poem in the context of the seasons of life, it is one of middle age and the contemplation of unrealized hopes and dreams. However, it also advances the underlying theme, that first became apparent in ‘Hot sun, cool fire,’ of one’s awareness or acceptance of mortality. The words “Sun” and “golden clime” suggest heaven as the place of desire and fulfillment, and the poetic subject anxiously awaits her arrival there. In this way, death and the promise of the afterlife may be more desirable than life without fulfillment.

The binary form of ‘Ah, Sun-flower!’ is structured around the two stanzas of text: the first stanza is set in section A and the second in section B.

⁸⁵ Michael O'Neill and Charles Mahoney, eds., *Romantic Poetry: An Annotated Anthology* (Hoboken: Wiley-Blackwell, 2007), 36.

⁸⁶ Ibid.

Figure 7: Form of ‘Ah, sun-flower!’

	A		B
	a¹	a²	
mm.	1	23	50

Along with the divisions in the poem, musical material and texture are important determinants of form. In section A, the same melodic material appears in both subsections; in a¹ that material is presented in unison by the tenors and basses of both choirs, and in section a² it is presented by all choral parts in an eight-voice canon. With the arrival of section B, the tenors and basses return to a unified delivery of the text on new melodic material, and sopranos and altos present new melodic material in double canon on “ah.” Throughout the B section, Dove returns to the technique of associating layers with characterizations: the tenor and bass layer represents the sunflower, and the soprano and alto layer represents the sun. The higher-tessitura successive seconds (measures 63-70) that result from the double canon present an almost-shiny or shimmering quality, similar to that found in ‘Hot sun, cool fire’; one can almost hear the rays of the sun beating down from the women’s voices in this section. Considering Dove’s thoughts about canonic textures and the way in which they facilitate shared identity or experience, the fact that the first stanza of text is delivered in eight-part canon in section a² raises the possibility that section B is actually about a mutual longing – a longing by the sunflower to reach the sun, but also a longing by the sun for the sunflower to reach her.

Dove returns in this movement to the *moto perpetuo* which oscillates between two chords in the piano part, but at a much slower tempo than occurred in the first or third movements. This technique is fitting in its relation to the mundaneness of life as presented in the poetic text. Dove layers it with low bass notes, which provide the harmonic foundation in sections a² and B. The

low bass notes represent a modification of the low bass chords technique which appears earlier in the cycle: in section a² they are reduced from chords to solid octaves and in section B those octaves are transformed from solid to broken. Ultimately, the low bass notes layer functions in the same way as the low bass chords, but through modification they take on a less-dense texture and are presented with greater rhythmic interest.

Worth noting are the tied dotted half-note A-flats with the ‘let ring’ designation. First appearing in the piano part below the undulating chords in measure 9, these relate to the low bass notes in that they play a role in clarifying the harmonic progression. However, the close proximity of pitch between the A-flats and the left hand of the piano part (and the choral parts) weakens them in this role. John Adams employs this technique in the opening section of ‘Phrygian Gates’: in this instance, the ‘let ring’ pitches serve to advance the harmony so as to play a role in establishing the E major tonal centre (see Example 24a). However, while serving to reinforce the harmony, Dove’s use of this technique in ‘Ah, Sun-flower!’ actually illuminates the lack of harmonic progress – the harmonic stasis – in the first 33 measures of the piece (see Example 24b).

Example 24a: 'Let ring' pitches in 'Phrygian Gates' (measures 21-40).

The image displays a musical score for a piano piece, specifically measures 21 through 40. The score is written for a grand piano, with a treble and bass staff joined by a brace on the left. The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. The music consists of a continuous, flowing melody in the right hand, primarily composed of eighth and sixteenth notes, with occasional rests. The left hand provides a harmonic accompaniment, often using sustained notes or simple rhythmic patterns. Measure numbers 30 and 40 are enclosed in boxes above the staff. Performance markings include *p* (piano) at measures 21 and 25, *sim.* (sostenuto) at measure 28, and *sempre p* (sempre piano) at measure 38. A first ending bracket marked with an asterisk and a double bar line is present at the end of measure 39.

Example 24b: ‘Let ring’ pitches in ‘Ah, Sun-flower!’ (measures 8-22).

The musical score is presented in two systems. The first system shows the vocal parts (T. and B.) and piano accompaniment for measures 8 to 31. The vocal parts enter at measure 8 with the lyrics "time, Who coun-test the steps of the Sun, Seek-ing". The piano accompaniment enters at measure 31. The second system shows the vocal parts and piano accompaniment for measures 16 to 31. The vocal parts enter at measure 16 with the lyrics "af - ter that sweet gol-den clime Where the tra-vel-ler's jour-ney is done:". The piano accompaniment enters at measure 31. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C).

Dove's affinity for canon is evident throughout this movement. In fact, canonic writing is pervasive throughout two of the three formal sections (in subsection a^2 and section B). As indicated above, in subsection a^2 , the choral parts are set in eight-part canon; the canon is constructed from the melody in subsection a^1 . Notably, Dove divides the a^2 subsection in half, re-engaging the voices in a different order than that in which they initially entered. At the beginning of subsection a^2 , the voices enter from highest to lowest – soprano 1, soprano 2, alto 1, etc.; at measure 37, the re-entry order is essentially reversed in that the basses enter first and the

sopranos last. This reordering of entries serves to depict the climbing of the sunflower toward the sun; the idea is continued in Dove's stretching upward of the soprano and tenor lines on the text "where the traveller's journey is done." The second half of the canon (which begins at the re-entry of the voices in measure 37) is further modified in that the tenors in choir 1 and 2 are united while the rest of the voices remain divided. In the subsequent B section, tenors and basses return to unison in their delivery of the poetic text, while sopranos and altos deliver a textless two-in-one canon that progresses in half notes. The canon is composed in such a way that the sopranos and altos of each choir are paired and move in parallel motion throughout, first in intervals of a fifth, and then in sixths, with choir 2 entering one measure behind choir 1 (see Example 25).

Example 25: Two-in-one canon in 'Ah, Sun-flower!' (measures 47-69).

47

36

S. tra-vel-ler's jour-ney is done. Ah

A. done. Ah

T. Where the Youth pined a - way with de - sire,

B. Where the Youth pined a - way with de - sire,

S. clime where the tra-vel-ler's jour-ney is done. Ah

A. jour-ney is done. Ah

T. Where the Youth pined a - way with de - sire,

B. Where the Youth pined a - way with de - sire,

mf p mf mp

55

S. Ah Ah

A. Ah Ah

T. 8 And the pale Vir- gin shrou-ded in snow. A -

B. And the pale Vir- gin shrou-ded in snow. A -

S. Ah Ah

A. Ah Ah

T. 8 And the pale Vir- gin shrou-ded in snow. A -

B. And the pale Vir- gin shrou-ded in snow. A -

38

63 37

S.

A.

T. 8 -rise. from their graves and as - pire. *p* Where my Sun - - -

B. -rise. from their graves and as - pire. *p* Where my Sun - - -

S.

A.

T. 8 -rise. from their graves and as - pire. *p* Where my Sun - - -

B. -rise. from their graves and as - pire. *p* Where my Sun - - -

poco f

8

Example 26: Canon in ‘Sanctus’ from *Missa Brevis* (measures 88-102).

91

92

S. -tus qui ve - nit in no - mi - ne Do - mi - ni

A. - ne - dic - tus qui ve - nit in no - mi - ne Do - mi - ni

T. dic - tus Do - mi - nus

B. dic - tus Do - mi - nus

Also significant in this passage is the relationship between text and melodic contour. The text at measure 88 translates as “Blessed is he who comes in the name of the Lord.” The heavenly association of the words “blessed” and “Lord, and the more earthly association of the word “comes” is depicted musically through the melodic contour: the line descends from the word “blessed” to “comes” and then ascends again to the word “Lord”

Further evidence of Dove’s affinity for canonic writing can be found in the canon-like passages of *Vast Ocean of Light*. These passages, the first of which begins at measure 43, appear at first glance to be four-voice canons at a fourth but are in actuality modified so as to support

the harmonic material rather than to retain strict intervallic relationships. What is significant here is that from the perspective of the listener, these passages are heard as canons and for this reason, although melodically modified, essentially function as such. In the passage at measure 43, the soprano and tenor parts, which both start on E, deliver the true canon melody; the alto and bass parts, which start a fourth lower on B, deliver a slightly-modified version of the melody (see Example 27).

Example 27: Modification of canon melody in *Vast Ocean of Light* (measures 41-52). “X” indicates change to the canon melody.

The musical score is divided into two systems, measures 41-46 and 47-52. The vocal parts (S., A., T., B.) and piano accompaniment are shown. The lyrics are: "Vast O - cean of light, whose rays sur - round The U - ni - verse, light, whose rays sur - round The O - cean of light, whose rays sur - round". The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes. The vocal parts enter at different times, with 'X' marks indicating modifications to the canon melody. The piano accompaniment is marked *mp*.

System 1 (Measures 41-46):

- S. (Soprano):** Measures 41-46. Lyrics: "Vast O - cean of light, whose".
- A. (Alto):** Measures 41-46. Lyrics: "Vast O - cean of".
- T. (Tenor):** Measures 41-46. Lyrics: "Vast O - cean of light,".
- B. (Bass):** Measures 41-46. Lyrics: "Vast".
- Piano:** Measures 41-46. Marked *mp*.

System 2 (Measures 47-52):

- S. (Soprano):** Measures 47-52. Lyrics: "rays sur - round The U - ni - verse,".
- A. (Alto):** Measures 47-52. Lyrics: "light, whose rays sur - round The".
- T. (Tenor):** Measures 47-52. Lyrics: "whose rays sur - round The U - ni - verse,".
- B. (Bass):** Measures 47-52. Lyrics: "O - cean of light, whose rays sur - round".
- Piano:** Measures 47-52.

Adieu! farewell earth's bliss!

“The cycle’s emotional climax is found in movement six, a setting of Thomas Nashe’s ‘Adieu! farewell earth’s bliss’. Over an ostinato that bears a passing resemblance to the final minutes of Stravinsky’s *Symphony of Psalms*, one of the choirs intones “Lord, have mercy on us,” as the other choir sings, in achingly beautiful harmonies, of the inevitability of death.”⁸⁷

The inevitability of death, which has been an underlying poetic theme since first becoming apparent in ‘Hot sun, cool fire’, comes to the fore in this movement, “Adieu! farewell earth’s bliss!”. The poetic excerpt Dove sets is drawn from Thomas Nashe’s play⁸⁸ *Summer’s Last Will and Testament*, which was first performed in 1592,⁸⁹ at a time when London was ravaged by the bubonic plague. The excerpt chosen, which consists of the first three verses of a song from the play, describes the progression from the onset of mortal illness to death.⁹⁰

Although connected to the previous movement in terms of the overarching formal structure of *The Passing of the Year*, this movement signifies the end of summer in the cycle, and represents the change of season to autumn and the onset of winter. Lines fifteen and sixteen characterize most directly the arrival of autumn: “Beauty is but a flower Which wrinkles will devour...” However, the images of death that permeate the poem evoke autumnal sentiments throughout.

⁸⁷ McConnell.

⁸⁸ G. R. Hibbard, quoted in: Terence P. Logan and Denzell S. Smith, eds., *The Predecessors of Shakespeare: A Survey and Bibliography of Recent Studies in English Renaissance Drama* (Lincoln: University of Nebraska Press, 1973), 113.

⁸⁹ Ibid.

⁹⁰ Judith Little, “Nashe’s Song (‘Adieu, Farewell Earth’s Bliss’),” *Explicator*, 30, no. 3 (November 1971): 3, accessed 17 June 2013, <http://login.ezproxy.library.ualberta.ca/login?url=http://search.proquest.com/docview/1290292923?accountid=14474>

Dove aptly sets the poetic excerpt as a funeral march. His tempo marking, “With a slow tread”, confirms his intent in this regard, as does his use of the minor-like Dorian mode on B-flat. Most notably, though, is the interaction between the choral ostinato layer, which repeats the text “Lord have mercy on us”, and the sustained alternation with the notes in the piano layer. In the choral ostinato, four of the six pitches in each cell are half notes, with chord changes taking place on beats one and three. The piano layer is structured similarly whereby the first four pitches of each cycle are also half notes. However, the piano layer is offset by one beat, resulting in the sounding of its note changes on beats two and four. The outcome is an alternation between choir 2 (beats one and three) and piano (beats two and four), yielding a trudging or marching effect in which the choral layer represents one foot and the piano layer the other. In other words, the two parts interface in such a way that produces a slow left-foot right-foot alternation akin to the trudge of a funeral march.

Due to the metrical irregularity resulting from the insertion of a single 5/4 measure after every two 4/4 bars, this left-foot right-foot alternation is interrupted every nine beats. During each of these 5/4 measures, the rhythm of the choral ostinato breaks away from successive half notes to a quarter note followed by a dotted half note (and a quarter rest). During their sustained pitch (and rest), the piano plays four successive quarter notes, each of which ascends in pitch by at least a fourth from the previous pitch. These four-note passages in the piano serve primarily to depict the ascension of the soul to heaven, thereby providing an assurance of the Lord’s mercy. However, one could also interpret the frequent interruption of the trudging motif as a means of conveying life as more than an inevitable march to the grave.

The manner in which Dove approaches layering in ‘Adieu! farewell earth’s bliss’ is unique in his output for chorus and keyboard, due in part to the uniqueness of the performing forces within the context of Dove’s work. Structured in three layers throughout – a choral layer which delivers the majority of the poetic text, a second choral layer which repeatedly sings “Lord have mercy on us,” and the piano layer – musical material in two of the three layers is in a perpetual state of change while that in the remaining layer – the choral ostinato – remains unchanged throughout (see Example 28).

Example 28: Layers in 'Adieu! farewell earth's bliss!' (measures 1-6).

6. Adieu! farewell earth's bliss!
(Thomas Nashe)

With a slow tread ♩ = 56

Poetic text layer

S. *mp* A-dieu! fare-well earth's bliss!

A. *mp* A-dieu! fare-well earth's bliss!

T. *mp* A-dieu! fare-well earth's bliss!

B. *mp* A-dieu! fare-well earth's bliss!

Ostinato layer

S. *pp* Lord have mer-cy on us! Lord have mer-cy on us!

A. *pp* Lord have mer-cy on us! Lord have mer-cy on us!

T. *pp* Lord have mer-cy on us! Lord have mer-cy on us!

B. *pp* Lord have mer-cy on us! Lord have mer-cy on us!

Piano layer

p **With a slow tread** ♩ = 56

The constant repetition in the second choral layer serves as a mantra of sorts and bridges the gap between the secular and the sacred throughout the movement, underscoring the idea that in the midst of mortal illness “we will not in fact fare well until we bid adieu to “earth’s bliss.”⁹¹ In this context, it is significant that the “I am sick, I must die” text, which appears at the end of each stanza immediately preceding “Lord have mercy on us,” is presented by the same choral layer that presents the rest of the poetic text. As a result, the layers can be defined: a secular

⁹¹ Hennig Cohen, “Nashe's The Song ('Adieu, Farewell Earth's Bliss')”, *Explicator* 31, no. 8 (April 1973): 2, accessed 17 June 2013, <http://login.ezproxy.library.ualberta.ca/login?url=http://search.proquest.com/docview/129022437?accountid=14474>.

layer sets the poetic text, and a sacred layer delivers the repeated “Lord have mercy on us.” Both layers remain present throughout the movement.

Dove’s setting of the poetic text in this movement is particularly noteworthy. Rhythms for the first choral layer – the layer which delivers the poetic text – are clearly derived from naturally-spoken rhythms. This rhythmically irregular material is then set meticulously against the rhythmically stable recurring cell of the second choral layer in such a way that rhythms rarely align. In verse one, for example, only once (in measure 16) do the choirs of layers one and two deliver a new word on the same beat. Otherwise, the rhythms of layer one are offset from those of layer two. This type of construction is effective in a number of different ways: the poetic text is highlighted and more easily understood; rhythmic interest is heightened within the context of a slow tempo; and the conflict between the sacred and secular worlds is highlighted.

The interaction between layers in ‘Adieu! farewell earth’s bliss!’ is positioned on a vertical plane wherein the delivery of the poetic text in one choir and the ostinato in the other is simultaneous. However, they are transferred to the horizontal plane in *Seek Him that Maketh the Seven Stars*. The “Seek him” cell, which first appears in measure 15, can be found in eight different instances within the piece, in original or modified form in measures 15, 25, 39, 57, 74 (modified), 86 (modified), 98 (modified) and 146. The cell is identified primarily through the repeated statements of “Seek him” in two or more voices; each cell includes two or three iterations of the “Seek him” incipit. Also distinctive of the cell is the equal allotment of time for both “seek” and “him” (although a portion of the second half of the cell may be allocated to a rest rather than sustained sound). The cell may be stated between one and five times at each appearance. Although appearing in a much less regular format than the repeated cell in ‘Adieu!

farewell earth's bliss!', the repetitive and recurring nature of the cell creates a mantra-like effect, connecting the subject (the maker of the stars and light) to the act of seeking.

The influence of Arvo Pärt and *tintinnabuli* style is most identifiable in this movement. *Tintinnabuli* writing is homorhythmic, diatonic, does not change key or tempo, and is melodically conjunct.⁹² With the exception of the rhythmic construction of this style, which is homorhythmic within each layer but contrasting between layers, all of the above-listed characteristics are evident here. 'Adieu! farewell earth's bliss!' is diatonic and does not ever deviate from its b-flat Dorian mode; the tempo is also fixed throughout. Melodically, Dove relies heavily on conjunct motion, and because he does not subscribe to *tintinnabuli* principles as determinants of pitch⁹³, he is able to write in such a way that the primary melodic motion in all voices, save the piano part, is conjunct. For example, looking at motion within phrases (i.e. excluding the intervals between the end of one phrase and the beginning of the next), there is only a single incidence of disjunct motion (in the alto part, measure 13) in the entire movement.

Dove also applies this almost exclusive use of conjunct motion in the first two movements of the *Missa Brevis*. The 'Kyrie,' although constructed in a manner that pays homage to early music and, with the drone, the music of North India, is made up almost entirely of conjunct motion in the choral and the organ parts. The rhythmic and overtly minimalist-inspired 'Gloria' also exhibits a heavy reliance on stepwise motion, particularly within the choral parts.

⁹² Paul Hiller, *Arvo Pärt* (New York: Oxford University Press, 1997): ?.

⁹³ Ibid.

With respect to form, ‘Adieu! farewell earth’s bliss!’ is through-composed but divided into three sections of equal length, based on the divisions within the poetry.

Figure 6: Form of ‘Adieu! farewell earth’s bliss!’

	Intro A		B	C	Codetta
mm.	1	4	21	38	55

The musical form is delineated through textural and metrical change. Texturally, there is a thinning at the end of each section. Each statement of the text “I am sick, I must die” is delivered by only one of the two choirs and it is only during these sectional transitions (as well as throughout the introduction and codetta, which frame the movement) that one of the two choirs falls silent. In addition, at these two transitional points the piano part breaks from its repetitive plodding material to deliver sustained treble triad. Like the second choir, the piano is *tacet* during the brief introduction and codetta.

Delineation of form is also evident to the listener through metrical change. The regular metrical pattern of two measures of 4/4 time followed by one measure of 5/4 time, and thus the *avartan*, is broken at the two transition points. At the first transition (measure 19), one measure of 4/4 time is omitted, and at the second transition (measure 36), the only 7/4 measure of the movement appears. This 7/4 measure is noteworthy not only for its role in relation to form but also for its importance in fulfilling an expressive role. The sustained *forte* chord in the piano for the last measure of verse two (measure 37) needs time to decay (during the choir’s three beats of rest) prior to the *pianissimo* entry of choir 2 and the *piano* entry of choir 1 in measure 38 (the beginning of the final verse). The soft dynamic is integral to the depiction of the text in the final verse, which centers around the delicate nature of life (see Example 29).

Example 29: Metrical and dynamic change between verses two and three of ‘Adieu! farewell earth’s bliss!’ (measures 33-42).

33 **43**

S. Lord have mer - - cy on us!

A. Lord have mer - - cy on us!

T. Lord have mer - - cy on us!

B. Lord have mer - - cy on us!

S. The plague full swift goes by: I am sick, I must die.

A. The plague full swift goes by: I am sick, I must die.

T. The plague full swift goes by: I am sick, I must die.

B. The plague full swift goes by: I am sick, I must die.

43

S. Beau - ty is but a flower. Which wrin - kles will de -

A. Beau - ty is but a flower. Which wrin - kles will de -

T. Beau - ty is but a flower. Which wrin - kles will de -

B. Beau - ty is but a flower. Which wrin - kles will de -

pp

S. Lord have mer - - cy on us! Lord have mer - cy

A. Lord have mer - - cy on us! Lord have mer - cy

T. Lord have mer - - cy on us! Lord have mer - cy

B. Lord have mer - - cy on us! Lord have mer - cy

44

S. Beau - ty is but a flower. Which wrin - kles will de -

A. Beau - ty is but a flower. Which wrin - kles will de -

T. Beau - ty is but a flower. Which wrin - kles will de -

B. Beau - ty is but a flower. Which wrin - kles will de -

p

Dynamics are used to enhance textual meaning throughout the movement. The fear and sadness of death described in stanza one is depicted through a reserved *mezzo piano* dynamic in layer one (which delivers the poetic text). The power of death is profiled through accents on the words “death” and “toys” in measures 13 and 14 respectively, and immediately thereafter through a dynamic change to *forte* for the text “none from his darts can fly.” The words, “I am sick, I must die”, that conclude the stanza are then timidly delivered at a *piano* dynamic. Verse two is, in contrast, delivered much more forcefully. There is almost a sense that humanity is being disciplined for its obsession with wealth as, no matter how rich one may be, death is inevitable. A *forte* dynamic is maintained throughout the entire verse. As stated above, the final stanza describes the temporal nature of beauty and the delicacy of life. Set at a *piano* dynamic throughout, verse three is the softest of the movement.

Dove’s inspiration from the North Indian rhythmic cycle is evident in this movement. In this instance, each *avartan* (one delivery of the cycle), comprises two measure of 4/4 time followed by one measure of 5/4 time. In total, each cycle is 13 beats. The rhythm, or *tala*, of the cycle in the piano part, for example, is: quarter rest—half note—half note (tied quarters)—half note—half note (tied quarters)—quarter note—quarter note—quarter note—quarter note. The *avartan* is maintained for the majority of the movement with the exception of two instances – measures 19 and 36 – outlined above.

Influence from North Indian rhythmic cycles can also be found *The Star Song*. Set in 7/8 time throughout, each *avartan* comprises two measures or 14 beats. In this instance, though, the beats (or *vibhag*) are of an inconsistent length: the first measure of each *avartan* is divided as 2+2+3 and the second as 3+2+2. Although this pattern is maintained for the majority of the

movement, it is interrupted for a single cycle at measure 38 and then for extended durations beginning at measures 71 and 102; these breaks represent a westernization of the North Indian cycle.

Example 30: Influence of North Indian rhythmic cycles with inconsistent beat lengths on Dove's *The Star Song* (measures 1-9).

The musical score for 'The Star Song' (measures 1-9) is presented in two systems. The first system shows the Organ part, which is marked 'Dancing' with a tempo of 280 and 'mp bright and twinkling'. The Organ part is written in 8/8 time and includes a key signature of one sharp (F#). The second system shows the vocal part (T. and B.) and the Organ part. The vocal part is marked 'mp legato' and includes the lyrics 'Tell us, thou clear and heav'n - ly tongue, Where is the'. The Organ part continues with the same tempo and dynamics. The score is written in 8/8 time and includes a key signature of one sharp (F#).

Also unique to 'Adieu! farewell earth's bliss!' is the dense texture which permeates the movement. While a certain density is inevitable given the forces at work – double choir and piano – the closed-position chords which set the text "Lord have mercy on us" combined with the colourful harmonies in the other choral layer do point toward an intended denseness or heaviness here. This density is augmented by its persistence: it is rare that Dove would simultaneously involve all parts for an extended duration (i.e. 17 measures) without either a temporary thinning of the texture by reducing the number of choral parts involved or by an

instrumental break. Together, these characteristics serve to effectively portray of the weighty subject matter of the text.

Similarly dense writing can be found in *The Star Song*. Beginning in measure 101, the divided choir (SSATBB) sings homophonically with the organ, which delivers four-note chords in the left hand, a rhythmic ostinato in the right hand, and two simultaneously-played pitches in the pedal. However, unlike the ongoing density of ‘Adieu! farewell earth’s bliss!’, this section contrasts with the first 100 measures of the piece which are considerably less densely-constructed; the first 69 measures of this section utilize only half the choir (sopranos and altos or tenors and basses).

Ring out, wild bells

The text for the final movement of Dove’s cycle is drawn from Alfred Lord Tennyson’s *In Memoriam*, an elegy in memory of his dear friend Arthur Henry Hallam, who died suddenly in 1833. The work comprises 131 shorter poems, each of which is constructed from iambic pentameter quatrains with the rhyme scheme ABBA; ‘Ring out, wild bells’ is the 61st poem in the cycle. Of the poem’s eight stanzas, Dove selects five for his setting – the first, second, third, fifth, and seventh. “The mood is one of promise of what the New Year can bring, and what can readily be left behind....”⁹⁴ dishonesty, grief, conflict, greed, deception, and illness can be “rung out” in favour of mankind “redressed” in truth, happiness, and peace.

⁹⁴ Ferris.

The unique sound of bell-ringing is central to this movement; in writing it, Dove had “quite an array of bells” and the irregularity with which they sound in mind.⁹⁵ One bell-ringing technique which seems particularly relevant is that of change ringing. Developed in England during the 17th century, change ringing involves the ringing of typically six or eight bells in a variety of prescribed and changing sequences. A composition for change ringing must not repeat any of the sequences – if it does, it is said to be false.⁹⁶ Tennyson makes reference to this notion in stanza two of the poem with the line “Ring out the false, ring in the true;” this may be interpreted as an instruction to not repeat past mistakes and instead to embrace the new.

Unlike carillon bells which are typically played with a system of levers, a bell hung for change ringing is rung using ropes. Although the goal is to keep the rhythm of the rounds and changes perfectly even, the varying size and weight of the bells, in addition to the fact that the bells do not sound until two seconds after the rope is pulled, makes rhythmic evenness very difficult to achieve.⁹⁷ Irregular and non-synchronized rhythms result; rhythmic irregularity and misaligned rhythmic figures of this nature permeate Dove’s music in this movement. The repeated cell in the piano part, first stated in measure 8, for example, gives the sense of being rhythmically misaligned as a result of the contrast between the regular rhythm (consecutive quarter notes) in the left hand and the irregularly placed twelve-eighth rhythm in the right. The passage that spans measures 17-22 is highly irregular from a rhythmic perspective and evolves rhythmically as the line progresses (in the midst of a recurring melodic figure). Here, Dove

⁹⁵ Ibid.

⁹⁶ Wilfred G. Wilson and Steve Coleman, “Change Ringing,” *Grove Music Online*, Oxford Music Online, Oxford University Press, accessed 11 July 2013, <http://www.oxfordmusiconline.com.login.ezproxy.library.ualberta.ca/subscriber/article/grove/music/05399>.

⁹⁷ Ibid.

instructs the pianist to play *martellato* (“hammered”), referencing the way in which a bell is rung. Beginning at measure 29, duplets in the choral part pair with the continuous eighth note motion in 12/8 meter in the piano, and provide a further example of rhythmic irregularity. Later in the movement, short mensuration canons, such as those which appear in choir 2 beginning at measure 94, provide an additional example of rhythmic misalignment (see Example 31).

Example 31: Rhythmic misalignment in ‘Ring out, wild bells’ (measures 94-97).

52

94 **58** *mf sostenuto*

S. A. Ring out the want, the care, the sin, The faith - less

T. B. Ring out the want, the care, the sin, The faith - less

p non legato, poco marcato

S. Ring out the want, ring out the want, ring out the want, ring out the want,

A. Ring out the want, ring out the want, ring out the want, ring out the

T. Ring out the want, ring out the want,

B. Ring out the want, ring out the want,

58 *p*

Much of this misalignment is a result of, or perhaps the cause of, Dove’s extensive use of polyrhythm. The opening cell in the piano part, for example, is constructed in such a way that the right hand is in triple meter and the left hand in duple, resulting in a two-against-three

rhythmic tension. At measure 29, the recurring duplets in the choral parts combine with a triple feel in the right hand of the piano (as if in 6/8 time) and the quarter note divisions in the left hand (as if in 3/4 time), creating a complex polyrhythmic structure (see Example 32).

Example 32: Polyrhythm in ‘Ring out, wild bells’ (measures 29-32).

The image shows a musical score for measures 29-32 of 'Ring out, wild bells'. It includes four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are marked with '2' and a slur, indicating duplets. The lyrics 'wild' and 'sky,' are written below the vocal staves. The piano accompaniment consists of a right hand with a triple feel and a left hand with quarter note divisions.

Dove utilizes polyrhythm to achieve a number of ends in his music that at the core have to do “with something that dances; something that feels rhythmically alive.”⁹⁸ However, he also makes reference to the polyvalent effect of polyrhythms and the way in which they “create different accents within the same texture.”⁹⁹ This characteristic of differing and often irregular

⁹⁸ Dove.

⁹⁹ Ibid.

accents is also found in bell-ringing; hence the logic, and the drama, of its prevalence in this movement.

Polyrhythms can also be found, although less overtly, in *Vast Ocean of Light*. Set in 3/4 time throughout, there is a frequent polyrhythmically-induced clouding of the naturally-occurring rhythmic accents. One example can be found at the beginning of the Development section (measure 79). Here, three different metrical structures are superimposed: 3/4 time in the choral parts (as determined by syllabic stress and, to a certain extent, the predominant metrical stress in the preceding section), 6/8 time in the right hand of the organ, and 2/4 time in the left hand of the organ (both of which are determined by the beat/subdivision at which the pattern repeats). Similarly to 'Ring out, wild bells,' the result is a three-layered polyrhythmic structure producing ambiguity of rhythmic stress and, ultimately, uncertainty for the listener as to the overall meter (see Example 33).

Example 33: Three-layered polyrhythmic structure in *Vast Ocean of Light* (measures 77-85).

77

S. —

A. — *p* Who lend'st the Sun his spark-ling

T. — *p* Who

B. — *p* Who lend'st the Sun his spark-ling drop,

F

82

S. *p* Who lend'st the Sun his spark-ling drop, Who lend'st the Sun his spark-ling drop, to

A. drop, Who lend'st the Sun his spark-ling drop, to

T. *p* lend'st the Sun his spark-ling drop, Who lend'st the Sun his spark-ling drop, to

B. — Who lend'st the Sun his spark-ling drop, Who lend'st the Sun his spark-ling drop, to

This metrical uncertainty continues throughout much of *Vast Ocean of Light's* development section. At measure 93, for example, the rhythmic layers are altered in such a way that the left hand of the organ takes over the 6/8 metrical structure from the right, the right hand moves from 6/8 into 2/4 time, and the choral parts deliver metrically ambiguous long tones. A similar transformation occurs at measure 102: the choral parts are set in 6/8 time, the right hand of the organ is in 3/4, and the left hand in 2/4. Indeed, metrical ambiguity resulting from polyrhythm is prevalent.

Canon and canon-like figures appear frequently throughout 'Ring out, wild bells,' the most substantial of which begins at the recapitulation in measure 107. This twelve-measure quadruple canon between the two choirs presents an almost-antiphonal effect until, due to the quickening melodic movement, the choirs overlap at measure 112. The canon between choirs 1 and 2 continues in measure 119, albeit with each choir in unison until measure 130, at which point the choirs remain in canon but return to four-part singing.

Quasi-canonic figures appear twice earlier in the movement, first at measure 58 and then again, in a similar fashion, at measure 94. At 58, a modified mensuration canon takes place between the soprano and tenor voices; the canon is modified (i.e. compressed) in the tenor voice between measures 59 and 60. A quasi-mensuration canon also takes place between the alto and bass voices in this section (see Example 34).

Example 34: Modified mensuration canon in ‘Ring out, wild bells’ (measures 58-61).

58 **53**
p lightly
 S. Ring, hap - py bells a - cross the snow. Ring, hap - py bells a - cross the snow.
p (like a bell)
 A. Ring, hap - - - py bells a - - - cross the snow.
p slightly marked
 T. Ring, hap - py bells a - cross the snow, ring, hap - py bells a - cross the snow.
p (like a bell)
 B. Ring, hap - - - - - py bells.
53
p

The choral parts in the coda (measures 135-142) are based on the material presented in this earlier section, and these parts too rely heavily on canonic writing. The first phrase (beginning at measure 135) is composed of a canon at one beat between the choirs in unison; the second phrase (beginning at measure 139) comprises a four-part canon at one beat intervals beginning with the outer voices (i.e. soprano 1 and bass 2) and progressing inward with each consecutive entry (see Example 35).

Example 35: Canon in coda of 'Ring out, wild bells' (measures 135-142).

135 **63** *p*

S. A. Ring in the thou - sand years of peace.

T. B. Ring in the thou - sand years of peace.

S. A. Ring in the thou - sand years of peace.

T. B. Ring in the thou - sand years of peace.

63 *p*

64 *pp* **139** *Slightly slower* *poco rit.*

S. Ring in the thou - sand years of peace.

A. Ring in the thou - sand years of peace.

T. Ring in the thou - sand years of peace.

B. Ring in the thou - sand years of peace.

S. Ring in the thou - sand years of peace.

A. Ring in the thou - sand years of peace.

T. Ring in the thou - sand years of peace.

B. Ring in the thou - sand years of peace.

64 *Slightly slower* *poco rit.*

p

Dove takes a similar approach at measure 94 whereby the soprano and tenor, and soprano and bass parts of choir 2 engage in quasi-mensuration canons. Although the canonic figures at measure 94 are too short to be labeled, or at least aurally identified, as true mensuration canons, the canonic inspiration is evident.

Formally, ‘Ring out, wild bells’ is constructed in quasi-sonata form, albeit one that is somewhat more complex than employed in ‘Answer July’.

Figure 9: Form of ‘Ring out, wild bells’.

mm. tonal/modal centre	Exposition						
	intro	i²	trans	principal subject	trans	t²	second subject
	i¹		t¹	p	t¹		s
	1	8	17	25	49	58	62
	a					C	E-flat
mm. tonal/modal centre	Development				Retransition		
	78				94		
	B				f		C
mm. tonal/modal centre	Recapitulation			Coda			
	principal subject	second subject					
	107	119		135			
	C						

The introduction is composed of two parts: the first, a partial restatement by the chorus of material from ‘Invocation,’ thereby creating an important structural element in terms of the work’s cyclical nature; and the second, an introduction of new material which sets up the remainder of the movement. An eight-measure piano transition follows; the transition is later

restated (in slightly modified form), beginning at measure 49, thereby framing the principal subject. Transitional material continues at measure 58, now involving the choir: this segment facilitates the modulation between a minor in the principal subject and E-flat major in the second subject. The development begins in the unrelated key of B major, although the possibility of enharmonically respelling the two measures of pure E-flat major at the end of the exposition offers a relatively easy harmonic transition. Another enharmonic link is used to connect the development to the retransition: here, the prevalence of the sub-median in the new key, D-flat, relates to the dominant of the previous section. F minor transforms to the Lydian mode on F at the beginning of the recapitulation (measure 107); the b natural of the Lydian mode affords an easy modulation to C major for the restatement of the second subject at measure 119. The coda draws primarily on transition material first presented in t^1 and t^2 as the bells and, indeed, the former year, fade into the distance.

Dove explores a broad spectrum of texture within this movement, including lightly textured quasi-pointillism and dense eight-part polyphony. His quasi-pointillism technique, similar to that in ‘Answer July,’ is most identifiable throughout the i^2 section of the introduction (measures 8-16). Throughout this section, the “Ring out!” fragment is tossed from part to part, initially delivered by a single part and, for the last two measures of the section (15 and 16), by the same voice part in each choir. Dove’s use of the technique serves largely to introduce the motive for the principal subject; the pairings for the last two measures contribute to the building of intensity and excitement (in preparation for the principal subject). To further develop this intensity and “wildness,” Dove gradually increases the dynamic from *mezzo forte* to *forte*, and adds low bass and corresponding treble octaves at the top of the texture three measures prior to

the end of the section. These octaves play a dual role in that they also elucidate the temporarily-shifting tonal centre from a to e through the F—D—B⁷ harmonic progression.

An important textural revelation in this movement is Dove's unification of choirs 1 and 2 for an extended duration. Indeed, the two choirs are united for the entirety of the exposition's statement of the principal subject and subsequent transition – 38 measures in total. Especially in light of Dove's view of the chorus as representing 'everyman', the choir's coming together to celebrate the end of a time of pain and suffering is a powerful occurrence. Dove's musical rendering of the image of universality, both through the unified *fortissimo* choir parts and the rhythmically invigorated piano part, effectively portrays its profundity.

Throughout the movement, Dove employs a technique by which the soprano and alto parts are doubled one octave lower, either homophonically or in canon, in the tenor and bass parts. This technique also appears sporadically and for short durations in 'Answer July,' otherwise its application in 'Ring out, wild bells is unique in the context of *The Passing of the Year*. Beginning at measure 25, the majority of the principal theme (up until measure 44), save the last four measures is set in this manner; the resulting texture is dense and almost obtrusive.

A further example of this approach can be found in choir 1 beginning at measure 78. In canon, the soprano and alto parts double those of the tenor and bass parts, one octave higher. Here, not only does the technique function to manipulate the texture, but it demonstrates canonic influence. The same can be said for measures 115 to 118, except in this case Dove applies a double doubling of sorts (i.e. the soprano and alto parts of choir 1 are doubled an octave lower in the tenor and bass parts, and the choir 1 parts are doubled, albeit in canon, in choir 2), with the doubled parts in choir 2 set in canon (see Example 36). Coupled with the *moto perpetuo* in the

Example 36: Doubling of parts between soprano/alto and tenor/bass in ‘Ring out, wild bells’ (measures 115-118).

Dove relies heavily on this technique throughout his *Missa Brevis* and it figures prominently in each of the first three movements. In the ‘Kyrie,’ for example, it appears both in canon and homophonically in the middle and last sections. It goes on to influence the texture of the first 45 measures of the ‘Gloria’ as well as a 13-measure segment in the ‘Sanctus’. This

approach presents a certain directness – a characteristic of the *Missa Brevis* as a whole – resulting from an efficiency in pitch consumption, a characteristic desirable in the minimalist realm.

That the piano is Dove's main instrument¹⁰⁰ becomes very apparent in 'Ring out, wild bells'. Indeed, this movement contains the most virtuosic piano writing of the cycle, employing the full range of the instrument, in terms of both pitch and dynamic, and includes a number of technically difficult patterns (the right hand at measure 25, for example). Throughout the movement, the piano part bears responsibility for much of the rhythmic energy through its patchwork of three *moto perpetuo* cells (see Example 31: *Molto perpetuo* cells for piano in 'Ring out, wild bells') which, while contrasting, all involve one or more notes being played on every subdivision.

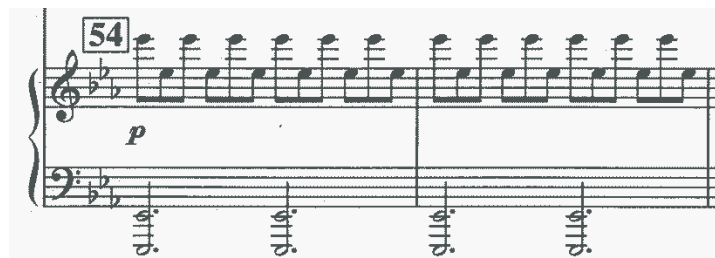
Example 37: *Moto perpetuo* cells for piano in 'Ring out, wild bells'.

***Moto perpetuo* cell 1 (measures 8-9)**



¹⁰⁰ Dove interview.

Moto perpetuo cell 2 (measures 62-63)



Moto perpetuo cell 3 (measures 25-26)



CONCLUSION

Inspired by the American minimalists and the classical music of North India, Jonathan Dove's unique compositional style, at least in the context of his choral-keyboard music, is best categorized as post-minimal. Although largely undefined as a genre, Schwarz posits that it develops minimalist techniques in such a way that they become more emotional, climactic, and possess clearer musical direction.¹⁰¹ Indeed, this compositional approach aligns with Dove's own descriptions of his work and illustrates his strong desire to communicate, to entertain, and to provoke transformative experiences."¹⁰²

Within this post-minimal language, Dove favours several techniques as the core of his compositional style. Reminiscent of minimalism and the rhythmic cycles of Hindustani music, the *moto perpetuo* in the keyboard parts of Dove's music is ubiquitous and a fundamental component of his compositional language. Canonic writing also plays an important role both as a compositional technique and through in its portrayal of the choir as a unified entity (i.e. the members sing the same music, just at different times). Harmonically, Dove's choral-keyboard music is colourful, producing at times the illusion of bitonality, but can be placed in the context of easily-identified modes and tonal centres. Polyrhythm figures prominently in Dove's music both to provide an element of dance as well as to heighten rhythmic interest by creating changing accents within the same texture.¹⁰³ Dove composes his choral-keyboard music in several layers – in addition to contrasting musical material, layers may also carry an extramusical association. This relates to the dramatic lens through which Dove composes all his music, an affective expression of the text that is paramount to his compositional language.

¹⁰¹ Schwarz, 177.

¹⁰² Faber Music.

¹⁰³ Ibid.

These elements of harmony, form, rhythm, and texture combine uniquely in Dove's compositions. What is "immediately appreciated" may be linked to Dove's use of the techniques of minimalism, however the "rich possibilities" in works such as *The Passing of the Year* is also a result of the complex textual and musical interaction that he employs.¹⁰⁴ In combination with adeptness in writing for the voice, his music for choir and keyboard is sure to find an increasingly important place in the repertoires of choirs around the world.

¹⁰⁴ Ibid.

APPENDIX A: Chronology of Works for Chorus and Keyboard

- 1995 *Seek Him that Maketh the Seven Stars* (SATB div./organ)
1997 *Ecce Beatam Lucem*: choir and organ
2000 *The Passing of the Year*: song cycle for double chorus and piano
2001 *Bless the Lord, O my soul*: anthem for choir and organ
2008 *The Star Song*: SATB and organ
2009 *I will lift up mine eyes*: SATB and organ
2009 *Missa Brevis*: for SATB and Organ
2010 *Vast Ocean of Light*: for choir and organ

APPENDIX B: Texts and Authors for *The Passing of the Year*

1. **Invocation**

William Blake from 'Hear the Voice' in *Songs of Innocence and Experience*

O Earth, O Earth, return!

2. **The narrow bud opens her beauties to the sun**

William Blake from 'Autumn' in *Poetical Sketches*

The narrow bud opens her beauties to
The sun, and love runs in her thrilling veins;
Blossoms hang round the brows of morning, and
Flourish down the bright cheek of modest eve,
Till clustering Summer breaks forth into singing,
And feather'd clouds strew flowers round her head.

The spirits of the air live on the smells Of fruit;
and joy, with pinions light, roves round
The gardens, or sits singing in the trees.

*Summer is icumen in
Lhude sing cuccu*

3. **Answer July**

Emily Dickinson

Answer July –
Where is the Bee –
Where is the Blush –
Where is the Hay?

Ah, said July –
Where is the Seed –
Where is the Bud –
Where is the May –
Answer Thee – Me –

Nay – said the May –
show me the Snow –
Show me the Bells –
Show me the Jay!

Quibbled the Jay –
Where be the Maize –
Where be the Haze –
Where be the Bur?
Here -said the Year –

4. **Hot sun, cool fire**

George Peele from *The Love of King David and Fair Bethsabe*

Hot sun, cool fire, temper'd with sweet air,
Black shade, fair nurse, shadow my white hair:
Shine, sun; burn, fire; breathe, air, and ease me;
Black shade, fair nurse, shroud me and please me:
Shadow, my sweet nurse, keep me from burning,
Make not my glad cause, cause of [my] mourning.
 Let not my beauty's fire
 Enflame unstaid desire,
 Nor pierce any bright eye
 That wand'reth lightly.

5. **Ah, Sun-flower!**

William Blake from 'Songs of Experience' in *Songs of Innocence and Experience*

Ah, Sun-flower! weary of time,
Who countest the steps of the Sun,
Seeking after that sweet golden clime
Where the traveller's journey is done:

Where the Youth pined away with desire,
And the pale Virgin shrouded in snow
Arise from their graves, and aspire
Where my Sun-flower wishes to go.

6. **Adieu! Farewell earth's bliss**

Thomas Nashe from *Summer's Last Will and Testament*

Adieu! farewell earth's bliss!
This world uncertain is:
Fond are life's lustful joys,
Death proves them all but toys.
None from his darts can fly:
I am sick, I must die -
 Lord, have mercy on us!

Rich men, trust not in wealth,
Gold cannot buy you health;
Physic himself must fade;
All things to end are made;
The plague full swift goes by:
I am sick, I must die -
 Lord, have mercy on us!

Beauty is but a flower
Which wrinkles will devour:
Brightness falls from the air;
Queens have died young and fair
Dust hath closed Helen's eye:
I am sick, I must die -
 Lord, have mercy on us!

7. **Ring out, wild bells**

Alfred Lord Tennyson from *In Memoriam*

Ring out, wild bells, to the wild sky,
 The flying cloud, the frosty light:
 The year is dying in the night;
Ring out, wild bells, and let him die.

Ring out the old, ring in the new,
 Ring, happy bells, across the snow:
 The year is going, let him go;
Ring out the false, ring in the true.

Ring out the grief that saps the mind,
 For those that here we see no more;
 Ring out the feud of rich and poor,
Ring in redress to all mankind.

Ring out the want, the care, the sin,
 The faithless coldness of the time;
 Ring out, ring out my mournful rhymes,
But ring the fuller minstrel in.

Ring out old shapes of foul disease;
 Ring out the narrowing lust of god;
 Ring out the thousand wars of old,
Ring in the thousand years of peace.

APPENDIX C: Interview Questions Posed to Jonathan Dove

1. Please tell me about your early music experiences and training.
2. Did you sing in choirs growing up? In what ways were you introduced to choral music?
3. You went on to study composition at college. Who were your composition teachers and in what way did they influence the development of your compositional language?
4. What would you cite as the primary influences on the development of your compositional style? Oxford Music Online refers to a trip to India in 1981 as being formative in this respect. Can you tell me a bit about that? What other musics, people, or experiences have been influential upon your compositional style?
5. How would you describe your compositional language?
6. Tell me about your compositional process. How do you select the poetry to be set? Through what process does the seed for the piece germinate and develop into the final product?
7. In studying your music, there seems to exist a number of layers in most pieces. Do you deliberately compose in layers, or is that instead a possible outcome from a different approach?
8. How do you approach form in your works for chorus and keyboard instrument? Are there certain formal ingredients which are essential? In many of your pieces, for example, there seems to be a quasi-rounded approach to form where a section or fragment from early on returns again near the end. To what extent do balance and equilibrium figure into the formal structure of your music?
9. You write in a tonal but colourful harmonic language. Can you discuss your approach to harmony and tonality in your music for chorus and keyboard instrument?
10. I have read that your work with amateur musicians has had an impact on your compositional approach. Would you agree that this is the case? If so, can you explain how that impact has been realized in your music for chorus and keyboard?
11. *The Passing of the Year* represents your largest work for chorus and keyboard instrument to date. Can you tell me about that project, its beginnings, and what it represents for you in the context of your overall oeuvre?
12. How did you select the poems for set in *The Passing of the Year*, and what role do they play in depicting the passing of the year and the seasons of life?
13. Please discuss *The Passing of the Year* as a cycle, its macro-level construction, and its structural framework.

14. Tell me about the way in which the piano is used in the cycle. The undulating alternation between right and left hand is a staple in the piece. In what ways does the use of that pattern help in the achievement of your compositional goals?
15. A number of textural possibilities are utilized in 'Answer July,' especially for the double chorus. I'm interested in the ways in which these connect to the different seasons and the personification of those seasons in the poetry.
16. It seems as though you take a different approach with Star-Song, which has similarly dialogic poetry, in that each of the poetic entities, is assigned to certain performing forces with one exception at m. 86. Can you explain the role of the soprano/alto canon at that point?
17. The use of canon figures prominently in your compositional style. Tell me about the appeal of that compositional device.
18. Another technique which can be found in many of your pieces is that of the application of polyrhythm. For you, what does the use of this technique achieve?
19. At the beginning of 'The narrow bud opens her beauties to the sun' you use imitative fragments followed by a rhythmic ostinato. The fragments could have the affect of the listener expecting the canon to unfold fully. Can you explain your approach here?
20. One unique technique you employ in 'Hot sun, cool fire' is the independent delivery of text by the choir (at m. 28). For what reason(s) did you decide to implement this technique at this point?
21. I have read that according to a story widely held in Waltham Abbey, and repeated on many websites), the 'wild bells' in question were the bells of the Abbey Church. According to the local story, Tennyson was staying at High Beach in the vicinity and heard the bells being rung. In some versions of the story it was a particularly stormy night and the bells were being swung by the wind rather than deliberately. Were you aware of this story prior to setting the text and, if so, what impact did it have on your approach to this movement?
22. More specifically in terms of form, can you discuss your formal approach in Bless The Lord, O My Soul?
23. Your compositional style in the *Missa Brevis* is somewhat different than that in your other pieces. Can you discuss your approach to that particular piece? Noting that it is one of your more recent pieces for chorus and keyboard instrument, might it be an indicator that your compositional style is evolving in a particular direction?
24. One aspect of the 'Gloria' in the *Missa Brevis* is the interjection of brief silences beginning at measure 70. Tell me a bit about the intention of that effect.

25. A version of The Passing of the Year was commissioned for piano and percussion. How did this come about, and in what general terms does the piano version differ from the 2-piano and percussion version?
26. In what ways do you approach writing for the piano and organ differently?
27. Describe the overall evolution of your compositional style since composing Ecce Beatam Lucem in 1997.
28. What do you see in your future? Do you intend to continue writing choral works? Are you currently working on any new choral pieces?

APPENDIX D: Graduating Recital Programs

Recital 1

11 April 2007

Eastertide

Ensemble X47 with the X47 Chamber Orchestra

Jeremy Spurgeon, organ, and Jonathan Hamill, piano

An Evening Hymn Henry Purcell (1659-1695)

The All-City Children's Choir
Jeremy Spurgeon, organ

Osteroratorium BWV 249 Johann Sebastian Bach (1685-1750)

- I. Sinfonia
- II. Adagio
- III. Coro – Kommt eilet und laufet
- IV. Recitativo – O kalter Männer Sinn
- V. Aria – Seele, deine Spezereien
- VI. Recitativo – Hier is die Gruft
- VII. Aria – Sanfte soll mein Todeskummer
- VIII. Recitativo – Indessen seufzen wir
- IX. Aria – Saget, saget mir geschwinde
- X. Recitativo – Wir sind erfreut
- XI. Chorus – Preis und Dank
- XII. Choral – Es hat mit uns non keine Not

Intermission

Zion's Walls Aaron Copland (1900-1990)

The All-City Children's Choir
Jonathan Hamill, piano

Alleluia, In resurrection tua Christe Jacob Handl (1550-1591)

Osterhymne op. 134 Joseph Rheinberger (1839-1901)

Most Glorious Lord of Lyfe Leonard Enns (b. 1948)
from *Three Motets*

Tremunt videntes angeli James MacMillan (b. 1959)

God is gone up Gerald Finzi (1901-1956)

Recital 2
22 June 2008

Identity

Cantos with Jeremy Spurgeon, organ, and Keri Zwicker, Harp

Cantos Sagrados James MacMillan (b. 1959)

Jeremy Spurgeon, organ
Canadian premiere

1. Identity
2. Virgin of Guadalupe
3. Sun Stone

Attende domine Pierre Villette (1926-1998)

I Am the Great Sun Jussi Chydenius (b. 1972)

Intermission

Epsilon

*Caleb Nelson, tenor; Nathan Willis, tenor; Brett Ludwig, baritone; Kyle Carter, bass;
Andrew Malcolm, bass*

Change the World arr. Caleb Nelson

Danny Boy arr. Vox One

The Book of Love arr. Kyle Carter

Harpsonnets James Bassi

Keri Zwicker, harp
Canadian premiere

1. Shall I Compare Thee to a Summer's Day
2. How Like a Winter Hath My Absence Been
3. How Oft, When Thou, My Music, Music Play'st
4. Devouring Time, Blunt Thou the Lion's Paw

Llega la Hora Kristopher Fulton (b. 1978)

Seek Him that Maketh the Seven Stars Jonathan Dove (b. 1959)
Jeremy Spurgeon, organ

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