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THE IMITATION OF ROMAN CATHOLIC AND BYZANTINE CHANT IN ĚRIKS EŠENVALDS'S PASSION AND RESURRECTION

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THE IMITATION OF ROMAN CATHOLIC AND BYZANTINE CHANT
IN ĒRIKS EŠENVALDS'S *PASSION AND RESURRECTION*

DOCTOR OF MUSICAL ARTS PROJECT

A project submitted in partial fulfillment of the
requirements of the degree of Doctor of Musical Arts in the
College of Fine Arts
at the University of Kentucky

By

Patrick J. J. Callaghan

Committee Chair: Dr. Jefferson Johnson, Professor of Music

Lexington, Kentucky

2015

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ABSTRACT OF DOCTOR OF MUSICAL ARTS PROJECT

THE IMITATION OF ROMAN CATHOLIC AND BYZANTINE CHANT IN ĒRIKS EŠENVALDS'S *PASSION AND RESURRECTION*

Ēriks Ešenvalds is an early twenty-first century composer who has been commissioned to compose works for some of the most noteworthy ensembles in the world. Having written over 100 compositions to date, 72 of which are choral pieces, Ešenvalds is quickly becoming one of the most prolific and significant composers of his time. He currently works as a full-time composer out of Riga, Latvia.

Ešenvalds's choral works are primarily unaccompanied, while some include brass band, saxophone quartet, percussion, or orchestral accompaniment. Textures vary from three to twelve voice parts. His oratorio *Passion and Resurrection* (2005), written for soprano solo, SATB quartet, SATB chorus, SS soli, and strings, is an amalgamation of compositional techniques drawn from all eras of music history.

This project identifies characteristics of Roman Catholic and Byzantine chant that are imitated throughout *Passion and Resurrection*. A succinct history of both styles is presented along with a detailing of Ešenvalds's compositional technique and an overview of his oratorio. Aspects of form, melody, text, rhythm, harmony, and texture present in each movement are also discussed. This study provides conductors with insight into the chant-like aspects of Ešenvalds's work and any influences on performance. Listings of notable Passion settings and Ešenvalds's choral output are also included.

Keywords: Ēriks Ešenvalds, Roman Catholic Chant,
Byzantine Chant, Passion Settings,
Passion and Resurrection

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To my wife, Kaci

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CHAPTER ONE – INTRODUCTION

Purpose of Study

With the choral music of Latvian-born composer Ēriks Ešņvalds being commissioned and performed more regularly in the United States and Europe, the need for more focused analysis and research into his musical output is important. His choral compositions of merit exceed 70 and are of both sacred and secular origin, using texts and musical elements from a vast pool of resources. This project will highlight Ešņvalds's compositional style and the influence of Roman Catholic and Byzantine chant styles and practices on his *Passion and Resurrection*.

Because of the scope and length of this investigation, reference to and analysis of Ešņvalds's non-liturgical works, compositions solely for instrumentalists, and pieces for solo voice will not be included. Discussion of pertinent liturgical works from his oeuvre will be made only when referencing previous compositional styles and similarities. Any information regarding social and philosophical influences will be limited to the decisions surrounding selection of text and musical setting. Moreover, concerns of dogmatic theology, Latvian culture, and Baltic music trends will only be referenced should they have specific influence upon Ešņvalds's compositional style or the generation and original performance of his oratorio *Passion*.

Research Concerns

Ēriks Ešņvalds has received numerous accolades and glowing reviews for his compositions and their consequent performances. For such a well-respected composer, there exist a limited number of published scholarly resources. The few publications that

have dealt with Ešenvalds's music include Vance Wolverton's 2012 article in the *Choral Journal*, "Ēriks Ešenvalds: Latvia's Choral Infant Extraordinaire," which provides brief detail of his most popular choral works (a mix of sacred and secular),¹ and one relevant insert to the compact disc recording entitled *Passion and Resurrection*,² written by Gabriel Jackson. The bibliography of Wolverton's article only references personal interviews with Ešenvalds and the aforesaid insert. To date, no dissertations or theses have been published with focus on any of Ešenvalds's compositions, and the most remarkable writing regarding his works must be gleaned from recording and concert reviews. Such a dearth of scholarly research on this notable composer elicits a need for further investigation.

Contemporary choral compositions from Latvia and the surrounding Baltic countries have been making their way onto performance programs of some of the most highly regarded choral ensembles in the world. Yet, the most frequently discussed composers hail from Estonia, namely Cyrillus Kreek, Arvo Pärt, and Veljo Tormis. Guntis Šmidchens thoroughly describes recent ethnomusicological efforts within the Baltic states in his dissertation "A Baltic Music: The Folklore Movement in Lithuania, Latvia, and Estonia, 1968-1991."³ Although this dissertation is helpful for comprehending the scope of Baltic musical practices during the outlined period, there is limited focus on the liturgical musical practices of Latvian composers and their effects

¹ Vance Wolverton, "Ēriks Ešenvalds: Latvia's Choral Infant Extraordinaire," *Choral Journal* 53, no. 4 (November 2012): 22-43.

² Polyphony, *Passion and Resurrection*, conducted by Stephen Layton, Hyperion Records CDA67796, 2011.

³ Guntis Šmidchens, "A Baltic Music: The Folklore Movement in Lithuania, Latvia, and Estonia, 1968-1991," (PhD diss., Indiana University, 1996).

upon choral music. More must be known about these musical practices, and hence more must be written.

Joachim Braun and Arnolds Klotiņš note that “choral music was the form of art music that developed earliest [in Latvia] and it has remained the most important genre.” They go on to state that Latvian choral music has resulted in “immense” Latvian song festivals, professional organizations, and multiple schools of music around the country.⁴ Still, little is known about the growth of Latvian choral music and its effects upon choral composition in the Western world, warranting further and greater discovery.

Most importantly, Ešenvalds’s *Passion and Resurrection* is a successful amalgamation of diverse musical styles. From the *parlando* writing reminiscent of Claudio Monteverdi’s Venetian compositions, to the inclusion of macaronic poetic elements and *Leitmotif*-style harmonies, Ešenvalds’s work is a fundamental steppingstone toward a possible greater outgrowth of twenty-first-century settings of the *Passiontide* text. Because of its potential to serve as a seminal work for future Passion-oratorio settings, and its deep roots in past musical practices, Ešenvalds’s *Passion and Resurrection* deserves to be intensely studied.

Methodology

This author’s primary research will be founded on Ešenvalds’s *Passion and Resurrection* (2005). Resources of vital importance to interpretation and analysis of this score will be personal interviews with Ēriks Ešenvalds, the texts of Joachim Braun and Martin Boiko, and articles by Jeffers Engelhardt and Vance Wolverton. Through these resources and others a theoretical analysis of essential musical elements and relationships

⁴ Grove Music Online, s.v. “Latvia: Art Music.”

between Roman Catholic and Byzantine chant, as well as the implementation of Renaissance-era styles in Ešenvalds' Passion-oratorio will create the bulk of this monograph project. The focus will be mostly contextual, given that the scope is limited to one composition and related chants and techniques.

Review of Literature

The goal of highlighting Ešenvalds' compositional style and the effects of Roman Catholic and Byzantine chant on the genesis and completion of his *Passion and Resurrection* can be achieved using the resources described below, as well as those cited in the bibliography. Essential to the exploration of his style is the article by Vance Wolverton entitled "Ēriks Ešenvalds: Latvia's Choral *Enfant Extraordinaire*," which catalogs the major stylistic practices in eight of Ešenvalds' compositions. Of the same ilk is the insert to the compact disc recording *Passion and Resurrection*.⁵ Here there are pertinent annotations regarding Ešenvalds' background and professional development.

An understanding of the development of Roman Catholic and Byzantine chant and their effects on Ešenvalds' compositions can be developed through writings regarding Western plainchant by David Hiley, Thomas Forrest Kelly, and Willi Apel, as well as Terence Bailey and Dobszay László. An effective investigation into Byzantine chant can be achieved through texts by Jeffers Englehardt, Oliver Strunk, Ilya Tëmkin, Henry Tillyard, and Chrstian Troelsgård. These authors and their resources provide a strong initial basis for further research and exploration. Most important are the previously published resources on the music and styles of the Latvian-born composer Ēriks Ešenvalds.

⁵ Polyphony, *Passion and Resurrection*.

Biography

Ēriks Ešenvalds was born in Rīga, Latvia on January 26, 1977. Growing up he studied at the Priekule School of Music (1983-1991) and the Liepāja 1st Secondary School (1992-1995).⁶ Prior to becoming a composer he attended the Latvian Baptist Congregation Theological Seminary between 1995 and 1997. Shortly afterward he pursued degrees (B.A. 2002, M.M. 2004) in composition at the Latvian Academy of Music, studying under the tutelage of Selga Mence, current Professor of Composition.⁷ Since then Ešenvalds has sought occasional postgraduate studies in composition with the late Jonathan Harvey, University of Southampton Professor of Composition Michael Finnissy, Curtis Institute of Music Professor of Composition Richard Danielpour, and the Swiss-born composer Klaus Huber.⁸

Choral compositions comprise the majority of Ešenvalds's oeuvre, currently amounting to 72, including the sacred works *Benedictus Es* (2008), *O Salutaris Hostia* (2009), *In Paradisum* (2012), and *Magnificat and Nunc Dimittis* (2013), as well as larger works for mixed choir and string orchestra, namely *Legend of the Walled-in Woman* (2005), *The Heaven Litany* (2011), and *Aqua* (2013). He is an equally capable composer of instrumental and vocal works, typified by the works *Clouds* (2006), *Nocturne* (2007), and *Fanfare* (2010) for symphony orchestra, and the song cycles *My Homeland* (2008) and *City Songs* (2013).

⁶ Musica Baltica, "Esenvalds, Eriks," <https://www.musicabaltica.com/en/composers-and-authors/eriks-esenvalds/> (accessed December 28, 2014).

⁷ Ēriks Ešenvalds, "Biography," <http://www.eriksesenvalds.com/index.php?topic=bio&lang=en> (accessed December 29, 2014).

⁸ Polyphony, *Passion and Resurrection*.

Ešenvalds's performance and instructional endeavors include membership with the professional State Choir "Latvija" from 2002 to 2011 and a two-year position at Trinity College of Cambridge University as Fellow Commoner in Creative Arts (2011-2013). He has given lectures regarding his compositional process and recently commissioned works at such prestigious venues as the 2015 American Choral Directors Association National Convention in Salt Lake City, Utah.

He was awarded the Latvian Great Music Prize in both 2005 and 2007. He also received first place in the 2006 composition competition run by The International Rostrum of Composers for his mixed chorus work *Legend of the Walled-in Woman* (2005), followed in the same year by the Copyright and Communication Consulting Agency / Latvian Authors Association (AKKA/LAA) Copyright Award. The recordings *O Salutaris* (2011) by the Latvian youth choir 'Kamēr...' and *At the Foot of the Sky* by the State Choir "Latvija" were awarded the Best Academic Music Album of the Year and Latvian Music Records Award, respectively.⁹

Other reputable ensembles that have performed works by Ešenvalds include the Latvian Voices, The King's Singers, Polyphony, and Trinity College Choir at Cambridge. He has been commissioned by the Latvian National Opera, University of Miami Glee Club, Choir of the West at Pacific Lutheran University, Utah Symphony, and multiple other institutions.¹⁰ Performances of his works have been given at such highly regarded venues as the World Choir Games (China 2006), the International Sacred Music Festival

⁹ Ēriks Ešenvalds, "Biography."

¹⁰ Ibid.

(Latvia 2005, 2007, 2011), and the American Choral Directors Association National Convention (United States 2013, 2015).¹¹

Overview of Document

This document includes eight chapters. Chapter 1 serves as an introduction to the forthcoming study, including its purpose, methodology, a review of relevant literature, and a current biography of Ešenvalds. In Chapter 2 there is a discussion of Roman Catholic and Byzantine chant. It details the basic history of each chant style, essential subgenres, and performance practice considerations, as well as important components of melody and form.

Chapter 3 is a discussion of Ešenvalds's compositional style. An overview of *Passion and Ressurrection*, with specific consideration given to the overarching form, common musical elements from each movement, and a brief comparison with some of his previously composed sacred choral works is also provided. Chapters 4, 5, 6, and 7 investigate the integration of chant-like elements in each of the four movements and present detailed analyses of form, text, melody, rhythm, harmony, and texture in Movements I, II, III, and IV, respectively. Three appendices focus on historical settings of the *Passiontide* text, a catalog of relevant Passion settings, and a listing of Ešenvalds's choral compositions as of date.

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¹¹ Musica Baltica, "Esenvalds, Eriks."

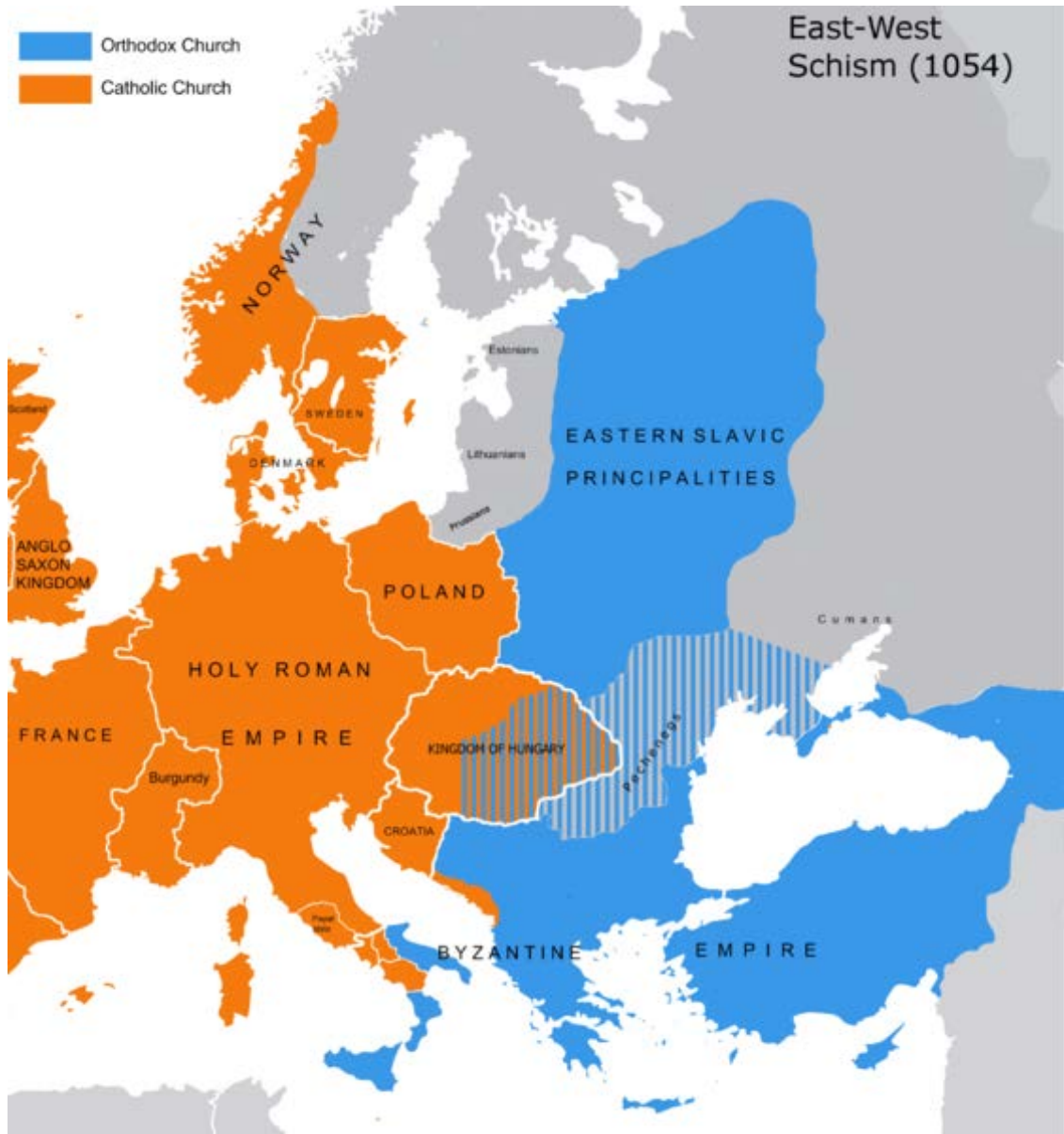
CHAPTER TWO – ROMAN CATHOLIC AND BYZANTINE CHANT

This chapter will provide an overview Roman Catholic and Byzantine Chant, which will serve as a foundation for an inquiry and analysis of the imitation of these chant elements in Ešenvalds's *Passion and Resurrection*. In conjunction with the upcoming summary of his compositional style and germane works, and also an outline of his Passion-oratorio as a whole, the groundwork will have been laid for an investigation into each movement.

Roman Catholic Chant

This section will describe the origins, subgenres, and characteristics associated with Roman Catholic plainchant. Included are segments regarding the organization and standardization of plainchant, the development of a ubiquitous notation system, and features of modes and hexachords. Additionally, outlines of typical performance practice and common methods of composition are provided. In the concluding paragraphs there is a summary of the most influential reforms of the sixteenth century, as well as major post-counterreformation developments. Figure 2.1 presents a map of the East-West Schism of 1054 to depict the borders of the Roman Catholic and Byzantine chant traditions for geographical reference.

Figure 2.1: Map of the East-West Schism of 1054.¹²



Organization and Standardization

Plainchant forms the foundation of musical life in the Roman Catholic Church.

The practice of musical recitation of biblical texts began in the centuries following the

¹² Dragan Brujić, *Vodič kroz svet Vizantije: od Konstantina do pada Carigrada* (Beograd: Dina, 2005), 51.

Edict of Milan (313) and was spread through well-educated oral traditions. Standard practices for Latin monastic chant began to appear in the late fourth century. A movement toward political and liturgical unification that was undertaken at the behest of Charlemagne (c. 747-814) and continued by the Carolingians in the middle of the eighth century achieved consolidation of a great majority of plainchants.¹³ Although the Carolingians believed that Pope Gregory I (c. 540-604) was responsible for creating and gathering plainchant, present-day scholars assert that this consolidation was the result of a great many efforts that have proved difficult to fully summarize.

Development of a Notation System

Starting in the ninth century scribes interested in the dissemination of plainchant throughout the Holy Roman Empire began to develop a system of pitch representation entitled *neumatic* notation. This system served as the foundation for most modern Western and Eastern systems. *Neumes* were figures placed above chanted text that indicated the direction of pitch movement. Such figures were thought to be derived from *cheironomic* hand gestures that served as instructional tools in monasteries. In the early eleventh century Beneventan scribes began to place *neumes* at varying distances from the text, creating heightened *neumes* that depicted both intervallic distance and relative overall pitch. The forthcoming six centuries witnessed an outcropping of several styles of chant notation. Brief mention of those styles and a discussion of their homogenization into the French Solesmes notation will be offered later.

Equally essential to the diffusion of standardized plainchant was the practice of training and performing chant, which can be attributed in large part to Pope Gregory I,

¹³ *Grove Music Online*, s.v. "Plainchant."

whose papal choir *Schola Cantorum* apparently represented the highest caliber of plainchant in the Medieval era. In his article “The Eighth-Century Frankish-Roman Communion Cycle,” James McKinnon asserts that the Roman *Schola Cantorum* was central to formation of the Proper of the Roman rite and establishment of melodic standards in the plainchant repertory.¹⁴

Modes and Hexachords

As melodies became increasingly affixed to particular chant texts, a series of common melodic structures developed. According to John Emerson in his contribution to the *Grove Music Online* article “Plainchant,”

A peculiar feature of Gregorian chant is its adherence to a system of classification by which chants are categorized within eight modes according to musical characteristics irrespective of their liturgical function. Although the theory of the eight modes, as it developed from the [ninth] century onwards, classifies melodies by their cadence note (final), ambitus and reciting note, mode also carries implications of melodic idiom, characteristic turns of phrase, which defy easy theoretical definition. Such melodic characteristics were sometimes represented in theoretical writing and in tonaries by a set of eight short melodic phrases associated with syllables.¹⁵

The eight established modes have since served as the melodic foundation of Roman Catholic plainchant.

The system of modes that was developed in the medieval centuries was whittled down to eight modes that were characterized by their *ambitus* (range), *final* (the last note of a chant melody), and *tenor* (the note upon which the melody is most frequently recited). Table 1 identifies the finals of each authentic and plagal mode along with their encompassing pitches.

¹⁴ James McKinnon, “The Eighth-Century Frankish-Roman Communion Cycle,” *Journal of the American Musicological Society* 45 (1992): 196-7.

¹⁵ *Grove Music Online*, s.v. “Plainchant.”

Table 1: Finals and surrounding intervals of the eight Western church modes.¹⁶

Modes	Final	Interval below final	Intervals above final
1 and 2	D	Tone	tone, semitone
3 and 4	E	Tone	semitone, tone
5 and 6	F	Semitone	tone, tone
7 and 8	G	Tone	tone, tone

Each authentic mode is paired with a plagal mode that is comprised of the same pitches and final. The pitches of the authentic modes fall almost exclusively above the final, whereas those of the plagal modes are dispersed more evenly above and below the final. Example 2.1 depicts all four authentic modes with their four plagal relatives, in addition to the fourth and fifth Cleonidean species used to identify the four distinct pentachords (e.g., 1 = T-S-T-T; 2 = S-T-T-T; 3 = T-T-T-S; 4 = T-T-S-T) and the three tetrachords (e.g., 1 = T-S-T; 2 = S-T-T; 3 = T-T-S).

¹⁶ J. Peter Burkholder, Donald J. Grout, and Claude V. Palisca, *A History of Western Music*, 7th ed. (New York: W. W. Norton & Company, 2006), 44.

Example 2.1: The eight church modes.¹⁷

= Final T = Tone
 = Tenor S = Semitone

a. Modes with final, range, and tenor	b. Modes with species of fifth and fourth and Greek names
1.	Dorian
2.	Hypodorian
3.	Phrygian
4.	Hypophrygian
5.	Lydian
6.	Hypolydian
7.	Mixolydian
8.	Hypomixolydian

Guido d'Arezzo (c.992-1033) introduced a system of hexachords used for instructional purposes in chant. These are an outgrowth of the Greek diatonic tetrachord,

¹⁷ Burkholder, Grout, and Palisca, *A History of Western Music*, 44.

and each is characterized by the same sequence of tones and semitones. Their primary characteristic is that each is a symmetrical structure: T T S T T. Melodies that exceed the range of a sixth, or that involve a semitone not contained within the hexachord, must “mutate” to a different hexachord to accommodate these pitches. The “natural” hexachord begins on C and is followed by five unaltered notes; the “hard” hexachord begins on G and is followed by five notes that include B; and, the “soft” hexachord begins on F and is followed by five notes that include B^b. Example 2.2 represents the system of hexachords in modern notation.

Example 2.2: The system of medieval hexachords.¹⁸

The diagram illustrates the system of medieval hexachords. It consists of two staves of musical notation. The notes are arranged in a sequence that spans across both staves. Below each group of notes, the corresponding solfège syllables are written. The hexachords are numbered 1 through 7. Hexachord 1 starts on C (ut), 2 on D (re), 3 on E (mi), 4 on F (fa), 5 on G (sol), 6 on A (la), and 7 on B (ut). Hexachord 7 includes a flat for Bb.

The three categories of melody in plainchant are *syllabic*, *neumatic*, and *melismatic*. Chant characterized as *syllabic* encompasses plainchant in which the majority of the melodic pitches are paired with a syllable of text. Musical portions of the Roman Catholic mass that are most often set syllabically are scriptural readings, prayers, litanies, Glorias, sequences, creeds, psalms, antiphons, short responsories, salutations, doxologies, and most hymns. Examples of chants that are typically *neumatic*, where syllables are set

¹⁸ Burkholder, Grout, and Palisca, 47.

to 2-4 pitches, are tropes, introits, communions, and those of the Sanctus and Agnus Dei movements from the Mass Ordinary. Finally, *melismatic* chants have texts in which single syllables are commonly set to five or more pitches. These usually include Kyries, alleluias, tracts, offertories, Great Responsories, and preces.

There are three enveloping categories of plainchant form: (1) chant sung to reciting notes or recitation formulae, (2) repetitive and strophic chant, and (3) chant in free form. Those often set to reciting notes or formulae are collects, epistles, Gospels, prefaces, short chapters, doxologies, blessings, and salutations. These are generally isosyllabic and monotone in nature, with the beginning, middle, and end of each verse being punctuated by a brief intonation. Chants that are frequently repetitive and strophic in form are hymns and sequences. Those described as free in form are not easily categorized, because their structure is most often a syntactical representation of text.¹⁹

Performance Practice

Regarding standard performance practices for plainchant, there are three common styles. Chants that were performed with alternating statements of two semichoruses are categorized as antiphonal. Psalms, antiphons, invitatories, introits, and communions are the chants that most frequently fall under this category. Responsorial chants are recanted between a soloist and chorus, with subgenres being the Great and Short Responsories, graduals, alleluias, and offertories. Finally, there are chants that are sung entirely by the celebrant or choir. A chant of this type is usually a collect, preface, *Pater noster* (Our Father), salutation, or doxology.²⁰

¹⁹ *Grove Music Online*, s.v. "Plainchant: Form."

²⁰ *Grove Music Online*, s.v. "Plainchant: Performance."

Developments – Sixteenth Century Onward

Following the development and standardization of Roman Catholic chant there were several stylistic variances that arose through the Empire by the early sixteenth century. Mandates set forth by Pope Gregory XIII (1502-1585) during the Council of Trent were intended to reform and restore plainchant to counterreformation ideals, in addition to unifying the chant repertory and performance practice. Giovanni Guidetti (1531-1592) completed the first post-Tridentine chant book that met these mandates in 1582, the *Directorium chori ad usum sacrosanctae basilicae vaticanae et aliarum cathedralium et collegiatarum ecclesiarum* (“Directory for the use of the holy choirs of the Vatican Basilica and the other collegiate church and cathedrals”).²¹ The proportional notation that was employed by Guidetti in the *Directorium chori* further helped to solidify and normalize chant repertoire and performance by providing a common system with which monasteries could teach chant.

The most significant reforms to chant after those of the counterreformation were achieved during the late eighteenth century by the monks of the Abbey of Solesmes in Sarthe, France. Within the Solesmes editions monks used a hybridized version of the *neumatic* notation of the pre-Council of Trent era. In 1903 Pope Pius X (1835-1914) declared that the Solesmes chant books were the official Vatican editions. Excepting the replacement of Latin chant texts with the vernacular of the geographical regions of worship, the Solesmes editions would serve as the most influential reform of Roman Catholic plainchant practices and traditions in the twentieth century.²²

²¹ *Grove Music Online*, s.v. “Plainchant: Developments from 1500-1800.”

²² *Grove Music Online*, s.v. “Plainchant: 20th-Century Developments.”

Byzantine Chant

Byzantine chant developed alongside Western plainchant and was born from the same etiological roots. With Constantine's conversions of the mass in the fourth century influences of Roman Catholic plainchant began to maneuver their way into the monastic ceremonies and cathedrals of the East, while the modality of the Byzantine tradition meandered into the practices of the West. The more *melismatic* monophony that grew from these conversions was met with skepticism by less ecclesiastic groups who were more accustomed to syllabic monotone chanting of psalms. Nevertheless, with time came familiarity and new generations of monks grew through the inured traditions, eventually composing a great number of monophonic hymns in the newly developed styles.

An increased exploitation of new musical styles began to create a rift in the fourth and fifth centuries between those who enjoyed a more fanciful and elaborate approach to chant and those of the established Orthodoxy. In an attempt to retain the devotion of the masses a push was made by the Orthodoxy to reestablish the traditional identity of the eastern churches. The effects on music were significant. Most noticeable was the movement to create hymns that were based solely upon texts found in the formal liturgy, namely the Magnificat, Song of Simeon, Psalms, and Old Testament canticles. Some concessions to contemporary movements were allowed, however, including the integration of metrical and musical patterns of secular songs and melodies. These were utilized in order to increase and maintain congregational involvement in worship.²³ Parallels are easily drawn between this movement and those of the Lutheran Reformation and Roman Catholic Counterreformation of the sixteenth century.

²³ Dimitri E. Conomos, "A Brief Survey of the History of Byzantine and Post-Byzantine Chant," The Divine Music Project, <https://stanthonysmonastery.org/music/History.htm> (accessed December 18, 2014).

Important to the understanding of Byzantine church music in the sixteenth century, and the next four centuries, is the concept of *koinonia*, or *communion* (“communion”). This is noted as being a special bond, or “oneness,” achieved when both the clergy and laymen of the church were united in singing and worship. The overwhelming majority of church music sung during the sixteenth century was intended to be sung by all those involved in worship, without a divide between the leaders and the congregants. Therefore, there was little presence of solo singing. What was sung by one individual was intended as an incitement of responsorials sung by all others attending worship. It was this effort toward communion with one another that elicited a need for a more consistent and standardized repertory of chant.

Organization and Standardization

In the ninth century, as efforts were underway within the Roman Catholic tradition to collect and unify the plainchant repertory, a similar approach was being made toward archiving lectionaries and biblical readings of the Byzantine church. At the outset of the tenth century melodies had become firmly affixed to the standard texts of the eastern churches. The two most fully codified forms of text set to music during the tenth-century standardizations were the *responsorial* and *antiphonal*.²⁴ These two structures largely dictated the presentation of worship music for the greater part of the next millennia.

²⁴ Conomos, “A Brief Survey of the History of Byzantine and Post-Byzantine Chant.”

Modes and Genera

The genre that most characteristically encompassed these liturgical texts and musical forms was the *troparion*. The *troparion* was a single-stanza hymn similar in function and phrase to the antiphon of Western plainchant. Unlike the anonymous plainchant of the Roman Catholic tradition, the majority of Byzantine hymns were created by composers whose names are still known today. Among the most notable of these are John Kukuzelis (c.1280-1360), John of Damascus (c.676-749), Andrew of Crete (c.650-712 or 726), and Theodore the Studite (759-826).²⁵

Almost all *troparia* are chanted to a system of eight modes (*ēchoi*) known as the *oktōēchos*.²⁶ This entire system is wholly diatonic lying between D and d'' before transposition. Similar to the modes used for Roman Catholic chant, the modes of the *oktōēchos* are founded on disjunct combinations of two Greek diatonic tetrachords (S-T-T). Moreover, they closely follow a whole-tone, semitone, whole-tone pattern. Example 2.3 demonstrates how these combinations yield a considerably chromatic mode based on sequential tetrachords.

Example 2.3: Combined series of disjunct tetrachords.²⁷

$\underbrace{G \quad A \quad B^b \quad c}_{\quad} \quad \underbrace{d \quad e \quad f \quad g}_{\quad} \quad \underbrace{a \quad b \quad c' \quad d'}_{\quad} \quad \underbrace{e' \quad f^\# \quad g' \quad a'}_{\quad}$

²⁵ Henry J. W. Tillyard, *Byzantine Music and Hymnography* (London: The Faith Press, Ltd., 1923), 19-24.

²⁶ Note that this term is also used for the liturgical book that contains the eight tones for chant recitation and related texts. It is only used in this document to refer to the system of eight modes and the related recitation tones.

²⁷ Tillyard, 42.

The eight modes of the *oktōēchos* are divided into four different genera, with patterns of intervals that are not always equidistant like those in the modern Western modal system. Those of the diatonic genus have smaller whole steps between scale degrees 1 and 2, as well as 5 and 6. Modes 1, 4, 5, and 8 fall into this category. The soft-chromatic genus, set to mode 2, contains enlarged whole steps between scale degrees 2 and 3, and 6 and 7; the initial whole step and the one between degrees 5 and 6 are consequently reduced in size. Mode 6 is set in the hard-chromatic genus, which has significantly raised scale degrees 3 and 7. Finally, modes 3 and 7 are set to the enharmonic genus, which contains a relatively symmetrical series of whole and half steps. Example 2.4 shows all eight modes of the *oktōēchos* built upon C in order to demonstrate the variations in interval size, along with flats and sharps enclosed in parentheses, which signify each pitch's difference in cents.

Example 2.4: The four genera of the Byzantine modes.

$(bb) = -66.66 \text{ cents}$ $(b) = -33.33 \text{ cents}$ $(\#) = +33.33 \text{ cents}$

Each mode of the *oktōēchos* is assigned to a week of the liturgical calendar. Authentic mode 1 is to begin being chanted on the Monday after the Sunday of St. Thomas, the Sunday after Easter. The sequence for the next seven weeks rotates through the remaining modes before starting again on mode 1. This rotation continues throughout

the liturgical year. During Bright Week, the week of Easter through the Sunday of St. Thomas, authentic modes 1, 2, 3, and 4 would be sung on Sunday, Monday, Tuesday, and Wednesday. Plagal modes 5, 6, and 8 are to be sung on Thursday, Friday, and Saturday. Mode 7 is not included during the celebratory Bright Week as it conveys heavy and dark qualities in the chanting.

Subgenres of *Troparia*

Hymn subgenres other than the *troparion* that also use the eight modes of the *oktōēchos* include the syllabic *kontakia*, *kanōn*, and *stichēron*, as well as the florid *kontakia* and *hypakoē*. The syllabic *kontakia* is typically 20-30 metrical stanzas (*oikoi*) that elaborate biblical texts in a poetic-narrative fashion. Each of the stanzas are preceded by an introductory strophe (*koukoulion*) that is often in a different meter than the consequent lines. The concluding line of the *koukoulion* is used as a refrain that is repeated at the end of each stanza in the *kontakia*.²⁸

The *kanōn* is a poetic trope in nine sections that is based upon the nine biblical canticles sung during the nightly Orthros, the fourth and longest of the canonical hours. Each canticle is called an *ōdē* and is three or four lines in length. They are mostly syllabic, stepwise, and limited to an octave in range. After the ninth century the *kanōn* was adapted to the preexisting *heirmos*, which was very similar in structure and setting.²⁹

The fourth major style of syllabic hymn is the *stichēron*. It is similar in form and style to the Latin antiphon, and is more melismatic than the aforementioned *heirmoi*. Melismatic material is usually placed at the beginning or conclusion of each *stichēron*.

²⁸ *Grove Music Online*, s.v. "Byzantine Chant."

²⁹ *Ibid.*

They are used primarily in the Vespers and Matins for the morning and evening services. Additionally, they are sung in alternation with other verses of scripture, namely the Psalms.³⁰

Even more elaborate than the *stichēron* is the less common *kontakia*. The *kontakia* are taken from the same texts as their syllabic counterpart but are more highly ornamented. The most celebrated of the limited syllabic *kontakia* were elaborated upon and became known as *hypokoai*. The *hypokoai* is a monostrophic hymn created in an almost identical manner as the florid *kontakia* but is used during different services, primarily the Matins for Great Feasts and Sunday.³¹

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³⁰ (Ibid.)

³¹ Ibid.

CHAPTER THREE – OVERVIEW OF ĒRIKS EŠENVALDS’S STYLE AND *PASSION AND RESURRECTION*

This chapter will briefly outline Ešenvalds’s compositional style as seen in eight of his choral works. Additionally, an overview of *Passion and Resurrection* will be provided through a discussion of the impetus for its construction and the circumstances surrounding its premier. This is followed by a detailing of performance forces, overall form, textual sources, melodic tendencies, rhythmic components, and frequently referenced harmonic structures. Variances in melody, text, rhythm, harmony, and texture will not only provide the basis for this discussion, but will also serve a similar function for the analysis of each movement found in the chapters that follow.

Compositional Style

Ešenvalds’s choral pieces share several stylistic tendencies that typify his overall compositional technique. These characteristics suggest a malleable and pragmatic approach to musical creation, best described by Gabriel Jackson in the booklet preface for the compact disc recording “*Passion and Resurrection*.”

Ēriks Ešenvalds is a pragmatic composer—pragmatic in the sense that he is always the conscientious professional, tailoring each new work to the requirements of the occasion, the forces available, and the abilities (and priorities) of the performers; pragmatic, too, is his tendency to set English texts, mindful of the needs of an international audience; but also pragmatic is his use of whatever techniques, whatever degree of dissonance or consonance, of rhythmic and textural complexity, suit his expressive purposes at any point. The result might seem to be willful eclecticism, but like many Baltic composers, his work is characterized by a lack of self-consciousness, a directness of expression that is disarming in its sincerity.³²

³² Gabriel Jackson, CD booklet, 2.

Form

Fundamental to Ešenvalds's organization of form is the concept of arcing, which is often displayed through cyclicism. This occurs when particular groupings of vocal and instrumental textures return at various points throughout a composition. The reappearance of textures is usually accompanied by musical material that was heard at a previous point in the work. However, this does not always correspond to the same musical material that was presented with the vocal or instrumental combination seen before. Examples of this will be described in a chart provided in the overview of *Passion and Resurrection*.

Melody

Melody is a fundamental factor in all of Ešenvalds's choral compositions. It is frequently found in three different settings. The first is within the primary choral texture, where the soprano melody often leads the harmonic rhythm within a homorhythmic texture (Example 3.1a). The second occurs when melody is tied to the natural rhythmic flow of the text or repetitive structures, often dictating changes in meter (Example 3.1b). The third is evident in writing for vocal or instrumental soloists. In this context the melody is usually highly ornamented (Example 3.1c). Examples 3.1a, b, and c show these characteristics in selections from the works *Stars* (2011), *Piliens Okeānā* (2006), and *Tikai Miegā* (2010).

Example 3.1: Ešenvalds's melodic settings

- a. *Stars* (2011), mm. 5-8, homorhythmic choral texture.

Soprano
A - lone, a - lone in the night on a dark hill.

Alto
A - lone, a - lone in the night on a dark hill.

- b. *Piliens Okeānā* (2006), mm. 8-18, natural rhythmic flow within changing meters.

S1
Where there is hat - red, let me sow love, Where there is
in - ju - ry, let me sow par - don, sow par - don.

- c. *Piliens Okeānā* (2006), mm. 94-100, highly ornamented.

Solo
Am I a child.. Oh Oh a

Text

Melody is inseparably tied to textual stress, rhythm, and meaning. Texts are chosen from a variety of resources, including the Bible, Byzantine liturgy, and Latvian folksongs, as well as Latvian, American, and Chinese poets. Strong syllables almost always fall on the downbeat of a measure or are repeated for added emphasis (Example 3.2a). Harmonic and melodic progressions sometimes sit idly while longer recitations of text are presented (Example 3.2b). Humming and pure vowels are also used with regularity to change tone color and support transitional material (Example 3.2c). These

attributes can be seen in the examples taken from *Vakars* (2006), *Piliens Okeānā*, and *Long Road* (2010) presented in Example 3.2a, b, and c.

Example 3.2: Ešenvalds's text settings

- a. *Vakars* (2006), mm. 1-4, strong syllables fall on downbeat or repeated for emphasis.

Tenor *p*
Eve - ning, eve - - - ning, eve - ning, ___

Bass *p*
Eve - ning, eve - - - ning, eve - ning, ___

- b. *Piliens Okeānā* (2006), mm. 1-3, long recitation presented over idle harmonies.

Soprano III *p* Whistle ca. 30"

Alto I *p* Whistle

Alto II, III *pp* Pater noster, qui es in coelis, sanctificetur nomen tuum. Adveniat regnum tuum. Fiat voluntas tua, simile

Tenor *p* Breathing

Bass *p* Breathing

*1 - Avoid exact synchronicity in each staff!
*2 - To create a mystical atmosphere, T and B should imitate loud breathing.

- c. *Long Road* (2010), mm. 40-43, humming and pure vowels for timbre change.

Few singers *p* Few singers (3-4) play recorders or ocarinas, improvising on the given material
The several singers play triangles and small jingles/bells, occasionally.

Choir *mp pp* Ah Mm

Rhythm

Ešvalds's rhythmic patterns almost always accommodate diversity in text declamation. As seen in Example 3.1a, longer durations are set to stronger syllables or more essential words. Homorhythmic textures frequently highlight statements of vital words and phrases, as seen in Example 3.2a. These two characteristics often combine to create *ostinati*. Rhythms used for ornamented solo writing are considerably varied and asymmetrical. There are two exceptions to these commonalities. One is seen in his work for ST solos, SSSAATB choir, and percussion entitled *In My Little Picture Frame* (2010). Here interlocking rhythms set to nonsense syllables form a cohesive whole that provides harmonic structure as well as consistent pulse. (See Example 3.3)

Example 3.3: *In My Little Picture Frame* (2010), mm. 1-4, nonsense syllables set to interlocking rhythms.

The musical score for Example 3.3 consists of five staves, each representing a different vocal part. The key signature is one sharp (F#) and the time signature is common time (C). The parts are labeled S I, S II, S III, A I, and A II. The lyrics are nonsense syllables: 'baM', 'baM', 'pa ra', 'ba da', 'ba d', and 'ba daM'. The rhythms are interlocking, with each part having a unique pattern of notes and rests that together create a cohesive whole.

S I
baM baM baM baM pa ra baM baM baM baM

S II
ba da baM ba da baM ba da ba daM ba da baM ba da ba daM

S III
ba da baM ba d ba daM ba da baM ba da baM ba da baM

A I
ba daM ba daM ba daM ba daM ba daM baM baM baM baM

A II
baM baM baM baM baM ba daM ba daM ba da ba da ba daM

Another exception is found in his work *Benedictus es* (2008) for SSSAAA choir. The undulating pattern yields only slightly to variations in text. Otherwise, the rhythms and 6/8 meter are the driving force behind text declamation. (See Example 3.4)

Example 3.4: *Benedictus es* (2008), mm. 1-2, undulating rhythms with little variation in textual stress.

Con movimento ♩ = 72-80
p

The musical score consists of four staves, each representing a different voice part: S I II, S III, A I II, and A III. Each staff begins with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The tempo is marked 'Con movimento' with a quarter note equal to 72-80 beats per minute, and the dynamics are marked 'p'. The music features a consistent undulating rhythmic pattern across all parts, with lyrics written below the notes. The lyrics are: 'Be - ne - dic - tus es Do - mi - ne De - us pat - rum nos - tro - rum. Et lau -'.

Harmony and Texture

Harmony is also treated in a mixture of older and newer styles. There are modal elements throughout *O Salutaris Hostia* (2009), *Ubi Caritas et Amor* (2008), and *Passion and Resurrection* (2005). Suspended sonorities are present in almost every one of Ešenvalds's choral works, which create segments of pandiatonicism. Moreover, extended chords are frequently used in place of dominant-seventh chords, as seen in the excerpt from *Benedictus es* (2008) shown in Example 3.5.

Example 3.5: *Benedictus es* (2008), mm. 11-14, extended seventh quadrad instead of dominant-seventh chord.

The image shows a musical score for four vocal parts: Soprano I & II (S I II), Soprano III (S III), Alto I & II (A I II), and Alto III (A III). The score is divided into two systems. The first system covers measures 11-14, and the second system covers measures 13-14. The lyrics are in Latin and are written below each vocal line. The music is in a minor key, indicated by the key signature (one flat). The lyrics are: "be - ne - dic - tus es in tem - plo san - cto glo - ri - æ tu - æ. Et lau - da - bi - lis et glo - ri - o - sus in sæ - cu - la, sæ - cu - la. Et".

In a recent interview, Ešenvalds described his fondness for a particular harmony, which can be found in each of his choral compositions. He describes it as a derivation of an altered-seventh chord used as a quasi-*leitmotif* for the movement “Juliet” in *Romeo and Juliet* (1935-36) by Sergei Prokofiev (1891-1953). Example 3.6a displays the altered perfect authentic cadence that is featured in measure 38 of Prokofiev’s ballet.³³ The

³³ Carolyn Zoe Brouters, “Prokofiev’s *Romeo & Juliet* and *Cinderella*: A Comparison of Leads,” MM thesis, Bowling Green State University (2011), 29.

harmony Ešenvalds uses is shown alongside to highlight the similarities in structure and spelling with Prokofiev's altered-dominant chord. The only difference between these is the raised fifth scale degree in Prokofiev's chord and the inversion of Ešenvalds's harmony (first). Henceforth, this sonority shall be referred to as the Ešenvalds's Chord.

Example 3.6: *Romeo and Juliet* altered-seventh chord; Ešenvalds's Chord.

- a. *Romeo and Juliet* (1935-36), "Juleit," m. 38, altered-seventh chord.

A: VII⁶ V^{#7}_{#5} I

- b. Ešenvalds's Chord.

E^{M7}/G[#]

Textures also vary widely in Ešenvalds's choral compositions. The most common is for mixed chorus ranging from SATB to SSSAAATTBB and multiple combinations thereof. He has a particular penchant for treble voices, including textures as large as SSSAAA. Most solo writing is for soprano or tenor, with instrumental solos for violin,

viola, cello, guitar, flute, harp, and kokle.³⁴ Other instrumental forces include organ, saxophone quartet, brass band, percussion, chimes, water-tuned glasses, prepared piano, and symphony orchestra.

Overview of Passion and Resurrection

Passion and Resurrection is an oratorio in four movements, scored for soprano solo, SATB divisi choir, SATB quartet, SS soli, and string orchestra. Its genesis lies in a commission by the State Choir “Latvija” directed by Māris Sirmāis (b. 1969) and a happenstance encounter with a recording of Greek, Syrian, and Arabic chanting by Lebanese musician Sœur Marie Keyrouz (b. 1963), who serves as Doctor in Religious Anthropology at Sorbonne University in Paris, France. While on tour in Montpellier, France with the State Choir “Latvija” Ešēnvalds heard Keyrouz’s recording *Chant Byzantin: Passion et Resurrection* in a local music shop and decided to utilize her ornamental and modal styles, as well as some of the chant texts.³⁵

The parameters of the commission were very open. Ešēnvalds notes that he had complete freedom of composition, including the possibility of collaboration with the Liepāja Symphony, a professional orchestra centered in Liepāja, Latvia. The only criteria for the commission were that the work would be sacred and roughly thirty minutes in length. Ešēnvalds originally intended for Marie Keyrouz to be the soprano soloist, but efforts to secure her performance proved challenging. He eventually decided to move forward with a more operatic vocalist.³⁶

³⁴ *Kokle* – a plucked string instrument of Latvian origin, similar to a zither.

³⁵ *Chant Byzantin: Passion et Resurrection*, Sœur Marie Keyrouz, Harmonia Mundi 901315, 1999.

³⁶ Ēriks Ešēnvalds, interview by author, Salt Lake City, UT, February 26, 2015.

The work was premiered on August 27, 2005 at St. Peter's church in Riga, Latvia for the VIII International Sacred Music Festival. The festival includes 7-10 concerts given by various soloists, vocal groups, and instrumental ensembles from around the world. The performers included the State Choir "Latvija," the Liepāja Symphony, and soprano Kristīne Gailīte under the baton of Māris Sirmāis. Gaetano Donizetti's *Miserere in re minore* (1820) was also performed. A copy of the program from the premier is shown in Figure 3.1.

Figure 3.1: Program from premier of *Passion and Resurrection*.



**8. Starptautiskais garīgās mūzikas
festivāls**

26. augustā Liepājas Lutera baznīcā **18:00**
27. augustā Rīgas Sv. Pētera baznīcā **19:00**

Gaetano Doniceti "Miserere"

Dita Kalniņa (soprāns)
Giedrus Žalis (basbaritons, Lietuva)
Valsts Akadēmiskais koris "Latvija"
Liepājas simfoniskais orķestris (solisti - Ilze Zariņa (vijole), Ints Dālderis
(klarnete), Ingus Novičāns (mežrags))

Diriģents Imants Resnis

Ēriks Ešenvalds "Passion and Resurrection"
(jaundarbs stīgu orķestrim, jauktajam korim un soprāna solo)

Kristīne Gailīte (soprāns)
Valsts Akadēmiskais koris "Latvija"
Liepājas simfoniskais orķestris

Diriģents Māris Sirmais

Passion and Resurrection is 500 measures in length (Movement I = 172, Movement II = 103, Movement III = 122, and Movement IV = 103). Each movement is formatted around a tripartite structure, the components of which Ešenvalds calls “prelude,” “activity,” and “resolution.” These three parts are displayed in full throughout the first three movements and slightly modified in the fourth.³⁷ Table 2 outlines these

³⁷ Ešenvalds, interview.

parts, showing the interplay of the first two movements and the absence of a “prelude” section in the last.

Table 2: Prelude, Activity, and Resolution of all four movements.

MOVEMENT I			MOVEMENT II			MOVEMENT III			MOVEMENT IV	
Prelude mm. 1-89	Activity mm. 90-148	Resolution mm. 148-172								
			Prelude mm. 166-172	Activity mm. 1-72	Resolution mm. 73-103					
						Prelude mm. 1-3	Activity mm. 4-93	Resolution mm. 94-122		
									Activity mm. 1-81	Resolution mm. 82-103

In his lecture at the 2015 American Choral Directors Association National Convention in Salt Lake City, UT, Ešenvalds described the repetition of textures as one of the most prevalent structural influences in his works. He terms this process “arc-ing.”³⁸ Connections between repeated textures can be drawn across the entirety of *Passion and Resurrection*. Although the exact combination of voices and instruments are not always brought back in full, individual components frequently are. Table 3 demonstrates arcing with reference to each major textural change in Ešenvalds’s oratorio

³⁸ Ēriks Ešenvalds, “Ēriks Ešenvalds Speaks About *Whispers on the Prairie*,” (lecture, 2015 American Choral Directors Association Convention, Salt Lake City, UT, February 26, 2015).

Table 3: Arcing between various sections of each movement.

MVT. I	MVT. II	MVT. III	MVT. IV
SATB quartet, unaccompanied (mm. 1-88)			
S solo, strings (90-131)			
S solo, unaccompanied (mm. 132-139)			
S solo, strings (mm. 139-148)			
SS soli, strings (mm. 148-153)			
SATB choir, strings (mm. 154-161)			
SATB choir, unaccompanied (mm. 162-170)			
SATB choir, strings (mm. 166-172)			
SATB choir, strings (1-73)			
S solo, SATB quartet, strings (mm. 73-77)			
SATB quartet, unaccompanied (mm. 77-87)			
S solo, SATB quartet, strings (mm. 88-103)			
S solo, B choir, viola, cello, bass (mm. 1-12)			
S solo, vln. solo, B choir, vla, cello, bass (mm. 12-31)			
SATB choir, strings (mm. 32-41)			
SS soli, SATB choir, strings (mm. 42-48)			
S solo, B choir, viola, cello, bass (mm. 48-54)			
S solo, vln. solo, B choir, vla, cello, bass (mm. 55-69)			
SATB choir, strings (mm. 70-77)			
SS soli, SATB choir, strings (mm. 77-83)			
Strings (mm. 84-88)			
SATB choir, strings (mm. 89-100)			
S solo, vln. solo, SATB choir, strings (mm. 101-111)			
SATB quartet, strings (mm. 111-122)			
S solo, unaccompanied (mm. 1-7)			
SATB choir, strings (mm. 7-11)			
S solo, unaccompanied (mm. 11-16)			
SATB choir, strings (mm. 16-24)			
Strings (mm. 25-53)			
SATB choir, strings (mm. 53-74)			
S solo, cello, bass (mm. 80-81)			
SATB quartet, SATB choir, strings (mm. 82-93)			
S solo, SATB quartet, SATB choir, strings (mm. 94-10)			

In *Passion and Resurrection* the form and style of composition differ significantly from the great Passion settings of the past. Within the settings of Heinrich Schütz (1585-1672), Johann Sebastian Bach (1685-1750), and Georg Philipp Telemann (1681-1767), various performance forces were set to specific dialogue of characters from the story (e.g. the part of Jesus would often be sung by a bass). Also, structures chronologically adhered to major plot developments. Ešenvalds instead presents a collage of texts that combine to paint a picture of reflection, in part through the actions and emotions of Mary Magdalene and the internal contemplations that are elicited in the listener. His work culminates in the truth of resurrection that dawns on Mary Magdalene upon her meeting with the risen

Jesus. Ešenvalds described the work as an “inexpressible message of joy” told through a patchwork of scriptures and liturgical testaments.³⁹

Ešenvalds’s text choices include selections from the biblical books of Isaiah, Job, and Psalms, as well as the Gospels of Matthew, Luke, and John. Four texts are taken from the Byzantine liturgy, including the *Hymn of Kassiani*, pieces of the Office for Special Occasions and the Divine Liturgy of St. John Chrysostum, and the Dolorous Passion of Our Lord Jesus Christ. At the conclusion of the second movement there are pieces from the fourth Tenebrae Responsory for Maundy Thursday. Three lines from the *Stabat Mater Dolorosa* are included in the third movement. A non-scriptural text from the Alleluia for the Feast of the Exaltation of the Holy Cross is sourced from the poem *O dulce lignum* by Venantius Fortunatus (c. 530-609) is chanted at the beginning of the fourth movement. Additionally, at the end of the work there are two repeated words, “Mariam” and “Rabboni,” which are shared between the soprano soloist, SATB quartet, and SATB choir.

Seven verses of scripture are included in the second and third movements that are commonly referred to as the Seven Last Words of Christ upon the cross. These include the texts from Luke 23:34, Luke 23:43, John 19:26, Matthew 27:46, John 19:28, John 19:30, and Luke 23:46. For ease of conveyance, each will be referred to as a Word of Christ (WoC).

Melodies are varied and plentiful throughout each movement. Modal centers include G-flat Mixolydian, F Phrygian, and C Soft Chromatic. There are significant influences of Byzantine chant ornamentation. Texts are often recited in unison or

³⁹ Ēriks Ešenvalds, “8. Starptautiskais garīgās mūzikas festivāls,” Program Notes for *Passion et Resurrection* by Māris Sirmais, performed by State Choir “Latvija” and Liepāja Symphony Orchestra, Māris Sirmais, conductor (Riga, Latvia, 27 August 2005).

recitativo. There are three primary motives that are reiterated several times across the work. The majority of the melodic components are presented in the soprano solo, violin solo, choir or quartet soprano, or upper strings. Patterns occur through repetition, with little evidence of periodic structures. Finally, small segments of imitative polyphony and canon are found in the second movement.

Rhythms are diverse in all four movements. A short-long-short pattern is present throughout the work, in addition to consistent syncopation. *Ostinati* occur in the first and third movements. Sixlets are used to build to climactic sections or support textual tension. Aleatoric iterations turn up in the conclusions of the first and second movements, and polyrhythm underscores major portions of the third. Lastly, time signatures correspond to textual stress in most cases, allowing for alternations between 2/4, 3/4, 4/4, 5/4, 6/8, 7/8, 8/8, 9/8, and 10/8 at several points within the work.

The harmonic language includes characteristics from pre-tonal, tonal, and post-tonal eras in Western music history. Moreover, there are portions that are related to the eight Byzantine tones. Pre-tonal elements consist of modality and non-functional harmonies. Tonal aspects include modal mixture, pedal tones, chromaticism, and extended chords. Those that are post-tonal encompass segments of octatonicism, pantonality, and pandiatonicism. Ešenvalds's Chord is utilized in each movement, starting with the orchestral interjections in the first. Finally, a great many of the harmonic qualities are created as a result of overlapping textures, yielding several bitonal passages.

As mentioned before, Ešenvalds uses textures to unify segments of his compositions through his process of arcing. Vocal and instrumental groupings are shown in great diversity but also include recurring performing forces. The textures range from

unaccompanied soprano soloist to the solo soprano, solo violin, SATB quartet, SATB choir, and strings. Antiphonal elements are also found at the beginning and ending of the fourth movement.

In conclusion, it should be noted that in stark contrast to Passion settings from before the twenty-first century, Ešenvalds's *Passion and Resurrection* was not composed with a notion that particular performing forces were intended to portray particular characters (i.e. Jesus, John the Baptist, or the crowd) throughout the oratorio. He does concede that one could draw a parallel between the texts sung by the soprano soloist and the role of Mary Magdalene. Moreover, the tenfold repetition of the text "crucify" carries an association with the jeering of the crowd prior to the crucifixion.⁴⁰

⁴⁰ Ešenvalds, interview.

CHAPTER FOUR – MOVEMENT I

Movement I of *Passion and Resurrection* is scored for soprano solo, SATB quartet, SATB divisi choir, SS soli, and string orchestra. It is tripartite in structure and 172 measures in length. The first section from measures 1-89 is marked by a direct quote of the motet *Parce mihi, Domine* by Spanish Renaissance composer Cristóbal de Morales (c.1500-1553), with short interruptions from the string orchestra. The Morales quote is sung by the SATB quartet and is comprised of nine segments. There are three orchestral interjections placed between the four major vocal phrases. This initial section is connected to the next by an F[#] from the first violin.

In the second section (mm. 90-148) the soprano soloists recites an excerpt from the Byzantine liturgy over long chromatic harmonies in the strings. There are a total of six musical phrases in this section. The first phrase contains the primary Motive A, which is imitated and modified at several points in the next three movements. The third and fourth phrases of this section are closely related to the second in that they all contain *recitativo* segments. Also notable are the seven unaccompanied measures for soprano soloist in measures 132-138. The key centers vary greatly in the second section, transitioning between F-sharp minor, E-flat minor, and B melodic minor, as well as G-flat Lydian and C-sharp melodic minor.

The third section encompasses measures 154-172. It starts with text taken from the Gospel of Luke that is sung by the SATB divisi choir. An aleatoric segment concludes the choral portion of the first movement, with staggered entrances that morph into whispered text. Harmonies from the initial orchestral interruptions return to round out the movement. The F-sharp major key center transitions back to B-flat major in

measure 162 where it stays through the remainder of the movement. Table 4 outlines the formal structure and supportive components seen in Movement I.

Table 4: Formal structure and musical components of Movement I.

Form		Melody		Text	Rhythm	Harmony & Texture		Roman Catholic (RC) & Byzantine (B) Chant Elements
Section	Meas.	Musical Phrase	Motive			Key	Texture	
A	1-30	A		a	S-L-S	~ B ^b M	Quartet	Recitation pitch (RC)
	30-32						Strings	
	32-46	A1					Quartet	Recitation pitch (RC)
	46-50				S-L-S		Strings	
	51-66	A2					Quartet	Recitation pitch (RC)
	67-72				S-L-S		Strings	
	71-88	A3					Quartet	Recitation pitch (RC)
	trans.	88-89						Vln. 1
B	90-112	B	A	b	S-L-S	F [#] m	S. solo, strings	<i>Hymn of Kassiani</i> imitation (B); Passion tone 2 (B)
	113-118	C				E ^b m	S. solo, vln. 2	Modal patterns (RC)
	119-122	C1				B mel. minor	S. solo, strings	Modal patterns (RC); Double-pause ending (B)
	123-131	C2				G ^b Mixolydian	S. solo, vln. 2	Modal patterns (RC)
	132-139	D				C [#] mel. minor	S. solo	
	139-148	E					S. solo, strings	
trans.	148-153	F				F [#] M/DM	S. 1 & 2, strings	
C	154-161	F1		c		F [#] M	Choir, strings	Syllabic recitation (RC)
	162-170	G				B ^b M	Choir	Aleatoric recitation pitch (RC)
	166-172	B1			S-L-S		Choir, strings	

Melody

The beginning of the first movement is set in B-flat major for unaccompanied solo quartet. Measures 1-88 are comprised of four melodic lines that are free of harmonic function. The soprano line is the most restricted with the vocal range covering only a half step, from A to B^b. Each segment is mostly recited on a single pitch. All voice parts are contained within the range of an octave.

The melodic motion of the initial phrase set to the text “Parche mihi, Domine, nihil enim sunt dies mei” is considerably stagnant. The most dramatic changes in interval occur at the end of the phrase (mm. 11-12) on the word “mei” when the soprano drops a perfect fifth and the bass a minor third. (See Example 4.1)

Example 4.1: *Passion and Resurrection* (2005), mvt. I, mm. 11-12, cadential motion.

The musical score for Example 4.1 shows four vocal parts (Soprano, Alto, Tenor, Bass) in B-flat major and common time. The score is for measures 11 and 12. Each part has a dynamic marking of *p* (piano) and a crescendo hairpin. The lyrics "me - i" are written below the notes. The Soprano part starts on a half note G4 and ends on a half note F4. The Alto part starts on a half note G4 and ends on a half note E4. The Tenor part starts on a half note G3 and ends on a half note F3. The Bass part starts on a half note G2 and ends on a half note F2. The interval between the Soprano and Bass parts at the end of the phrase is a perfect fifth.

The final four phrases of the first section are set to the text “Cur non tollis peccatum meum, et quare non auferis iniquitatem meam? Ecce nunc in pulvere dormiam, et si mane me quaesieris non subsistam.” Limited in activity, the starkest motion is seen

in measure 63 when the tenor and bass contrarily move from E^b toward an A and C, and in measures 83-88 where the alto first ascends from G to B^b before a long descent to E. The contour of the alto line in measures 87-88 are foreshadowed by the same motive in the tenor line of measures 86-87, as seen in Example 4.2.

Example 4.2: *Passion and Resurrection* (2005), mvt. I, mm. 83-88, contour of alto line.

The melody of the second section, measures 90-150, is sung entirely by the soprano soloist. The range spans a major twelfth and is primarily modal. It is declamatory with an overall downward motion. Set to the text “Woe is me,” the primary three-note motive (Motive A) is stated instantly upon the transition to the second section. The motive in measures 90-92 traces the first three notes of the F-sharp minor scale. (See Example 4.3)

Example 4.3: *Passion and Resurrection* (2005), mvt. I, mm. 90-92, Motive A.

Text

Movement I is comprised of three liturgical texts. The first is borrowed from Job 7:16-21, which is the first lesson of the Burial Service at Matins. It is seven lines long and is set in nine musical phrases. Ešenvalds does not use the entirety of the text set by Morales.⁴¹ The second is taken from the Byzantine liturgy. It is a hymn entitled *Hymn of Kassiani (Hymn of the Fallen Woman)* and is based on the Gospel of Matthew 26:6-16. Like the first it is seven lines long, and is typically recited on the plagal fourth tone. The third and final section is a derivation of texts from the Gospel of Luke 7:48, 50. The variations are combined into one phrase of two lines that mirror one another.

Rhythm

The rhythm of Movement I is almost entirely subject to the natural rhythm of the texts. In most cases the rhythm of the text also dictates the transitions between phrases and use of multiple time signatures. Rhythmic motion between performance forces is always different, and motives are based on melodic or textual contexts. Ešenvalds uses the half-whole-half rhythm in measures 2-3 of Morales's motet in diminution at various points throughout the first movement. Example 4.4 illustrates the short-long-short rhythm (S-L-S) of the motet alongside the quarter-half-quarter syncopation placed on the words "Woe is me" in measures 90-92.

⁴¹ Ešenvalds interview. Ešenvalds stated that exclusion of partial sections was because shorter is better.

Example 4.4: *Passion and Resurrection* (2005), mvmt. I, mm. 2-3, short-long-short rhythm.

The image shows two musical staves. The top staff is for Soprano (S) in 2/4 time, with lyrics 'ce mi - hi'. The bottom staff is for Soprano solo (S. solo) in 3/4 time, marked with a piano (p) dynamic, with lyrics 'Woe is me,'.

Harmony and Texture

The harmonic structures in Movement I are mainly modal, including the quote from Morales's motet. Harmonic motion varies within sections, and textures are mostly homorhythmic. There are unifying quadrads throughout. The first section centers on B-flat, while the next two sections contain harmonic shifts that relate to quadrads seen within the first. Textures fluctuate between SATB quartet, soprano soloist and strings, and the modified SATB divisi choir with SS soli and strings.

Integration of Chant Elements

By choosing to directly quote Cristóbal de Morales's motet *Parce mihi, Domine* as the first musical material in *Passion and Resurrection*, Ešenvalds immediately establishes the presence of Roman Catholic plainchant styles and influences. The text is a scriptural reading from Job 7:16-21 that is borrowed from Lesson I of the Burial Service at Matins. The motet highlights the monotone, syllabically recitative presentation typical of these readings.⁴² Like the other readings and chants of this Burial Service, the recitation pitch C is presented in the Superius voice of the motet. Ešenvalds chooses to

⁴² David Hiley, *Gregorian Chant. Cambridge Introductions to Music* (New York: Cambridge University Press, 2010), 45.

set the quote a whole step lower, with the modal center and recitation pitch on B^b. (See Example 4.5)

Example 4.5: *Passion and Resurrection* (2005), mvt. I, mm. 1-6, soprano recitation pitch.

The image shows a musical score for four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The score is in common time (C) and features a key signature of one flat (B-flat). The tempo/mood is marked *mp*. The lyrics are: "Par - ce mi - - - hi Do - - - mi - ne,". The Soprano part starts with a first ending bracket over the first two measures. The Tenor part has an 8-measure rest at the beginning. The vocal lines are characterized by long, horizontal lines above the notes, indicating a monotone or recitative style. The notes are mostly half notes and whole notes, with some ties.

A similar segment of monotone recitation is found modified in the choir soprano and alto parts at the end of the first movement (mm. 154-158). The harmonies of the upper voice parts are chanted on an open G-sharp triad before descending a whole step to an open F-sharp triad. These chords are set to the text from Luke 7:48 and 50, “Thy sins are forgiven thee; thy faith hath saved thee.” Example 4.6 displays the syllabic recitation of these three voice parts.

Example 4.6: *Passion and Resurrection* (2005), mvt. I, mm. 154-158, syllabic recitation.

154 *mp*

S Thy sings are for - gi-ven thee, thy faith has saved thee,

A *mp*

Thy sings are for - gi-ven thee, thy faith has saved thee,

Detailed description: This musical score shows two vocal parts, Soprano (S) and Alto (A), performing a syllabic recitation. The music is in a key with one sharp (F#) and a 3/4 time signature. The tempo is marked *mp* (mezzo-piano). The lyrics are: "Thy sings are for - gi-ven thee, thy faith has saved thee,". The Soprano part features a triplet of eighth notes on "gi-ven" and a quarter note on "thee". The Alto part features a triplet of eighth notes on "gi-ven" and a quarter note on "thee".

The Byzantine *Hymn of Kassiani* is sung for Holy Wednesday Bridegroom Orthos on Tone 8 (Plagal of the Fourth) following the Doxology. The text “Woe is me” and “for the love of adultery” are marked by a rising and falling patterns contained within interval of a major third (F-A, mm. 38-39) and minor third (G-B-flat, m. 40), respectively.

Ešenvalds imitates these patterns with an arched phrase outlining a minor third on the text “Woe is me.” The section from the traditional *Hymn of Kassiani* and measures 90-95 of the soprano solo are shown together in Example 4.7.

Example 4.7: *Hymn of Kassiani*, mm. 38-41, and *Passion and Resurrection* (2005), mm. 90-95, ascending and falling thirds.

Hymn of Kassiani 38

Woe is me; for the love... of a - dul - ter - y

S. solo 90 *p*

Woe is me, woe is me,

Detailed description: This musical score compares two passages. The top passage is from the *Hymn of Kassiani*, measures 38-41, in a 3/4 time signature. It features an ascending major third interval (F-A) on the text "Woe is me" and a falling minor third interval (G-B-flat) on "for the love... of a - dul - ter - y". The bottom passage is a soprano solo from *Passion and Resurrection*, measures 90-95, in a 3/4 time signature. It features an arched phrase outlining a minor third interval (G-B-flat) on the text "Woe is me, woe is me,". The tempo is marked *p* (piano).

Similar contours of pitch recitation are seen later in Movement I. The soprano solo *recitativo* segments present in measures 113, 115, 119, and 121, as well as 123, 125, 127, and 130 resemble the liturgical recitatives used for Collects, Epistles, and Gospels during the Roman Catholic Mass.⁴³ They too have a descending motion and cadence points that mimic the upward and downward patterns of speech. This reference is underscored by the modal centers B melodic minor (mm. 118-122) and G-flat Lydian (mm. 123-131) shown in Example 4.8.⁴⁴

Example 4.8: *Passion and Resurrection* (2005), mvt. I, mm. 113-131, modal patterns.

S. solo

113 recitativo in tempo (recit.)

Ac - cept thou the well-springs of my tears, thou who draw-est the wa-ters of the

(in tempo) (recit.) (in tempo)

sea up in to the clouds. Turn thy coun-tenance u-pon the sobbing of my heart,

(recit.) (in tempo) (recit.) (in tempo)

thou who hast come from Hea-ven in thy in-ex-pres-si-ble sa-cri-fice. I

(recit.) (in tempo) (recit.)

shall kiss thy im-ma-cu-late feet, I shall dry them with the tres-ses of my

(in tempo) (recit.) (in tempo)

hair. In Pa-ra-dise, Eve see-ing them ap-pro-ching, hid her-self in fear.

Common to the Byzantine chant tradition are double-pause (double-gamma)

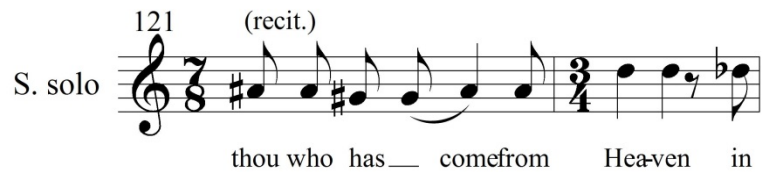
endings. They are created when a preemptive pause or longer duration is approached

⁴³ David Hiley, *Gregorian Chant*, 42.

⁴⁴ Ešenvalds recounts that the range of the *recitativo* statements was much more limited when drafting the original melodic material for Sister Marie Keyrouz. When he modified the composition to include the operatic soprano soloist he chose to expand the range and slightly raise the tessitura.

immediately before the cadence note. They are also syllabic with pauses being placed over significant words. The general direction of the phrase is upward.⁴⁵ An instance of this can be seen in measures 121-122 set to the text “thou who has come from Heaven.” The pauses in this example occur on the words “come” and “Heaven,” which are set to quarter notes, while the surrounding syllables are all set to eighth notes. Example 4.9 shows the two-measure excerpt with circles around the longer pitches.

Example 4.9: *Passion and Resurrection*, mvt. I, mm. 121-122, double-pause ending.



Presentation of the text from Luke 7:48-50 in measures 162-167 is performed in a manner akin to the Roman Catholic plainchant practice of singing lengthy biblical lessons on recitation tones.⁴⁶ Each voice recites the text on a different pitch. Although text declamation in this style is typically sung upon a single pitch, Ešenvalds stretched the technique to include the pitches D, B^b, F, and C, which outline a suspended harmony in the key center of B-flat. This sonority shares a common thread with the quadrad heard in the strings (F[#], G[#], A[#], C[#]) in measures 154-159, creating a unifying element at the conclusion. (See Example 4.10)

⁴⁵ Simon Harris, “Double Pauses in Byzantine Psaltika and Asmatika,” *Cantus Planus: Papers Read at the 6th Meeting*, ed. Robert Klugseder, vol. 1 of *Cantus Planus: Study Group of the International Musicological Society*, ed. Robert Klugseder and the members of the Cantus Planus Advisory Board (Eger, Hungary: Verlagsbuchhandlung Brüder Hollinek, 1993), 403.

⁴⁶ Hiley, 45-47.

Example 4.10: *Passion and Resurrection* (2005), mvt. I, mm. 162-168, aleatoric passage.

The musical score for four voices (Soprano, Alto, Tenor, Bass) in Example 4.10. The score shows measures 162-168. The lyrics are: "...thy sins are forgiven... thy faith has saved thee... go in peace...". The score includes dynamic markings *p* and *whisper **.

Psalm intonations in the Byzantine chant tradition are always intoned by formulae specific to the liturgy or text on which they are declaimed.⁴⁷ The rhythmic structure of these formulae most often begins with an eighth-quarter-eighth-note sequence. The short-long-short pattern found in measure 90 similarly introduces the upcoming soprano solo material of Section B. This motive is sung four times before the extended melody of measure 103. The intonation from the Byzantine chant for *Passiontide* is shown above the segment from measures 90-92 in Example 4.11 below.

⁴⁷ Oliver Strunk, *Essays on Music in the Byzantine World* (New York: W. W. Norton & Company, 1977), 19-21.

Example 4.11: Passion recitation tone #2, and *Passion and Resurrection* (2005), mvt. I, mm. 90-92, similar rhythmic structure.

The image displays two musical staves. The upper staff, labeled '2' and 'Passion', shows a recitation tone with a rhythmic pattern of quarter, eighth, quarter, eighth, quarter, eighth, quarter, eighth notes. The lower staff, labeled 'S. solo', begins at measure 90 with a piano (*p*) dynamic. It features a similar rhythmic pattern: quarter, eighth, quarter, eighth, quarter, eighth, quarter, eighth notes, with a fermata over the final eighth note. The time signature changes from common time (C) to 3/4 time.

Summary

The structure of Movement I is in three sections that are clearly divided along textual lines. Section A (mm. 1-89) features portions of the motet *Parce mihi, Domine* by Cristóbal de Morales, which is based on Job 7:16-21. It is a pleading lamentation that begins with a reflection on the sin of man and woman and ends with an attempt to hide from the judgment of the Lord. Section B (mm. 90-148) is built upon the sizeable *Hymn of Kassiani*. The hymn is a heartfelt bewailing of Mary Magdalene as she washes the feet of Jesus. In Section C (mm. 154-172) verses from Luke 7:48 and 50 are presented as an affirmation of redemption that is fundamental to the Passiontide narrative.

Melodic elements in the first movement include modal structures, *recitativo*, octave displacement, and unaccompanied segments. Motive A is presented at the beginning of the soprano solo in measures 90-92. Rhythmic components include syncopation, varied time signatures, free rhythm, and aleatory. There is consistent use of the short-long-short pattern seen first in the opening measures of the motet by Morales and its abbreviated variant starting in measure 96. Aspects of harmony and texture include homorhythmic phrases, unifying quadrads, and extended or added sonorities.

Fundamental to the movement as a whole is Ešenvalds's Chord, which is initially played by the strings in first orchestral interjection in measure 30.

Integrated chant elements in Movement I were drawn from the narration practices and liturgical recitatives for Roman Catholic services, and the recitation formulae from the Byzantine liturgy. The soprano pitch of the opening Morales quote and the syllabic recitation in the final moments of the movement typify these practices. The rhythmic patterns of Passion tone number 2 are reproduced in the opening moments of Section B. Additionally, the double-pause ending seen in measure 121 is representative of a common cadential figure in Byzantine melodies.

Melodic material in these styles is based on modes common to both chant traditions. Most imitative of these two chant systems are the mimicry of the traditional *Hymn of Kassiani* in measures 90-95 and the presentation of the biblical lesson in measures 162-167. The improvisatorial element present in the aleatoric passages of the final lesson foreshadows the *falsobordone* segments seen in later movements. Each of the aforementioned features adds to the connection between old and new musical methods of the Roman Catholic and Byzantine traditions.

CHAPTER FIVE – MOVEMENT II

Movement II is scored for SATB choir and strings, with the soprano soloist joining in measure 73. It is 103 measures in length, spanning four major sections. The texts of the second movement define form in a similar manner as those of the first. Section A is based on the text from Matthew 26: 38-42, encompassing measures 1-25 and musical phrases A and B, along with their variations. Motive B is presented in this section. There are considerable elements of modal mixture, supportive pedal tones, and imitative polyphony.

Section B spans measures 26-60 with one segment of transitional material in measures 37-38. It is based on the text from Matthew 27:28-31. It is the most harmonically diverse, including segments in C-sharp melodic minor, B melodic minor, and D minor, along with a bitonal phrase in F major and C-sharp minor. Motive B returns along with a reiteration of material from the B-prime phrase of section A. Pedal tones and imitative polyphony are again present, with a marked segment based on an octatonic scale.

Section C is the shortest of the four (mm. 61-73). It is based on the text from Luke 23:34. Although it is harmonically limited when compared to the second section, the first primarily modal segment in measures 61-64 is based on F Phrygian. The choral writing hints at bitonality with F major and G-flat major in measures 67-74, which is clarified when the strings switch to sustained pitches (C, G^b, A^b, A).

In Section D (mm. 73-103) the soprano soloist joins the texture. Here there are three segments, all centered on B-flat harmonies, which share melodic and harmonic material with the quote of Morales's motet seen at the outset of the first movement. The

text is set in five sections within the three musical segments. The second segment is unaccompanied, and the third is marked by aleatoric chanting similar to that whispered at the end of the first movement. A breakdown of the structure of all four major sections from Movement II can be seen in Table V.

Table 5: Formal structure and musical components of Movement II.

Form		Melody		Text	Rhythm	Harmony & Texture		Roman Catholic (RC) & Byzantine (B) Chant Elements
Section	Meas.	Musical Phrase	Motive			Key	Texture	
A	1-10	A	B	a	Sixlets	D minor	Choir, strings	<i>Íson</i> (B); trills and ornamentation (B)
	11-15	B						
	16-19	A1	B					
	20-23	B1						
trans.	24-25					A Major		
B	26-36	C	B	b		C [#] mel. minor		Canon-like material (RC)
	trans.	37-38						
	39-44	C1	B			B mel. minor		Canon-like material (RC)
	45-50	B2				D minor		
	51-60					FM / C [#] m		Chordal chanting (RC)
C	61-64	D		c	F Phrygian			
	65-73				FM / G ^b M			
D	73-77	(B) Mvt. 1		d	~ B ^b M	S. solo, quartet, strings	<i>Falsobordone</i> (RC)	
	77-87							
	88-103						Aleatoric chanting (RC)	

Melody

Melodic elements in Movement II vary even more than those of Movement I. There is extensive use of unison writing, imitation, octatonic elements, and aleatoric chanting. Some melodic fragments return later in the movement to unite new textual phrases. The soprano solo helps highlight a polytextual segment. Stagnant harmonic rhythm frequently helps to emphasize the portions with limited melodic range.

The primary melody seen in the alto line at the beginning of the movement (mm. 3-6) is presented in D minor in Example 5.1. This is the first instance of Motive B, and serves as the basis for the variation heard in measures 16-19 and the modulated phrases in measures 26-36 and 39-44.

Example 5.1: *Passion and Resurrection* (2005), mvt. II, mm. 3-6, Motive B.

Alto

mp

My soul is ve-ry so - rrow - ful, e

Text

The texts of Movement II are again drawn from Byzantine and Roman Catholic liturgical sources. There are five sets of texts in English and one in Latin. The biblical texts are taken from the Gospels of Matthew and Luke, while those taken from Byzantine liturgy are modifications of texts from the Office of Devotion for Holy Week and Offices for Special Occasions. The first segment of text is taken from Matthew 26:38-42 and is two lines long. The next is taken from Matthew 27:28-31 and is four lines in length. This

is immediately followed by one of the most frequently set texts from the *Passiontide*, “Father, forgive them, for they know not what they do,” taken from Luke 23:34.

In the final section there are three texts that are interwoven through a combination of textural elements to form a macaronic whole. The first is taken from the Offices for Special Occasions containing “A Lesson from St. Augustine,” which is drawn from the Office of Devotion for Holy Week. Alongside this lesson is a text from “The Dolorous Passion of our Lord Jesus Christ” as read from the seventh meditation. Finally, a Latin derivative of the fourth Tenebrae Responsory for Maundy Thursday, entitled *Amicus meus osculi*, is set in interjections for the SATB choir opposing the unaccompanied SATB quartet.

Rhythm

Rhythm in Movement II is typified by compact motives and pedal tones. These are usually presented by various combinations of instruments from the orchestra. Within the choir rhythms almost always accompany the natural flow of the text. The melodic imitation is frequently in augmentation or diminution. Like the first movement there are several groupings of mixed meter. Repetitive, non-ostinato patterns are used for settings of the most climactic texts. Generally, the rhythmic complexity builds to the cries for the crucifixion of Jesus and then becomes increasingly stagnant.

The primary rhythmic patterns of Movement II are sets of sixteenth-note sixlets. They generally occur in either arpeggiated or stepwise form. One arpeggiated version is presented in Example 5.2. Taken from measure 6, it outlines the pitches of the D-minor scale when joined by the D pedal tone in the lower strings.

Example 5.2: *Passion and Resurrection* (2005), mvt. II, m. 2, arpeggiated sixlet.



Harmony and Texture

There are several harmonic elements in Movement II, including false relations, bitonality, pandiatonicism, pantonality, and cyclicism. Frequently, the linear melodies in the strings are used for harmonic material in the choir. The movement on the whole progresses from independent to homorhythmic vocal and instrumental textures. Regular key center changes occur at each transition between sections of text. Although there is not an overarching relationship between key centers, those chosen significantly add to the presentation of the texts.

Integration of Chant Elements

The activity at the beginning of Movement II is initiated by the D pedal tone in the choir bass. This extended tone is representative of a drone upon which the alto articulates the melody in D minor. In Byzantine chant practice a droned pitch is known as an *íson*, or *isokrátēma*. The pitch changes very sparingly, providing the harmonic foundation for the overlaying chant.⁴⁸ A segment of the *stichērón* “Tón hellion krýpsanta” by Germanos of New Patras (1771-1826) is shown in Example 5.3 with a supportive *íson* in the lower voice. Beneath this, measures 2-6 of the second movement

⁴⁸ Christian Troelsgård, *Byzantine Neumes: A New Introduction to the Middle Byzantine Musical Notation* (Copenhagen: Museum Tusulanum Press, 2011), 36-39.

are placed to highlight the integration of this Byzantine practice. Pedal tones on D and C[#] are maintained in some manner throughout the majority of the movement.

Example 5.3: *Stichērón* “Tón hellion krýpsanta,” and *Passion and Resurrection* (2005), mvt. II, mm. 2-6, *íson* and D pedal tone.

The image displays two systems of musical notation. The first system consists of a vocal line in treble clef and a bass line in bass clef. The vocal line is labeled "Sticherón" and "Tón helion krýpsanta". The second system consists of an Alto part in treble clef and a Bass part in bass clef. The Alto part has lyrics "My soul is ve-ry so - row - ful, e" and the Bass part has lyrics "My soul." Both parts are marked "mp".

A piece of the alto melody in measures 5-9 contains ornamentation common to Byzantine *stichēra*. These embellishments are often in the form of grace notes and trills comparable to mordents in Western music. A preceding grace note and upper-neighbor trill are found on the word “even” in the phrase “sorrowful even to death.” Both of these are seen in the transcription of the *stichērón* “Ouránie Basileú” and the segment from the second movement and presented together in Example 5.4.

Example 5.4: *Stichērón* “Ouránie Basileú,” and *Passion and Resurrection* (2005), mvt. II, mm. 5-9, trills and ornamentation.

In the style of the plainsong *Passion* settings from before 1450, Ešenvalds breaks from the narrative text of Matthew 27:28-31 to set the ten *turba* iterations of the text “crucify” in measures 51-60. The cries of “crucify” are melodically and harmonically immobile, despite being intensified by bitonal sonorities. These iterations stand out due to the limited musical material set specifically to text by characters of the *Passion* story. Moreover, they imitate similar chanting born of the monophonic *Dramatic Passions* from the sixteenth century Roman Catholic tradition. (See Example 5.5)

Example 5.5: *Passion and Resurrection* (2005), mvt. II, mm. 51-54, chordal chanting.

Melodic material from measures 39-44 is presented in a canon-like fashion similar to Roman Catholic plainchant heard in medieval vocal polyphony. The melody presented in unison by the soprano and alto of the choir is repeated on the same pitch by the tenor and bass two beats later. This repetition is almost verbatim, with small rhythmic variations, which is similar to the earlier performance practice.⁴⁹ The slight variances are circled in Example 5.6.

Example 5.6: *Passion and Resurrection* (2005), mvt. II, mm. 39-44, canon-like material.

The musical score for Example 5.6 consists of four staves: Soprano (S), Alto (A), Tenor (T), and Bass (B). The music is in 3/4 time and begins at measure 39. The Soprano and Alto parts start with a melody marked *mf*. The Tenor and Bass parts enter two beats later, also marked *mf*. The lyrics are: "And af-ter they had mocked him, they took the robe off from him, and put his own rai-ment on him, and led him a". The score includes dynamic markings like *cresc. poco a poco* and *allarg. e cresc.*. Some notes are circled to indicate rhythmic variations.

The cyclic material from measures 73-103 not only mimics the sonorities of the Morales quote but serves as an example of chordal chanting similar to the Italian *falsobordone*. There are several moments when the text is sung on one repeated root-position harmony before transitioning into a cadence, typical of this sixteenth-century

⁴⁹ Karol Berger, "Musica ficta" in *Performance Practice: Music Before 1600*, eds. Howard M. Brown and Stanley Sadie (New York: W. W. Norton & Company, 1989), 118-19.

genre.⁵⁰ Although the traditional practice has an element of improvisation within the recitation, Ešenvalds assigns the passages speech-like rhythms.⁵¹ One of the most archetypal segments in the *falsobordone* style is stated in measures 81-86. (See Example 5.7)

Example 5.7: *Passion and Resurrection* (2005), mvt. II, mm. 81-86, *falsobordone*.

81

S
That was the wicked to-ken which he gave, who by a kiss accomplished mur - - - der.

A
That was the wicked to-ken which he gave, who by a kiss accomplished mur - - - der.

T
That was the wicked to-ken which he gave, who by a kiss accomplished mur - der.

B
That was the wicked to-ken which he gave, who by a kiss accomplished mur - - - der.

In the same style as the monophonic recitations seen at the end of the first movement, the choir whispers the text “Amicus meus osculi” from the fourth Tenebrae Responsory for Maundy Thursday taken from the Roman Catholic liturgy. Four consequent recitations are interjected at cadential points throughout the remainder of the movement. The improvisatorial element common to the aforementioned *falsobordone* is

⁵⁰ *Grove Music Online*, s.v. “Falsobordone.”

⁵¹ Christopher A. Reynolds, “Sacred Polyphony,” in *Performance Practice: Music Before 1600*, eds. Howard M. Brown and Stanley Sadie (New York: W. W. Norton & Company, 1989), 196.

represented in the aleatoric character of the whispers.⁵² Example 5.8 shows the first segment of this responsory, which is taken from measures 88-89 of the second movement.

Example 5.8: *Passion and Resurrection* (2005), mvt. II, mm. 88-89, aleatoric chanting.

The image shows a musical score for Soprano (S) and Alto (A) voices, measures 88-89. The score is in 3/4 time and features a 'whisper' instruction with a 'pp' dynamic marking. The lyrics are 'Amicus meus osculi me tradidit signo'. The score is written on two staves, with the Soprano part on the top staff and the Alto part on the bottom staff. The lyrics are written below the staves, with the Soprano part on the top staff and the Alto part on the bottom staff. The score is in 3/4 time and features a 'whisper' instruction with a 'pp' dynamic marking. The lyrics are 'Amicus meus osculi me tradidit signo'.

Summary

The text of Movement II provides structural divisions into four major sections. Section A spans measures 1-25 and includes verses from Matthew 26:38-42. Those from Matthew 27:28-31 provide the parameters for Section B in measures 26-60 and depict the atrocities enacted upon Jesus during the walk to the cross. Section C is found in measures 61-73 and presents the passage from Luke 23:34, which is the first of the Seven Last Words of Christ. Finally, Section D encompasses the Lesson from St. Augustine on Psalm 55 and the seventh Meditation from the Dolorous Passion of our Lord Jesus Christ. These include Jesus' thoughts after his betrayal and a reverential praise of his

⁵² Reynolds, 196. Ešenvalds leaves the recitations up to the individual performers with his annotation "to create [a] mystical atmosphere, whisper the text using [a] lot of breath and less consonants. It's not necessary to wisper [sic] all the sentence."

compassionate love for mankind. Spaced throughout the meditation are the words of the fourth Tenebrae Responsory for Maundy Thursday, *Amicus meus osculi*.

Melodic components consist of unison writing, imitation, octatonic elements, and aleatoric chanting. Most notable are the highly ornamented and chromatic scalar passages seen in the alto voice beginning in measure 3. Rhythm is marked by sixteenth-note sixlets, mixed meter, non-ostinato patterns, and augmentation and diminution of previously seen motives. The use of sixlets to build intensity and support climactic material is essential to the arced shapes of the movement. Characteristics of harmony and texture incorporate false relations, bitonality, pandiatonicism, pantonality, and cyclicism. The use of dissonant elements to highlight individual words and full text segments is fundamental to various affectations throughout.

Byzantine chant elements incorporated into Movement II include the *ison* tone of the choir bass that starts in measure 2 and ornamentation patterns in the choir alto beginning in measure 3. A *turba*-like setting of the text “crucify” in measures 51-60 is displayed through chordal chanting. Modality is pervasive, encompassing segments in F Lydian-dominant, A Superlocrian, and E-flat Dorian. This helps support the canonic material shown throughout the first half of the movement in the paired vocal lines.

Cyclic material that imitates the archaic styles of the Italian *falsobordone* helps to declaim the text of the St. Augustine lesson. This is supported by an improvisatorial element where the SATB choir whispers text from the fourth Tenebrae Responsory for Maundy Thursday. All of these components constitute the multifaceted presentation of Roman Catholic and Byzantine chant practices in Movement II.

CHAPTER SIX – MOVEMENT III

Movement III includes all performance forces at various points. In the same manner as the first two movements, the form of the third is dictated by textual structures. It is comprised of seven sections that total 122 measures in length. Sections A-E and G each encompass one segment of text, while Section F layers five fragments of text upon one another. The soprano and violin soloist return at various points, acting as unifying elements.

Section A spans measures 1-31. It is scored for solo soprano, choir bass, viola, cello, and bass. Interesting is the absence of upper strings. Section C (mm. 48-69) is set to a different text but is extremely alike in organization and texture to Section A. Both passages are written in a modified G minor. Sections B (mm. 32-48) and D (mm. 70-83) similarly share a great many characteristics and formations. They are scored for solo soprano, SATB choir, solo violin, SS soli, and strings. There is a significant presence of polyrhythm that supports the choral writing. The prevailing key center in these two passages is D minor.

Section E includes measures 89-93 and is scored for SATB choir and strings. It is layered like sections B and D and is primarily in E-flat minor. Because of the overlapping musical ideas there are two primary key centers in this passage, F major and D-flat major. It is scored for the fullest texture yet seen in the work, including solo soprano, SATB choir, solo violin, and strings, with the imbricate portion of the SATB quartet starting in measure 111. Section G (mm. 111-122) brings back material in diminution from the quote of Morales's motet in the same fashion as the conclusion of Movement II. Table VI outlines the overlying structure and characteristics of Movement III.

Table 6: Formal structure and musical components of Movement III.

Section	Form		Melody		Text	Rhythm	Harmony & Texture		Roman Catholic (RC) & Byzantine (B) Chant Elements
	Meas.	Musical Phrase	Motive	Key			Texture		
A	1-12	A	B	A	<i>Ostinato</i>	G minor, mod.	Sop. solo, choir bass, vla., cello, bass	<i>Vasi</i> (B); Exegesis (B)	
	12-23	A1							Solo vln. Enters
	23-31	B							
B	32-41	C		B	Polyrhythm	D minor	S solo, SATB choir, solo vln., strings		
	42-48		C						SS solos enter
C	49-54	A2	B	C	<i>Ostinato</i>	G minor, modified	Sop. solo, choir bass, vla., cello, bass	<i>Vasi</i> (B); Exegesis (B); <i>neumatic</i> embellishment (RC)	
	55-61	A3							Solo vln.
	62-69	B2							
D	70-77	C1	C	D	Polyrhythm	D minor	S solo, SATB choir, solo vln., strings		
	77-83								SS soli
trans.	84-88		A				Strings		
E	89-93	D		E		E ^b minor	SATB choir, strings		
F	93-100	E	B, mod.	F	Polyrhythm	FM / D ^b M	SATB choir, strings	Psalmodic recitation (B); psalm-tone harmonization (RC)	
	101-113	E1							Solo vln.
G	111-122	F		G		~ B ^b M	SATB quartet, strings	<i>Falsobordone</i> (RC)	

Melody

Some of the melodies of Movement III are the most ornamented and diverse of all the music covered thus far, with a high prevalence of syncopation and chromaticism. Others lack any intervallic movement whatsoever. The remaining melodic elements result from the subtle harmonic progressions of the choral settings of the Seven Last Words of Christ on the Cross (WoC). The majority of the choral melodies are supported by unison or imitative components in the strings. Most characteristic of the third movement is the layering of repetitive melodic material.

Melodic motion is quite inactive in the homorhythmic sections of the third movement. However, they do share characteristics with other sections of the movement. The choir sopranos in measures 32-35 sing a repeated three-note motive that encompasses a perfect fifth, first by ascending a whole step from D to E, then by descending a perfect fifth. This motive (C), in addition to the same musical material seen in measures 70-72, unites the two sections set to the second and third WoC. (See Example 6.1)

Example 6.1: *Passion and Resurrection* (2005), mvt. III, mm. 32-33, Motive C.



Text

There are eleven segments of text that Ešenvalds sets in Movement III. These include selections from the Gospels of Matthew, Luke, and John, in addition to the Book

of Psalms, the Book of Isaiah, and the Feast of the Seven Dolors of the Blessed Virgin Mary. One selection from the Byzantine liturgy, pulled from the Divine Liturgy of St. John Chrysostom, is also included.

The first segment of text is taken from the Holy Eucharist portion of the Divine Liturgy of St. John Chrysostom, also known as the *Cherubic Hymn*. In the next portion of the third movement the text of Luke 23:43 is set homorhythmically as a single line for the choir. It is drawn from the second WoC. Although the five remaining portions of the Seven Last Words are not set immediately following the second, nor are they placed together as a remaining whole, they are all set homorhythmically for SATB textures. The seven WoC are not all taken from the same Gospel. The fourth WoC from Matthew 27:46 is presented in Hebrew, and is also a repetition of the opening line of Psalm 22.

Placed in between the second and third Words is a derivation of the Marian Hymn *Stabat mater dolorosa*, of which Ešenvalds chose to set only three lines. Layered on top of the repeated iterations of the fifth and sixth WoC are three individual lines from Psalms 22 and 143, and one from the Book of Isaiah. The first and second lines are taken from Psalm 22:16-17 and Psalm 22:17-19, respectively; the third is from Psalm 143:3 and is double the length of the other separate Psalm lines. This is followed by a line from Isaiah 53:5.

Rhythm

Movement III is full of a number of rhythmic elements, namely *ostinati*, augmentation, diminution, and polyrhythm. The ornamentation seen in the soprano solo at measures 4-32 and 48-70 contains some rhythmic congruencies through anticipations

and neighbor-tone relationships. Moreover, sixlet patterns seen in the second movement return to add parallelism and unity with the third.

The first and most noticeable rhythmic element of the third movement is the open-fifth *ostinato* (G and D) present in the viola part from measures 1-31 and 46-69. It is set to a half-note-quarter rhythm in 3/4 time. Each iteration is preceded by a C grace note that Ešenvalds denotes should be placed on the downbeat. There is a small diminuendo marked on each dyad, which are denoted *non divisi*. There is an additional annotation of *ordinario* to contrast the *con sordino* of the strings from the previous movement. The fundamental pattern of this *ostinato* can be seen in Example 6.2.

Example 6.2: *Passion and Resurrection* (2005), mvt. III, m. 1, fundamental *ostinato* pattern.



Polyrhythm is quite prevalent in the third movement. Measures 32-48 and the repeated material of measures 70-84 are prime examples. Example 6.3 shows the two-bar string segment from measures 32-33. A combination of duple, triple, and tremolo rhythms in the lower violin II, cello, and double bass are placed against the half-note, quarter rhythms of the violin I and upper violin II. To accentuate the polyrhythm, the eighth notes of the cello are slurred in sets of three, giving a slight 6/8 pulse, which subtly contrasts the 3/4 feeling of the upper strings.

Example 6.3: *Passion and Resurrection* (2005), mvt. I, mm. 32-33, polyrhythm.

The image shows a musical score for five instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is for measures 32 and 33. Vln. I and Vln. II are marked *pp* and *div.* (divisi). Vln. II has a *pp* marking and a *sim.* (sustained) marking. Vla. is marked *pp* and has a *sim.* marking. Vc. is marked *pp* and *unis.* (unison). Db. is marked *pp*. The score shows a complex polyrhythmic texture with various note values and rests.

Harmony and Texture

Compared to the first two movements, Movement III is much less harmonically active. However, it is the most texturally diverse, ranging from limited strings and soloist to just short of full performance forces. The fullest texture of the entire oratorio is found in measure 111. At the moment when Jesus speaks his final words, “Father, into thy hands I commend my spirit,” Ešenvalds overlaps the soprano solo, solo violin, SATB quartet, SATB choir, and strings. This point marks the return of musical material used in the quote of Morales’s motet and at the conclusion of the second movement. Like the second movement, there is use of pedal tones, suspended chords, and cyclicism. Contrastingly, there are segments of antiquated parallel fifths and modal mixture.

Integration of Chant Elements

Another Byzantine *ison* is intoned in measure 4 of Movement III by the choir bass. It is maintained through measure 31 with an optional C the octave below. This follows the traditional rules of the *vasi* (base) where the melodic center is preserved through octave doubling.⁵³ Supporting this drone and base is the sustained quintal harmony played by the cello and double bass on the pitches G, C, and D. These, like the *vasi* of the voices, are doubled through natural harmonics and the *ostinato* figure played by violas on G and D. (See Example 6.4)

Example 6.4: *Passion and Resurrection* (2005), mvt. III, mm. 1-5, supporting *vasi*.

The musical score for Example 6.4 consists of four staves. The top staff is for Choir B, starting with a measure rest and then a long note in measure 4, marked with a first ending bracket and a *p* dynamic. The second staff is for Viola (Vla.), featuring a rhythmic pattern of eighth notes with accents, marked with *p* and performance instructions: "ord. non div." with a wedge, and "sim." with a slur. The third staff is for Violoncello (Vc.), showing a sustained quintal harmony with notes G, C, and D, marked with "ord. div." and a circle. The bottom staff is for Double Bass (Db.), also showing the sustained quintal harmony, marked with "ord." and a circle. The *p* dynamic is also indicated at the bottom of the Db. staff.

The overlying soprano soloist melody is rhythmically diverse and frequently syncopated. It is typical of the Constantinopolitan *psaltis* (cantor) to embellish chant


⁵³ Markos Skoulios, "Modern Theory and Notation of Byzantine Chanting Tradition: A Near-Eastern Musicological Perspective," *Near Eastern Musicology Outline* 1 (2012), 23, https://www.academia.edu/5089885/A_concise_presentation_of_modern_theory_and_notation_of_Byzantine_chanting_tradition_Skoulios_Markos (accessed January 6, 2015).

melodies through a system of improvisatory ornamentation known as exegesis. The two versions of exegesis are called “long” and “short,” whereby long version is a chant melody transcribed with ornaments, and the short being a transcription of only the melody.⁵⁴ The music of the soprano solo in measures 4-32 and 48-70 mimics these styles of embellishment. For comparison, a portion of a chant by Petros Lambadarios that is presented in exegesis is placed alongside the soprano solo of measures 13-20 in Example 6.5.

Example 6.5: Melody by Petros Lambadarios, *psaltis* ornamentation, and *Passion and Resurrection* (2005), mvt. III, mm. 13-20, *psaltis*-like embellishment (exegesis).

Melody by
Petros Lambadarios

Voice

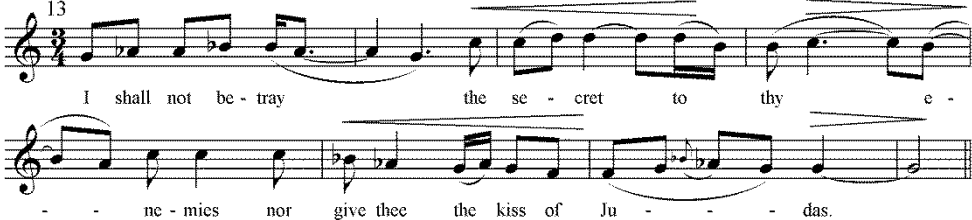


S. solo

13

I shall not be - tray the se - cret to thy e -

- - nc - mics nor give thee the kiss of Ju - - - das.



The soprano soloist first presents the text of the *Cherubic Hymn*, which is typically performed for communion, and then the *Stabat mater dolorosa*, a hymn for Mary the mother of Jesus at the cross. Like most Roman Catholic and Byzantine chants

⁵⁴ Luca Basilio Ricossa, “Hieronimus de Moravia: Ornamentation and Exegesis in Gregorian, Old Roman, and Byzantine Chant” (lecture, International Congress on Medieval Studies, Kalamazoo, MI, May 7, 2006).

for communion and hymns, the melody of the soprano solo is significantly *neumatic*. Syllables are almost always set to 2-4 pitches. This is most easily seen in measures 62-70 where the embellished *neumatic* pieces are set to the words “man,” “weep,” “Mother,” and “Christ.” (See Example 6.6)

Example 6.6: *Passion and Resurrection* (2005), mvt. III, mm. 62-70, *neumatic* embellishment.

S. solo

62 *mf* 3 *cresc. poco a poco*

Who is the man, who is the man who would not weep if seeing the

f 3 *mp* rit. a tempo

Mo - ther of Christ in such a - go-ny?

Additional components that resemble Roman Catholic organum styles are seen in measures 42-46 and 77-81. In both segments the first and second soprano soloists sing recitation-like lines in parallel fifths. These statements are foreshadowed by parallel fifths in the choir soprano and choir bass. Example 6.7 depicts measures 76-81, which show the harmonies of the choir voices transitioning into those of the soloists.

Example 6.7: *Passion and Resurrection* (2005), mvt. III, mm. 76-81, organum-like structures.

The musical score for Example 6.7 consists of five staves. The top two staves are for solo voices: S. I solo (Soprano I) and S. II solo (Soprano II). Both start at measure 76 with a *p* dynamic. The lyrics for both are "Thy mo - ther, mo - ther, mo - ther!". The third staff is for the Choir Soprano (S. A), starting with a *ff* dynamic and a triplet of notes, then moving to a *pp* dynamic. The lyrics are "mo - ther, thy mo-ther, be - hold thy mother, be - hold thy mo". The bottom two staves are for the Choir Tenor and Bass (T. B.), also starting with a *ff* dynamic and a triplet, then moving to a *pp* dynamic. The lyrics are "mo - ther, thy mo-ther, be - hold thy mother, be - hold thy mo". The time signature changes from 3/4 to 9/8 and back to 3/4.

A strong example of psalm tone recitation is found in the choir soprano between measures 98 and 113. The texts encompassed within these measures are from Psalms 22:16-19 and 143:3. These psalms are typically sung with Byzantine Tone 1, which is based on D and a recitation tone of A.⁵⁵ Ešenvalds places both texts solely upon an A in the feel of 9/8, despite the prevailing 3/4 time signature. The triplets provide speech-like patterns that are completely syllabic, reminiscent of the Byzantine practice of singing all portions of worship, even psalmodic readings. The choir soprano material is presented in full in Example 6.8.

⁵⁵ Christian Troelsgård, *Byzantine Neumes: A New Introduction to the Middle Byzantine Musical Notation*, vol. 9 of *Monumenta Musicae Byzantinae*, 60. Interestingly, Ešenvalds uses the recitation pitch of A while the prevailing tonic is D[♯]. A parallel can be drawn between the raised fifth scale degree of Prokofiev’s “Juliet” harmony mentioned before.

Example 6.8: *Passion and Resurrection* (2005), mvt. III, mm. 98-113, psalmodic recitation.

Soprano

They have pierced my hands and my feet, they have counted all my bones.
 They divided my garments among them and upon my garments they have cast lots.
 The enemy hath persecuted my soul, they have smitten my life down to the ground,
 they have made me to dwell in darkness, as those that have been long dead.

Performance practice of modern Roman Catholic psalmodic recitations includes the use of free harmonies within the parameters of the melodic mode, which is primarily in D-flat Ionian. It is important for the rhythmic divisions of the accompaniment to adhere to the major stressed syllables of text.⁵⁶ In measures 98-102 the stronger syllables of text are underscored by chord changes. The words “pierced,” “hands,” “feet,” “counted,” and “all,” as well as “divided” and “garments” are marked by more significant shifts in harmony. Example 6.9 shows measures 98-102 with the the stronger syllables of the aforementioned words underlined, and the supporting chords circled.

⁵⁶ Flor Peeters, *Méthode Pratique pour L'accompagnement du Chant Grégorien* (Paris: Dessain et Tolra, 1949), 56.

Example 6.9: *Passion and Resurrection* (2005), mvt. III, mm. 98-102, psalm-tone harmonization.

The image displays a musical score for measures 98-102 of the third movement of *Passion and Resurrection*. The score is arranged in two systems. The first system includes parts for Choir S, Vln. I, Vln. II, Vla., Vc., and Db. The second system includes parts for S, Vln. I, Vln. II, Vla., Vc., and D.B. The lyrics are: "They have pierced my hands and my feet, they have counted all my bones. They divided my garments among them". The score features a psalm-tone harmonization with triplets and a *p* dynamic marking.

Another segment of *falsobordone* is seen in the final measures of Movement III (mm.111-119). It occurs when the SATB quartet sings similar material to that which was seen at the conclusion of the second movement, again adding an element of cyclicism.

That of the third movement is considerably shorter, set only to the seventh WoC, "Father,

into thy hands I commend my spirit,” which is then repeated once. Example 6.10 shows the first iteration of these words in the *falsobordone* style.

Example 6.10: *Passion and Resurrection*, mvt. III, mm. 111-114, *falsobordone*.

The image shows a musical score for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The music is in 3/4 time and spans measures 111 to 114. The lyrics are: "Fa - ther, in - to thy hands I com - mend my spi - rit,". The score includes dynamic markings: *mp* (mezzo-piano) at the beginning of each line and *p* (piano) at the end of each line, with a crescendo hairpin connecting them. The Soprano part starts with a treble clef and a key signature of one flat. The Alto part starts with a treble clef and a key signature of one flat. The Tenor part starts with a treble clef and a key signature of one flat. The Bass part starts with a bass clef and a key signature of one flat. The music features a mix of quarter and eighth notes, with some rests.

Summary

Movement III is divided into seven sections that are defined by the texts that they encircle. The first section (A) is found between measures 1-31 set to the words of the *Cherubic Hymn* from the Divine Office of St. Chrysostum, while section B is seen in measures 32-48 with the verse from Luke 23:43. Sections C and D are encompassed in measures 48-69 and 70-83, respectively, using selections from the *Stabat Mater dolorosa* and the entirety of John 19:26. Section E is set to Matthew 27:46 between measures 89 and 93. Section F (mm. 93-113) Ešenvalds uses John 19:28 and 30, as well as Psalm 22:16-19, Psalm 143:3, and Isaiah 53:5. Finally, Section G spans measures 111-122 and presents the final WoC from Luke 23:46.

Melodic components of Movement III include a high degree of chromaticism, unison writing, and imitation. Much of the melodic fragments are dependent on variations

in rhythm, which include *ostinati*, augmentation, diminution, and polyrhythm. Sixlets are again quite prevalent and serve a similar supportive function as those found in the second movement. Harmony is outlined through pedal tones, suspended chords, and cyclicism, in addition to parallel fifths and modal mixture. Textures differ greatly, from the smaller combination of lower strings, choir bass, and soprano solo, to the fullest of the entire work comprised of soprano solo, SATB quartet, SATB choir, solo violin and strings (m. 111).

Chant elements displayed in Movement III include another *ison* with the supporting drone of a *vasi* (m. 4) seen in the cellos and double basses, and Constantinopolitan embellishments seen in the soprano solo throughout sections A and C. Exegesis is also shown through the *psaltis*-like ornamentation of the soprano solo. The *Cherubic Hymn* and *Stabat mater dolorosa* are inundated with *neumatic* writing typical of Roman Catholic chant practices.

Segments of organum-style parallel fifths help to accent the weight of the second and third WoC in sections B and D. Psalm tone recitation common to Byzantine chant presentation is seen in the choir soprano in the concluding phrases of the movement. Ešenvalds harmonizes the most important syllables of this recitation in a manner typical of Roman Catholic plainchant performance. Lastly, another segment of *falsobordone* is found in the final moments of the third movement.

CHAPTER SEVEN – MOVEMENT IV

Movement IV is scored for solo soprano, SATB quartet, SATB choir, SS soli, and strings. It is in four sections and totals 103 measures. Like the three previous movements, the major sections are divided along textual boundaries. Harmonic portions from Movement III return at the outset, and several from Movement I occur in the transitional segment between Sections A and B.

Section A spans measures 1-24 and presents alternating segments of SATB choir with strings and unaccompanied soprano solo. It is set to the text *O dolce lignum*, which is taken from the *Liber Usualis*. The choral writing is solely unison. Following this section there is a lengthy transition between measures 25 and 53 comprised of several suspended chord pairings that hint at bitonality.

Section B stretches from measures 53-74 and is scored for SATB choir and strings. It is split into two segments, measures 53-61 and 62-74. The first segment is considerably chromatic with pantonal elements. The second displays pandiatonic characteristics after settling into B major in measure 62. The text is taken from Luke 24:5-6. Like portions of Movement III there are layered textures between the lower and upper strings, as well as the SATB choir.

Section C is shorter, spanning measures 75-81. It is set to text from John 20:15. The performing forces are reduced from SATB choir, cello, and bass to soprano solo, cello, and bass in measures 80-81. There is cyclic material, in addition to pedal tones and a short segment of *recitativo*. Measures 82-93 mark Section D and is limited textually to two words. It is split into two parts, with the second beginning in measure 94 when the soprano soloist joins the SATB quartet, SATB choir, and strings. It is in B major like

sections B and C. The compositional structure is primarily antiphonal. Table VII below illustrates the major musical aspects of Movement IV.

Table 7: Formal structure and musical components of Movement IV.

Form		Melody		Text	Rhythm	Harmony & Texture		Roman Catholic (RC) & Byzantine (B) Chant Elements
Section	Meas.	Musical Phrase	Motive			Key	Texture	
A	1-7	A		A	Free	C Soft-Chromatic	S solo	Mimicry of ephonic signs (B); Psalmic accentuation (B); <i>torculus</i> and <i>quilismae</i> (RC)
	7-11	B	C				SATB choir, strings	Psalmic recitation (B); antiphonal (RC)
	11-16	A1			Free		S solo	Mimicry of ephonic signs (B); Psalmic accentuation (B); <i>torculus</i> and <i>quilismae</i> (RC)
	16-24	B1	C				SATB choir, strings	Psalmic recitation (B); antiphonal (RC)
trans.	25-53						Strings	
B	53-61	C		B	Sixlets		SATB choir, strings	
	62-74					B Major		
C	75-79	D		C			SATB choir, cello, bass	<i>Falsobordone</i> (RC)
	80-81						S solo, cello, bass	
D	82-93	E		D			SATB quartet, SATB choir, strings	Antiphonal chanting (RC)
	94-103		C, mod.				S solo enters	

Melody

Melodic elements in Movement IV are limited compared to the first three movements, excepting the two soprano solo phrases at the outset. There are phrases of ornamented soft-chromatic-scale melodies, unison recitation and *recitativo*, and a descending chromatic scale, as well as a fragment of a melody from the third movement and its retrograde derivation. Major melodic components are presented by the soprano soloist, solo quartet, violin I, double bass, and choir.

Like the third movement, Movement IV begins with a considerably ornamented melody for the soprano soloist. The pitches of the melody trace a soft-chromatic scale starting on C. There are several glissandi in amongst an almost exclusively *melismatic* character. The entirety of the soprano solo to which the Latin text is set is broken into two phrases of six measures each. An example of the C soft-chromatic scale with the full soprano solo from measures 1-6 and 11-16 is seen in Example 7.1.

Example 7.1: C Soft-Chromatic Scale, and *Passion and Resurrection* (2005), mvt. IV, mm. 1-6 and 11-15, initial soprano solo.

The image shows a musical score for a soprano solo. At the top, there is a 'Soft Chromatic Scale' in C major, consisting of a single line of music with notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Below this is the vocal line, starting at measure 1. The lyrics are: 'O dul - - - ce lig - - - num, O, dul - - - ces cla - - - vos, O dul - - - cia fe - rens pon - de-ra. Quae so - - - la fu - is - ti dig - na su - - - sti - ne - re Re-gem coe - lo - rum et Do - mi - num.' The score includes dynamic markings such as *mf*, *f*, *mp*, and *p*, and various phrasing slurs.

Text

The text for Movement IV is comprised of selections from two Gospels, one piece of an Alleluia for the Mass Proper, and call and response statements between the resurrected Jesus and Mary Magdalene. Compared to the text of the first three movements, these are significantly shorter, told from opposite perspectives, and are macaronic. The beginning music of the fourth movement is set to a Latin text sourced from Fortunatus's sixth-century poem *Pange lingua, gloriosi proelium certaminis*. It is drawn from the like-named Alleluia sung for the Feast of the Exaltation of the Holy Cross. The first biblical text is two lines in length and is taken from Luke 24:5-6. The second is three lines in length and is drawn from John 20:15.

Rhythm

Rhythmic material in Movement IV is restricted compared to the first three, with the majority of the elements being simplified variations from the previous movements. These recycled components include mixed meter, sixlets used at climactic moments, and the short-long motive from Movement I. New to the fourth movement are portions of hocket-like antiphony and free rhythm.

Free rhythm is established in two segments from the fourth movement. The first is found in measures 1-7 and 11-16, as shown in Example 7.1. Here the rhythm does not contain duration indicators. A slight indication for duration is given through the size of the note head. Additionally, Ešenvalds also implies duration through use of open note heads. The lack of clear rhythms allows for a much freer interpretation by the soprano soloist.

The second segment of free rhythm is seen in the form of a *recitativo* in measures 80-81. The second half of the text from John 20:15, “Sir, if thou hast borne him hence, tell me where thou hast laid him, and I will take him away,” is set to a repeated D[#] on filled note heads without rhythmic specificity. Although the *recitativo* is intended to deliver a larger segment of text quickly and in a more speech-like manner, the unwavering pitch provides the line a sense of being frozen in astonishment. This segment, along with those of the first movement, creates another cyclical element within this composition. (See Example 7.2)

Example 7.2: *Passion and Resurrection* (2005), mvt. IV, mm. 80-81, free rhythm through *recitativo*.

The image shows a musical score for a Soprano solo. It consists of a single staff with a treble clef and a key signature of one sharp (F#). The tempo and style markings are '80 mp recitativo' and 'rit.'. The music is written in a recitativo style, characterized by a series of quarter notes on a single pitch (D4) with a steady pulse. The lyrics are: 'Sir, if thou hast borne him hence, tell me where thou hast laid him, and I will take him a - way.' The score ends with a fermata over the final note.

Harmony and Texture

Given the greater presence of monophonic and unison textures in Movement IV there are fewer harmonic components. However, there are a few sections that mimic those of the previous three movements, including pedal tones, suspended chords, pandiatonicism and cyclicism. The largest difference in textures occurs in this movement, ranging from the single line of the soprano solo to the final section written for soprano solo, SATB quartet, SATB choir, and strings.

The final cyclic fragment in Ešenvalds's work is seen in measures 75-79. Here the intervals and patterns of the aforementioned Morales quotes is repeated by the solo quartet on the text of Jesus, "Woman, why weepest thou? Woman, whom seekest thou?" from John 20:15. Adhering to the resurrection story of the fourth movement, which is highlighted by the half-step rise of the D[#] pedal tone, this restatement of quoted material is centered on B major. It rounds out each of the concluding choral phrases of the first, second, and third movements that are centered on B-flat major. The final cyclic phrase is seen in Example 7.3.

Example 7.3: *Passion and Resurrection* (2005), mvt. IV, mm. 75-79, final cyclic phrase.

The musical score for Example 7.3, measures 75-79, features a Soprano soloist and a vocal quartet. The lyrics are: "Wo - man, why wee - pest thou? Wo - man, whom see - kest thou?". The score includes staves for Soprano solo, Soprano, Alto, Tenor, Bass, Violoncello (Vc.), and Double Bass (Db.). Dynamics include *mp* and *dim. poco a poco*.

Integration of Chant Elements

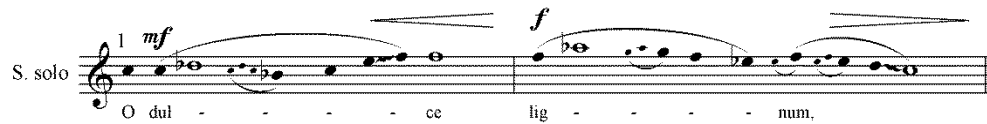
One of the most archetypal examples of chant related material is sung by the soprano soloist in measures 1-16. It is here where elements of both Roman Catholic and Byzantine chant traditions are combined. The majority of the musical elements stem from Byzantine practices, while the Latin text, psalmodic-style recitation in measures 8-11 and 16-20, and antiphonal presentation are representative of Roman Catholic conventions.

Immediately noticeable is the notation style, which shares multiple characteristics with the Middle Byzantine or Round system. This system expresses intervallic distance by placing note heads on three to five staff lines. However, there is an absence of stems that would allow the performer to delineate specific rhythmic values. Pitch duration is determined through subsidiary ephphonic signs.⁵⁷ In the soprano solo melody of

⁵⁷ Troelsgård, 30.

measures 1-2 (Example 7.4) the intervallic phrase shape is easily recognizable, yet the rhythmic lengths are not directly apparent.

Example 7.4: *Passion and Resurrection* (2005), mvt. IV, mm. 1-2, mimicry of ecphonic signs.



With the absence of subsidiary signs, Ešenvalds utilizes the Byzantine method of psalmodic accentuation in order to establish duration. This is accomplished through the use of sustained accents that are marked by open note heads in the vocal line.⁵⁸ These accents are usually followed by a *neumatic* or *melismatic* series to further highlight the important syllable or word. Example 7.5 shows a piece of the *stichērón* “*Epéstē hē eísodos*” in conjunction with measures 3-4 of the soprano solo in order to demonstrate the implementation of this practice.

Example 7.5: *Stichērón* “*Epéstē hē eísodos*,” mm. 1-2, and *Passion and Resurrection* (2005), mvt. IV, mm. 3-4, psalmodic accentuation.

Sticherón
"Epéste he eísodos"

The image shows two musical staves. The top staff is a sticherón line with the lyrics "Epés - te he eís-o - dos - - - - tou e - ní-au-toú - - - -". The bottom staff is a soprano solo line with the lyrics "O, dul - - - - ces cla - - - - vos,". The soprano solo line includes dynamic markings of *mf* and *mp*. The notes are connected by a long slur, indicating a sustained melodic line.

⁵⁸ Troelsgård, 18.

The Roman Catholic attributes lay in the Latin text and the plainchant setting from the *Liber usualis*. Melismatic phrases are seen in both on the words “lignum,” “clavos,” and “sustinere.” Ešenvalds chose to separate the words of the chant with bar lines at the same points where breaks are marked in the original plainchant. Also of interest are each *torculus* (■ ■) marked for the aforementioned words in the plainchant, which are highlighted by *quilisma*-like ornaments (small notes) in similar places of Ešenvalds’s setting. The plainchant *Dúlce lignum* and chant-like material from measures 1-7 and 11-16 are shown in Example 7.6a and b.

Example 7.6: Movement IV soprano solo; *Dúlce lignum, dólces clávos*.

- a. *Passion and Resurrection* (2005), mvt. IV, mm. 1-6 and 11-15, initial soprano solo.

S. solo

1 *mf* O dul - - - ce lig - - - num, *f*

mf O, dul - - - ces *mp* cla - - - vos, *mf*

f O dul - - - cia *mf* fe - rens pon - de-ra. *p*

11 *mp* Quae so - - - la *mf* fu - is - ti dig - na *f*

mp su - - - sti - ne - re *mf* Re-gem coe - lo-rum et Do - mi - num.

b. *Dulce lignum, dulces clavos* chant from *Liber Usualis, torculi and quilismae*.

VIII

A L-le- lú- ia. *

Sweet the wood,
sweet the nails, sweeter
the load that hangs
thereon: to bear up
the King and Lord of
heaven.

V. Dulce lí- gnum, dulces
clávos, dúlci- a fé- rens pón- de- ra :
quae só- la fu- ísti dí- gna susti- né- re ré-
gem caeló- rum * et Dómi- num.

The image shows a musical score for a chant. It begins with a soprano solo marked 'VIII' and a large 'A' time signature. The melody is written on a single staff with square notes and rests. The lyrics 'L-le- lú- ia. *' are written below the staff. To the right of the first staff, there is an English translation: 'Sweet the wood, sweet the nails, sweeter the load that hangs thereon: to bear up the King and Lord of heaven.' Below this, the SATB unison recitation begins, marked 'V.' and 'Dulce lí- gnum, dulces clavos, dúlci- a fé- rens pón- de- ra :'. The lyrics continue on several lines: 'quae só- la fu- ísti dí- gna susti- né- re ré- gem caeló- rum * et Dómi- num.' The music is written on multiple staves, with the SATB parts indicated by a 'V' symbol.

Placed in between and after the two phrases of the soprano solo are two segments of unison recitation for the SATB quartet. Each segment is a repetition of the Latin text heard from the soloist immediately prior, and is roughly four measures long. They are similar to the unison psalm intonations heard in Movement I. Both phrases of recitation from measures 8-11 and 16-20 are shown in Example 7.7.

Example 7.7: *Passion and Resurrection* (2005), mvt. IV, mm. 8-11 and 16-20, psalmodic recitation.

mm. 8-11 *pp*

S
A
Dul - ce lig-num, dul - ces cla - vos, dul - cia fe - rens pon - de - ra.

T
B

mm. 16-20 *pp*

S
A
quae so-la fu-is-ti dig-na su-sti-ne-re Re-gem coe - lo-rum et Do-mi - num,

T
B

Falsobordone is again seen at the outset of Section D (m. 75). This occurrence centers on B major, versus B-flat major, which was utilized for segments in the second and third movements. Here it is supported by a D[#] pedal tone. The text used is taken from the first line of John 20:15, with the second line being stated in *recitativo* by the soprano solo immediately afterward. The words “woman,” “weepest,” and “seekest” are all found on strong beats, similar to the textual emphases displayed in the *falsobordone* phrases of the previous movements. This phrase is presented in Example 7.8.

Example 7.8: *Passion and Resurrection* (2005), mvt. IV, mm. 75-79, *falsobordone*.

75 *mp*

S Wo - man, why wee-pest thou? Wo - man, whom see-kest thou? _____

A *mp* Wo - man, why wee-pest thou? Wo - man, whom see-kest thou? _____

T *mp* Wo - man, why wee-pest thou? Wo - man, whom see-kest thou? _____

B *mp* Wo - man, why wee-pest thou? Wo - man, whom see-kest thou? _____

Vc. *mp* *dim. poco a poco*

Db. *mp* *dim. poco a poco*

Two Roman Catholic antiphonal elements similar to the alternating performance style of psalm texts between a cantor and congregation are found in measures 1-20. This antiphonal style typically sees a leader intone a strophe or verse of text while worshipers sing a standard refrain or the same text as the cantor.⁵⁹ Both iterations of the SATB quartet that follow the chants of the soprano soloist are repetitions of the texts sung on unison pitches, G for measures 8-11 and B^b for 16-20. Not only are they antiphonal in nature but they are also articulated in the psalm recitation practice seen at various point

⁵⁹ Dom Daniel Saulnier, *Gregorian Chant: A Guide*, trans. by Edward Schaefer (La Froidfontaine, France: Church Music Association of America, 2010), 39.

throughout the three previous movements. It should also be noted that the *tenor* for each corresponding segment of the plainchant are G and B^b, respectively. (See Example 7.9)

Example 7.9: *Passion and Resurrection* (2005), mvt. IV, mm. 1-11, antiphonal writing.

The musical score for Example 7.9 consists of five staves. The top staff is for the Soprano soloist, with lyrics: "O dul - - - ce lig - - - num, O, dul - - - ces". The second staff is for the Soprano soloist, with lyrics: "cla - - - vos, O dul - - - cia fe - rens pon - de - ra." The third staff is for the Soprano soloist, with lyrics: "Quae so - - - la". The bottom three staves (Soprano, Alto, Tenor, Bass) form the Quartet, with lyrics: "Dul - ce lig - num, dul - ces cla - vos, dul - cia fe - rens pon - de - ra,". Dynamic markings include *mf*, *f*, *mp*, *p*, and *pp*. A tempo marking of $\text{♩} = 63$ is present above the third staff.

Another antiphonal segment is seen at the conclusion of the fourth movement in measures 82-103. Here there are three performance forces exchanging repetitive chants, the SATB quartet, SATB divisi choir, and the soprano soloist. Unlike the texts utilized for all musical material up to this point, the two words being sung (“Mariam” and “Rabboni”) are not drawn from specific liturgical resources. (See Example 7.10) The performance notes denoted at the beginning of the score indicate that the SATB quartet

should be “placed in [sic] a distance from the other performers.” The placement of the performing forces hearkens back to the polychoral techniques practiced at the *Basilica di San Marco* in Venice, Italy in the years surrounding 1600. It is apropos that this technique be used at the conclusion of *Passion and Resurrection*, given that Venice and this basilica were at the crossroads of the Roman Catholic and Byzantine cultures and traditions.

Example 7.10: *Passion and Resurrection* (2005), mvt. IV, mm. 94-96, antiphonal chanting.

94 *pp*

S. solo
Rab-bo - ni, Rab-bo - ni, Rab-bo - ni,

Quartet
S. Ma - ri - am, Ma - ri - am, Ma - ri - am,
A. Ma - ri - am, Ma - ri - am, Ma - ri - am,
T. Ma - ri - am, Ma - ri - am, Ma - ri - am,
B. Ma - ri - am, Ma - ri - am, Ma - ri - am,

Choir
S. am, Ma - ri - am, Ma - ri - am, Ma - ri
A. am, Ma - ri - am, Ma - ri - am, Ma - ri
T. am, Ma - ri - am, Ma - ri - am, Ma - ri
B. am, Ma - ri - am, Ma - ri - am, Ma - ri

Summary

Movement IV is comprised of four sections, the first of which (A) spans antiphonal writing in measures 1-24 and presents the text *O dulce lignum*. Section B (mm. 53-74) uses the verses of Luke 24:5-6 to display pantonal elements, and Section C (mm. 75-81) incorporates the scripture of John 20:15 when referencing material from the quote of Morales's motet. The final section (D) uses only two words, but reiterates those dozens of times through an antiphonal, hocket-like technique.

Melody is typified by ornamental embellishment unison recitation and *recitativo*, as well as a descending chromatic scale, C soft-chromatic scale, and fragment from the third movement. Rhythmic components include simplified variants of previously used material, mixed meter, sixlets used at climactic moments, and the short-long motive in Movement I. Harmonic characteristics are featured through the use of pedal tones, suspended chords, pandiatonicism, and cyclicism. Textures vary from the individual line of the beginning soprano solo to inclusion of the SATB quartet, SATB choir, and strings.

Ešenvalds integrates Byzantine chant elements in the fourth movement through mimicry of ecphonic signs for intervallic distance and implementation of the Round notation system. Psalmodic accentuation, *melismatic* phrasing, and *torculus* and *quilisma*-like ornaments, typical of the Roman Catholic tradition, are also present. The embellishments are reminiscent of the *Dulce lignum*, *dulces clavos* chant taken from the *Liber Usualis*.

Another segment of *falsobordone* is set to text from John 20:15 and is presented in one phrase over a D[#] pedal tone, adding a component of cyclicism to the entire work. The antiphonal style of the first and final sections also hearkens back to the established

practices of responsorial chant and polychoral music pioneered at the *Basilica di San Marco* in Venice, Italy at the end of the Renaissance era.

CHAPTER EIGHT – SUMMARY AND CONCLUSION

Eriks Ešenvalds is a pragmatic composer who writes in a variety of styles. He has composed pieces for a great many musical mediums, almost all of which demonstrate his penchant for arcing through textures. His melodies usually dictate homorhythmic segments, create changes in meter through the natural rhythm of the text, or highlight important phrases through elaborate ornamentation. The texts he chooses for his choral works are primarily sacred. Stressed syllables are most often placed on strong beats within the measure. Other text settings include long recitations over idle harmonies or the manipulation of timbres through the use of humming or pure vowels.

Ešenvalds's rhythmic patterns are varied and accommodate diversity in textual meter. Longer durations are set to stronger syllables or more essential words. There are multiple instances of *ostinati*, and rhythms used for solo melodies are considerably ornamented and asymmetrical. Harmonies are expressed through extended and suspended chords, as well as pandiatonic, pantonal, and bitonal segments. Dominant-seventh chords are rarely used, instead being replaced by major-seventh sonorities.

Summary of Chant Element Integration

The influence of chant characteristics from the Roman Catholic and Byzantine traditions on *Passion and Resurrection* is evident throughout. As described before, the inspiration for creating this oratorio was the recording of Byzantine chant incantations by Sœur Marie Keyrouz. There are elements that appear to be quotations of chant, along with some that mimic styles that grew out of those practices. All of these are displayed with a diverse mixture of melody, text, rhythm, harmony, and texture, but rarely affect

overall structure and form. Each movement contains a different handful of aspects, while also reintegrating some from those previous.

Movement I contains a direct quote of Cristóbal de Morales's motet *Parce mihi, Domine*, which mimes the monotone readings and chants of Roman Catholic services. An element similar to this mimicry is seen in later measures where syllabic recitation of the text from Luke 7:48 and 50 is displayed in relatively unvaried pitches. These same verses are presented aleatorically at the conclusion of the movement with staggered entrances by all four voice parts of the choir.

The melodic contour and text of the Byzantine chant *Hymn of Kassiani* shown in the first movement is copied at the outset of the soprano soloist's lament. The hymn is usually sung to Tone 8 (Plagal of the Fourth). The initial phrase of that lament also shares rhythmic patterns with the Byzantine Passiontide intonation. A presentation of chant-like *recitativo* is seen in the soprano solo as well, where the upward and downward motion at the beginning and end of each phrase recalls the double-pause endings typical of this chant tradition.

In Movement II the D pedal tone in the choir basses represents the *íson* drone used throughout Byzantine chant melodies to provide a harmonic foundation for the accompanying melody. Ornamentation from this same hymn chanting practice (*stichēra*) is utilized in the alto voice of the choir. The static expressions of the word "crucify," sung by the crowd (*turba*), share plainsong characteristics with the Roman Catholic Passion settings of the Renaissance period.

Modal characteristics are present in each movement, but overlap frequently in the second. Canonic segments shared between the upper and lower voices are representative

of the growth of chant into a polyphonic practice. *Falsobordone*, developed from the harmonization of Roman Catholic psalm tones, seen in the single chord, speech-like section that depicts Judas' kiss of betrayal. This is also cyclical in nature because it imitates material from the Morales quote at the beginning of the first movement. The element of improvisation typical of *falsobordone* is seen in the supportive, aleatoric recitations of the SATB choir, taken from the fourth Tenebrae Responsory for Maundy Thursday ("Amicus meus osculi").

Chant aspects in Movement III are again varied. Like the pedal tone at the outset of the second movement, there is an *íson* that starts the third, which is also supported by another tone borrowed from the Byzantine tradition that is known as a *vasí*. The improvisatory ornamentation of the soprano solo, displayed through "long" and "short" instances of embellishment, is drawn from the Constantinopolitan practice called *exegesis*. Texts from the Byzantine *Cherubic Hymn* and Roman Catholic *Stabat mater dolorosa* are highlighted by *neumatic* writing for the soprano soloist.

The soprano I and II soli in the third movement is marked by parallel organum-like passages. Psalm recitation presented first in Movement I is recapitulated in the third by the choir sopranos with asymmetrical mimicry of speech-like rhythms. This is supported by psalm-tone harmonizations characteristic of Roman Catholic chant accompaniment. A segment of *falsobordone* that imitates that seen in the second movement is presented by the SATB quartet in the third, which is set to the text of the seventh WoC.

Movement IV begins with the most vivid and archetypical chant material yet seen. The text is drawn from the Roman Catholic plainsong *Dúlce lignum, dúlces clávos*,

which is presented in a Byzantine style. The Round system of notation used for the soprano soloist is taken from the same method and helps to define pitch duration and ornamentation. Within the same solo Ešenvalds uses Byzantine psalmodic accentuation that further develops durations and sets up *neumatic* and *melismatic* phrases. There are several occurrences of embellishment typical of Roman Catholic chant, including instances of *torculī* and *quilismes*.

Also present are antiphonal sections that imitate the chant intonation of strophes between cantor and worshipers. These are seen at the opening of the movement between the soprano soloist and the SATB quartet, and at the conclusion between the soprano soloist, SATB quartet, and SATB choir. The responses by the quartet at the beginning of Movement IV are presented in psalmodic recitation, similar to the soprano line of the Morales quote from the first movement. The *falsobordone* passages from the second and third movements are mimicked in the fourth when the quartet sings the first line of text taken from the Gospel of John 20:15.

All of the aforementioned Roman Catholic and Byzantine chant elements seen throughout *Passion and Resurrection* have implications for conducting and performance. First, the presence of plainchant characteristics supports a singing tone common to practices associated with the Medieval and Renaissance eras. This can also be emulated by the strings. Second, motivic elements play out in a series of different ways in both the vocal and instrumental lines. This allows for the use of similar timbres and articulations across movements. Third, the improvisatorial components and ecphonetic notation allow for chironomic gestures appropriate for directing plainchant.

The most challenging aspects of this work to prepare are irregular metrical patterns, tonality and modality, timbre, changes in tempo, string articulations, vocal range, and text intelligibility. Bringing out the diversity of timbres and tone qualities can help to create a diverse and impactful performance for the listener. The dichotomy of operatic and plainchant elements displayed by the soprano soloist and other vocal textures, respectively, creates an opportunity to stretch the creative and eclectic nature of both this work and others of the Passion genre. The incredible variety of liturgical texts set throughout this oratorio truly help to elicit an introspective and empathetic response in those who witness a well-prepared performance.

Conclusion

Passion and Resurrection is an oratorio in four movements. All four movements are tripartite in structure, defined by sections that Ešenvalds refers to as “prelude,” “activity,” and “resolution.” Each major segment of text provides the basis for structural divisions through Ešenvalds’s concept of arcing. This provides variety even when related musical material returns, but is set for different performing forces. The majority of the melodic material present is modal, with emphasis upon chant-like qualities and related styles, as seen in the quoted motet by Cristóbal de Morales (*Parce mihi, Domine*). Three melodic motives are presented in the soprano solo and SATB divisi choir.

Texts are pulled from the Books of Isaiah, Job, and Psalms, as well as the Gospels of Matthew, Luke, and John. Atypical selections are pulled from the Byzantine liturgy and the Roman Catholic fourth Tenebrae Responsory, Feast of the Exaltation of the Holy Cross, and the chant text *O dulce lignum*. Rhythmic components include *ositinati* and syncopation, short-long-short patterns, sixlets, and polyrhythm. Incredible diversity in

time signatures underscores the unconventional structure of the texts, also allowing for pliant and asymmetrical ornamentation within solo writing.

Harmonic aspects are borrowed from multiple styles observed throughout music history. There are elements of modal mixture, chromaticism, and extended chords, as well as octatonicism, pantonality, and pandiatonicism. Ešenvalds's Chord is found at significant moments throughout the work. Most striking are segments of modality from Byzantine and Roman Catholic chant traditions. Textures are highly varied, ranging from solo soprano to solo soprano, solo violin, SS soli, SATB quartet, SATB choir, and strings. Ešenvalds's concept of textural arcing is vital to the unification of his work.

There are several topics that were not presented or discussed in this study that warrant further investigation. The extent to which Latvian musical traditions of the past have influenced Ešenvalds's other choral works, the effects of Roman Catholic and Byzantine chant upon the music of other Baltic composers, and the breadth of any dogmatic or ideological influences upon the generation of this oratorio, are all possibilities for continued research.

Ēriks Ešenvalds's oratorio *Passion and Resurrection* is a contemporary amalgamation of various musical styles, especially those from the Roman Catholic and Byzantine chant traditions. It represents a new subgenre of Passion settings, one that develops the story of the crucifixion and resurrection in the manner of a mosaic constructed from a plethora of different melodic, harmonic, and textural pieces. The discussion just provided demonstrates how Ešenvalds successfully married all of the aforementioned components to establish a work of true mastery and relevance.

APPENDIX A – HISTORICAL SETTINGS OF THE PASSION TEXT

The Passion story has been set to music by several dozen composers, and has served as one of the fundamental genres of vocal music since the beginnings of Western music. Moreover, during the same century that the Gospels of Matthew, Mark, Luke, and John were canonized, the Passion story was being used to educate the members of the early Christian church. It was the desire to educate the layman through a combination of the Biblical Passion texts and early music that laid the groundwork for future compositions and genres of Passion music.

This appendix will focus on the development of musical settings of the Passion story from the advent of Western music through twenty-first century. Because of considerable overlap of the dates and geographical regions of compositions and their composers throughout the course of Western music history, this appendix will also discuss Passion music as it evolved in the following genres: Passion Plays, Responsorial and Dramatic Passions, Motet Passions, Passion-oratorios, and various Passion settings of the Nineteenth, Twentieth, and Twenty-first centuries.

Passion Plays

It was the attempts to educate the general mass-attending public that brought about the need to read, and eventually sing, the Passion story. Not unlike other stories in the Bible, the Roman Catholic liturgy had developed specific dates and times during which the story of the death and resurrection of Jesus was to be recounted. The recitation of the *Passio Domini nostril Jesu Christi* (Passion of Our Lord Jesus Christ) was standardized in the middle of the fifth century by Pope Leo the Great (c.400-461). The Passion story as recorded in the Gospel of Matthew was to be recited on Palm Sunday.

The Gospels of Mark and Luke were to be recited on the Tuesday and Wednesday of Holy Week, respectively, and the Gospel of John was to be read on Good Friday.⁶⁰

Basil Smallman, in his book *The Background of Passion Music: Bach and His Predecessors*, outlines the pre-thirteenth-century practice of recitation, traditionally intoned during the Gospel section of the Mass Proper:

Originally the complete presentation of the Passion was the task of a single deacon, who distinguished between the narrative portions, the sayings of Christ, and the utterances of the *synagoga* (which included all the minor characters and the crowd or *turba*), simply by altering the pitch and inflection of his voices; the Evangelist's part lay in the tenor range, that of Christ in the bass, and that of the *synagoga* in the alto.⁶¹

Early practices of chanting the tones of the characters in the Passion story at different levels eventually gave rise to specific tones for the narration of the Evangelist, words of Jesus, and the *synagoga*. Specifically, the tones are defined as *f'* for the Evangelist, *c'* for Jesus, and *f* for the minor characters.⁶²

Aside from the occasional variance of the recitation tone in different areas of Medieval Europe almost an entire millennia passed with little change to the presentation of the Passion story in the Roman Catholic Mass. With the introduction of the *Gros Livre* of the Dominicans in the year 1254, the recitation of parts for the major characters in the Passion story were given to three singers. It then became common performance practice for the voice of Jesus to be sung quietly and lower in the vocal range. Oppositely, the

⁶⁰ *New Harvard Dictionary of Music Online*, s.v. "Passion."

⁶¹ Basil Smallman, *The Background of Passion Music: J. S. Bach and His Predecessors* (New York: Dover Publications, Inc., 1970), 21.

⁶² *New Harvard Dictionary of Music Online*, s.v. "Passion."

voice of the *turba*, or crowd, was to be sung higher in the vocal range.⁶³ It was this shift in performance practice that eventually led to the early dramatic settings of the Passion.

Responsorial and Dramatic Passions

The Responsorial Passion, sometimes referred to as the Choral Passion, grew in popularity in the late fifteenth century once it became common for the Passion to be performed by different voices in different registers.⁶⁴ This new genre was still firmly centered on the texts of the four Gospels. However, the Evangelist narrative, which was still sung monophonically, was now juxtaposed against the chants of the *turba*, which were being set polyphonically.⁶⁵

The oldest extant Responsorial Passion, *St. Matthew Passion* (c.1490), is contained within the Eton Choirbook and is attributed to Richard Davy (c.1465-1507).⁶⁶ Davy, an English composer in the latter half of the fifteenth century, wrote his version in four parts, with the upper three voices slightly resembling the English discant style.

As the trends in music transitioned from English and Franco-Flemish traditions of northwestern Europe to those of Italy and the surrounding regions, so did the prevalence of Responsorial Passions. Francesco Corteccia (1502-1571) is noted as having composed the oldest Italian versions of the Responsorial Passion, *St. John* (1527) and *St. Matthew* (1532). In both versions the majority of the writing was monophonic. The *turba* and the introductory *exordium* sections were set polyphonically. He also added a new polyphonic

⁶³ *Grove Music Online*, s.v. "Passion."

⁶⁴ *Ibid.*

⁶⁵ Smallman, *The Background of Passion Music: J. S. Bach and His Predecessors*, 23.

⁶⁶ *Grove Music Online*, s.v. "Passion."

setting of the *Evangelium Vitae*, the last section of the Evangelist narrative.⁶⁷ Most of the settings after Corteccia employed four- to six-voice polyphony for all lines of text except the words of Jesus.

Gasparo Alberti (c.1480-1560) became the first recorded composer to present the words of Jesus in a polyphonic setting. In his *St. Matthew Passion* and his two *St. John Passions*, Alberti presented the text in a note-against-note style, more akin to the Italian madrigal than that of earlier settings.⁶⁸ This style of Passion composition was also seen in the *St. John Passion* (c.1550) of Cipriano de Rore (c.1515-1565) and the *St. John Passion* (c.1572) of Vincenzo Ruffo (c.1508-1587).

Orlando di Lasso (1532-1594) was of particular importance to the evolution of the Dramatic Passion. His four settings, written between 1575 and 1580, show a fondness for the German style of Passion composition, once again writing the voice of Jesus monophonically. It was Lasso's tendency to compose his Passions in a combination of the polyphonic motet style and Italian *falsobordone* elements that made his works revolutionary.⁶⁹

In the earliest of Lasso's Passions, *St. Matthew Passion* (1575), the *Vox Christus* (Voice of Christ) is positioned in the bass register and revolves around the reciting tone *f*, the *synagogus* in the tenor range around *f*, and the *chronista* (narrator) in the alto range. The *synagogus* is set homorhythmically in a range of two to four voices. Significantly, the crowd's call for the crucifixion of Jesus is marked by sharp dissonances

⁶⁷ *Grove Music Online*, s.v. "Passion."

⁶⁸ *New Harvard Dictionary of Music Online*, s.v. "Passion."

⁶⁹ *Grove Music Online*, s.v. "Passion."

and long suspensions. Such text painting would become standard in settings of the coming centuries.

Elsewhere on the European continent Tomás Luis de Victoria (1548-1611) and Francisco Guerrero (c.1528-1599) were composing Passions in much the same way as the Italians. These composers from the Iberian Peninsula adhered to the typical responsorial style, but were also adding new texts in place of older Roman rites. This process of reformatting the words of the Gospel for Passion composition became known as *more hispano*.⁷⁰ This is very similar to the practice of creating modified sets of all four Gospel texts that would soon become more common place in Germany.

The musical works of the German Johann Walter (1496-1570), the musical advisor to Martin Luther, would eventually supply the structure for the Passion compositions of the coming century. Walter's *St. Matthew Passion* (1525), the first Passion set in German, was divided into three *partes* – the betrayal of Jesus, the trial before Pilate, and the crucifixion – and showed much less use of *melisma* than its predecessors.⁷¹ It followed traditional Passion tone ranges (*f*, *c'*, and *f''*), but the part of the *turba* was written for four voices with simple harmonic variances.⁷² Placing the voices of the major and minor characters in certain ranges was not revolutionary. However, the division of the Passion structure into three *partes* would become the standard in motet Passions of the sixteenth and seventeenth centuries.

Antonio Scandello (1517-1580) further develops the model Walter pioneered and composes the passion setting that completes the switch from the Responsorial and

⁷⁰ *Grove Music Online*, s.v. "Passion."

⁷¹ Smallman, *The Background of Passion Music: J. S. Bach and His Predecessors*, 26.

⁷² Homer Ulrich, *Survey of Choral Music* (New York: Harcourt Brace Jovanovich, Inc., 1973), 82.

Dramatic Passions to the Motet Passion. Homer Ulrich, in his book *A Survey of Choral Music*, describes the influence of one of Scandello's Passion compositions on this transition:

In a St. John Passion composed by Antonio Scandello (1517-1580) at Dresden in about 1560, a new feature was introduced. The texts for all characters except the Evangelist (that is, Jesus, Pilate, the High Priest, etc.) as well as those in the *turba* were set in short choral passages for two to five voices; the chordal texture became less rigid and often included cantus firmi and passages in imitative writing. This work became a prototype for many Passions written by major and minor composers in Germany and Austria through much of the seventeenth century.⁷³

This new setting of the characters, combined with the format provided in Walter's composition, provides a firm foundation for the Motet Passion.

Motet Passions

A brief jump back in history to the earliest part of the sixteenth century is vital to understanding the Motet Passion and maintaining an accurate timeline. A good description of this new genre can be quantified as a conflation of the narratives of the four Gospels into a single text.⁷⁴ The text is then set polyphonically in a through-composed *Summa Passionis*. To the modified text, composers add an *exordium*, a brief introduction, followed by a truncated conclusion. A similar paring of the Gospel text occurred when composers began to set single segments of the Passion text, most notably the Seven Last Words of Christ.⁷⁵

⁷³ Ulrich, 82.

⁷⁴ *New Harvard Diction of Music Online*, s.v. "Passion."

⁷⁵ Alfred Dürr, *Johann Sebastian Bach's St John Passion: Genesis, Transmission, and Meaning* (New York: Oxford University Press, 2001), 30.

The earliest example of a polyphonic *Summa Passionis* is an Italian manuscript by Antoine de Longueval (1498-1525). His *St. Matthew Passion* (1508) is often mistakenly attributed to Jacob Obrecht because it was listed under his name in a collection of works compiled and published by Georg Rhau, which were later brought to Germany.⁷⁶ In his tripartite four-voice setting, Longueval used a “migrating *cantus firmus*” placed in the ranges of the typical character settings. This proved to be rare in future German compositions.⁷⁷ More common was the use of *falsobordone*. Due to the length, through-composed *Summa Passions* were less suited for liturgical use. They were also less dramatic than the Responsorial Passion.

The greatest English Renaissance composer to write a Passion setting was William Byrd (1540-1623). His *St. John Passion* (1607), with three-voice *turba* sections, was the most motet-like of the English Passion composition thus far. Edmund Fellows makes a distinction between Byrd’s composition in England and that of mainland Europe in his book *William Byrd*. There Fellows clarifies that “Byrd, like Davy, wrote ... phrases for combined voices in chorus, whereas by the Continental tradition, as exemplified by Orlando di Lasso, they were commonly assigned to a single alto voice.”⁷⁸

The Reformation led by Martin Luther (1483-1546) would prove to have a profound influence on Passion music in Europe from the sixteenth century onward. The standard for which most of the Protestant Passions would be modeled was the *St. John Passion* (1568) by Joachim à Burck (1546-1610). His settings would help to streamline

⁷⁶ *Grove Music Online*, s.v. “Passion.”

⁷⁷ *New Harvard Diction of Music Online*, s.v. “Passion.”

⁷⁸ Edmund H. Fellows, *William Byrd* (New York: Oxford University Press, 1948), 88-9.

the texts and translations of Martin Luther into the newly forming Protestant church.⁷⁹ Though similar to Longueval's Passions, Burck's completely left behind any tradition of recitation tones and composed in four-voice polyphonic style.⁸⁰ This abandonment of the Passion tone combined with the structure of the Longueval Passion would serve as the pillars for the most renowned German Motet Passions, those of Heinrich Schütz (1585-1672).

In his book *Schütz*, Basil Smallman provides commentary on the composition techniques of Schütz versus his Germanic contemporaries:

At a time when Passion composers in north Germany were venturing, ever more boldly, to evolve new types of setting, in which instrumental accompaniments and reflective commentary in the form of chorales and arias, were prominent features, Schütz, at the end of his career, clearly welcomed the chance to develop, in conformity with the Dresden Order, his concept of the severely traditional pattern.⁸¹

Schütz's settings would become the conservative model for a great many Passions of the next couple of centuries, especially those of Johann Sebastian Bach, when combined with various oratorio elements.

In the same tradition as the Longueval Passion, Schütz created *Auferstehungs-Historie* (1623), a setting not based entirely on the text of a particular Gospel, but instead on a compilation of all four Gospel texts. The narration is composed in a free recitative style and is roughly based on the same text that Antonio Scandello used for his Passion setting.⁸² Like many of his motets, Schütz intended for the performance to be without

⁷⁹ Smallman, *The Background of Passion Music*, 26.

⁸⁰ *New Harvard Dictionary of Music Online*, s.v. "Passion."

⁸¹ Basil Smallman, *Schütz* (New York: Oxford University Press, 2000), 147.

⁸² Ulrich, 84.

accompaniment. The voicing is split into six parts (SSATTB) with the top soprano free from the homorhythmic style of the lower five voices. Schütz frequently used text compilations used in his Passion settings as a unifying element.

In another setting of the Passion story based on a modified Gospel text, *Die Sieben Worte Jesu Christi am Kreuz* (1645), Schütz sets the Seven Last Words of Christ on the cross. Homer Ulrich asserts in his text *A Survey of Choral Music* that this composition was “unified by the figured bass, which serves as a link between the diverse styles (instrumental, monadic, and contrapuntal) that carry the texts.”⁸³ This setting is different than traditional settings, however, because Schütz placed the narration of the Evangelist in the alto at some points, and the tenor at others. He placed the sayings of Jesus in a slightly responsorial style in the traditional bass register. This highlights the differences between the standard Gospel narrative and the modified text.

All three Passion settings by Schütz were based on Gospel translations by Martin Luther. Each was written for unaccompanied chorus. The voices of the main figures (Jesus, the Evangelist, Pilate, etc.) were all given individual recitatives.⁸⁴ At the beginning of each Passion setting he composed an *exordium*, in this case an opening chorus that announces the Gospel’s authorship. Rounding out each work he added a *gratium*, a final chorus of thanksgiving.⁸⁵ These examples were beacons of the old unaccompanied, Responsorial Passions, but furthered the major elements of the Motet Passion.

⁸³ Ulrich, 85.

⁸⁴ Ibid.

⁸⁵ Smallman, *Schütz*, 157.

Bridging the gap between the modality of the Renaissance and the development of tonality in the Baroque was Christoph Demantius's (1567-1643) Motet-style *St. John Passion* (1631). Although composed earlier than some of the Passions by Schütz, Demantius's work holds firm to the structure and style of the Motet Passion. He uses symbolism in a way not typical of his time, representing the sharpness of the nails used to hammer the palms of Jesus to the cross with the addition of sharps to the narration. These sharps, though meant to be symbolic, also helped add a varied sense of tonality to his work.⁸⁶ Tonal centers added to the recitative and aria styles provided the foundation for a transition to the Oratorio Passion.

Oratorio Passion

From the early part of the seventeenth century the trend for composition and performance started to revolve around the individual, with recitatives and arias written to highlight the virtuosity of the solo performer. Interspersed between the recitatives and arias were choral movements that were used as vehicles for climactic texts. The result was the Oratorio Passion, a compilation of recitatives, arias, choruses, and occasional hymns and motet-like polyphonic works.

Helping to bridge the gap from the Motet Passion to the Oratorio Passion, along with Demantius's Passion setting, was Thomas Selle (1599-1663). In his *St. John Passion* (1643) Selle would introduce instrumental accompaniment to the Passion-oratorio. However, Smallman argues that Selle's setting is more of a Motet Passion than an oratorio because of the multiple settings of the text and being divided into three parts—the arrest of Jesus and the hearing before Caiaphas, the trial before Pilate, and the

⁸⁶ Smallman, *The Background of Passion Music*, 28.

crucifixion. Smallman does acknowledge that the recitatives are similar to plainsong, but composed closer to the new oratorio style.⁸⁷ Selle's work is pivotal to the transition from the Motet Passion to the Passion-oratorio.

In the seventeenth century, Hamburg becomes the epicenter for Passion compositions, due in large part to the settings of Georg Philipp Telemann (1681-1767). He composed over 50 Passion settings between 1723 and 1765. The political and liturgical demands of the church in Hamburg required him to provide upwards of two newly composed Passions every year. Nicholas Anderson's assessment in his article *Georg Philipp Telemann: A Tercentenary Reassessment* is that the Oratorio Passion settings of Telemann "had an important place in Hamburg's musical life," furthering that "Telemann boldly introduced elements reflecting the musical and intellectual progressiveness of his environment."⁸⁸

It is possible that the Passion story set to music found its most capable creative mind in Johann Sebastian Bach (1685-1750). The first of Bach's settings, *St. John Passion*, was finished and premiered in Leipzig in 1724, with additional revisions being made in 1729. In this setting he focuses mainly on the text of the Gospel according to John, but adds text from the Gospel of St. Matthew, particularly the Seven Last Words of Christ.⁸⁹

Bach's *St. Matthew Passion* is based solely on the Gospel according Matthew, which is lengthier, with much more detail, than the story of events set in his *St. John*

⁸⁷ Smallman, *The Background of Passion Music*, 37.

⁸⁸ Nicholas Anderson, "George Philipp Telemann: A Tercentenary Reassessment," *Early Music* 9, no. 4 (1981): 503.

⁸⁹ Dürr, 4-10.

Passion. It was first performed in Leipzig in 1729 on Good Friday, different than the traditional Palm Sunday performance. Bach composed this Passion for double chorus, soloists (SSAATTBB), and small orchestra with basso continuo. The thirteen chorales are juxtaposed against the fifteen highly emotional arias. This setting is longer and more detailed than Bach's other settings.

Passion Settings of the Nineteenth, Twentieth, and Twenty-First Centuries

After the work of Bach the trend of Passion composition began to decline. However, there are still several notable Passion settings of the nineteenth, twentieth, and twenty-first centuries. Heinrich von Herzogenberg's *Die Passion* (1896) was the first setting based on a liturgical text in the nineteenth century.⁹⁰ Krzysztof Penderecki's setting *Passio et mors Domini Nostri secundum Lucam* (1965) is a twentieth-century work in Latin with modern notation modifications.⁹¹ *Passio domini nostri Christi secundum Joannem* (1982) by Arvo Pärt employs his self-developed *tintinnabuli* style and is written for SATB chorus, solo quartet, and chamber orchestra with organ. Ēriks Ešēnvalds created an innovative and reflective composition based on an amalgamation of texts from the Roman Catholic and Byzantine Liturgies. Nevertheless, the most recent centuries are not marked by nearly as many Passion settings as were mentioned earlier.

Attempting to organize and present the history of the Passion story in music proves to be an interesting and creative task. Gaining a better understanding of the function of the four Gospels and Passion plays, the Responsorial and Dramatic Passions, Motet Passions, Oratorio Passions, and settings of recent centuries is essential to

⁹⁰ *Grove Music Online*, s.v. "Passion."

⁹¹ Paul S. Minear, *Death Set to Music: Masterworks by Bach, Brahms, Penderecki and Bernstein*. (Louisville, KY: Westminster John Knox Press, 1987), 97.

understanding the progression of the genre. Analyzing and outlining the contributions of the major composers of each sub-genre demonstrates the complexity and depth in music written to portray the events of the Passion story.

APPENDIX B – CATALOG OF NOTABLE PASSION SETTINGS

Renaissance

- Alberti, Gasparo (c.1480-1560)
St Matthew Passion (n.d.)
St John Passion (n.d.)
- Anerio, Giovanni Francesco (c. 1567-1630) – 3 Passion settings
St Matthew Passion (1608)
- Burck, Joachim à (1546-1610)
St John Passion (1586)
- Byrd, William (1540-1623)
St John Passion (1607)
- Corteccia, Francesco (1502-1571)
St John Passion (1527)
St Matthew Passion (1532)
- Davy, Richard (c.1465-1507)
Passio Domini in ramis palmarum (*St Matthew Passion*, n.d.)
- Gesius, Bartholomäus (c.1562-1613)
St John Passion (1588)
St Matthew Passion (1613)
- Guerrero, Francisco (1528-1599)
Passio D. N. Jesu Christi secundum Mattheum et Joannem (1585)
- Handl, Jacob (1550-1591)
Passion nach Johannes (n.d.) – TTBB chorus, a cappella.
- Lasso, Orlando di (1532-1594)
Passio Domini nostri Jesu Christi secundum Mattheum (1575) – SATB chorus, a cappella. Duration: 60 minutes.
Passio Domini nostri Jesu Christi secundum Johannem (n.d.) – SATB chorus, a cappella. Duration: ~60 minutes.
Passio Domini nostri Jesu Christi secundum Marcum (1582) – SATB chorus, a cappella. Duration: ~60 minutes.
Passio Domini nostri Jesu Christi secundum Lucam (n.d.) – SATB chorus, a cappella. Duration: ~60 minutes.

- Lechner, Leonhard (c.1553-1606)
Historia der Passion und Leidens unsers einigen Erlösers und Seligmachers Jesu Christi (1593) – SATB chorus, a cappella.
- Longueval, Antione de (1498-1525)
St Matthew Passion (1508)
- Padilla, Juan Gutiérrez de (c.1590-1664)
Palm Sunday Passion (n.d.) – SATB choir, a cappella.
- Resinarius, Balthasar (c.1485-1544)
Summa Passionis secundum Joahannem (n.d.) – SATB choir, a cappella.
Duration: 9 minutes.
- Rore, Cipriano de (c.1515-1565)
St John Passion (c.1550)
- Ruffo, Vincenzo (c.1508-1587)
St John Passion (c.1572)
- Scandello, Antonio (1517-1580)
Passio das Leyden unsers Herrn Jesu Christ, nach dem heilige Evangelisten Johannes (1561) – T solo, SSATB quintet, SSATB chorus, a cappella.
Gaudii paschalis Jesus Christi (Auferstehungshistorie, 1573) – T solo, SSAATB quintet, SSATB chorus, a cappella.
- Sermisy, Claudin de (c.1490-1562)
Passio Domini secundum Mattaeum (n.d.)
- Victoria, Tomás Luis de (1548-1611)
Passio secundum Joannem (1585) – SATB chorus, a cappella. Duration: 10 minutes.
Passio secundum Mattheum (1585) – SATB chorus, a cappella. Duration: 6 minutes.
- Walther, Johann (1496-1570)
Passio secundum Mattaeum (n.d.) – TB solos, SATB chorus, a cappella.
Passio secundum Johannem (n.d.) – SATB chorus, a cappella.

Baroque

- Bach, Johann Sebastian (1685-1750) – 5 Passion settings
Passio secundum Johannem, BWV 245 (1724) – SATTBB solos, SATB chorus, two flutes, two oboes, strings, and basso continuo.
Duration: 110 minutes.

Passio secundum Mattaeum, BWV 244 (1727 and 1729) – SSAATTBB solos, SATB/SATB chorus, four flutes, four oboes, strings, and basso continuo. Duration: 170 minutes.

- Caldara, Antonio (c.1671-1736)
La Passione di Gesù Cristo (1730) – SSAB solos, SATB chorus, one trombone, strings, and basso continuo. Duration: 80 minutes.
- López Capillas, Francisco (c.1605-1674)
Passio Domini nostri Jesu Christi secundum Matthaeum (c.1655)
- Charpentier, Marc-Antoine (1643-1704)
Le reniement de St Pierre, H424 – SSATB solos, SSATB chorus, basso continuo. Duration: 12 minutes.
- Demantius, Johann Christoph (1567-1643)
Deutsche Passion, nach dem Evangelisten S Johanne (1631) – SSATTB, a cappella. Duration: 22 minutes.
- Draghi, Antonio (c.1635-1700)
La sette dolori di Maria Vergine (c.1670) – SSSATTB chorus and strings.
La virtù della croce (1697) – SSSSAATTB (SSSA) chorus and strings.
- Graun, Carl Heinrich (1704-1759)
Der Tod Jesu (1755) – SSTB solos, SATB chorus, two flutes, two oboes, two bassoons, strings, and basso continuo. Duration: 104 minutes.
- Handel, George Frideric (1685-1759)
Der für die Sünden der Welt gemarterte und sterbende Jesus (c.1717) – SSAATTBB solos, SATB chorus, two oboes, strings, and basso continuo; a.k.a. “Brockes Passion.” Duration: 140 minutes.
- Homilius, Gottfried August (1714-1785) – 8 Passion settings
Johannespassion (n.d.) – SSATB solos, SATB chorus, two flutes, two oboes, two bassoons, two horns, strings, and basso continuo. Duration: 120 minutes.
- Keiser, Reinhard (1674-1739)
Brockespassion (1712)
Lukas-Passion (1715)
Oratorium Passionale 1729: Der blutige und sterbende Jesus (1729)
- Mattheson, Johann (1681-1764) – 2 Passion settings
Brockes Passion (1718) – SSATTB solos, SATB chorus, a cappella. Duration: 155 minutes.

- Scarlatti, Alessandro (1660-1725)
Passio D. N. Jesu Christi secundum Joannem (c. 1680) – SSATB solos, SATB chorus, strings, and basso continuo. Duration: 50 minutes.

- Schütz, Heinrich (1585-1672)
Die sieben Wortte unsers lieben Erlösers und Seeligmachers Jesu Christi: so er am Stamm des Heiligen Creutzes gesprochen, SWV 478 (1645) – SAATTB solos, SATB chorus, five gambas, and basso continuo. Duration: 20 minutes.
Historiae des Leidens und Sterbens unsers Herrn und Heylandes Jesu Christi: nach dem Evangelisten St Johannem, SWV 481 (c.1665) – STTBB solos, SATB chorus. Duration: 40 minutes.
Matthäus-Passion, SWV 479 (1666) – SSAATTBB solos, SATB chorus, a cappella. Duration: 56 minutes.
Historiae des Leidens und Sterbens unsers Herrn und Heylandes Jesu Christi: nach dem Evangelisten St Lukas, SWV 480 (1666) – SATTTBB solos, SATB chorus, a cappella. Duration: 53 minutes.

- Selle, Thomas (1599-1663)
Johannespassion (1643) – SSATTB solos, SSATTB chorus, two trumpets, trombone, three violins, two bassoons, and basso continuo.
Passio in dialogo secundum Matthaem (1642)

- Telemann, Georg Philipp Telemann (1681-1767) – 50+ Passion settings
Seliges Erwängen des Leidens und Sterbens Jesu Christi, TWV5:12 (1722) – SSTTBB solos, SATB chorus, two flutes, two oboes, two bassoons, two horns, strings, and basso continuo.
 Duration: 112 minutes.
Die Auferstehung und Himmelfahrt Jesu, TWV6:6 (1760) – SSATBB solos, SATB chorus, two flutes, two oboes, two horns, three trumpets, timpani, strings, and basso continuo.
 Duration: 12 minutes.
Der Tod Jesu, TWV5:6 (1755) – SAATBB solos, SATB chorus, two flutes, two oboes, horn, strings, and basso continuo.
 Duration: 40 minutes.
Johannespassion, TWV5:30 (1745) – STTTBBB solos, SATB chorus, two flutes, two oboes, bassoon, trumpet, strings, and basso continuo.
 Duration: 90 minutes.
Markuspassion, TWV5:44 (1759) – SATBB solos, SATB chorus, two flutes, two oboes, strings, and basso continuo.
 Duration: 108 minutes.

Classical

- Albrechtsberger, Johann Georg (1736-1809)
Oratorium de Passione Domini (1762)
- Bach, Carl Philipp Emanuel (1714-1788) – 22 Passion settings
Die letzten Leiden des Erlösers, H.776 (1770) – SSATB solos, STB chorus, two flutes, two oboes, two bassoons, three horns, timpani, strings, and basso continuo. Duration: 93 minutes.
St John Passion (1772)
St Matthew Passion (1789)
- Eberlin, Johann Ernst (1702-1762) – 3 Passion settings
Der blutschwitzende Jesus (1755)
- Haydn, Franz Joseph (1732-1809)
Die sieben letzten Worte unseres Erlösers am Kreuze (c.1795) – SATB solos, SATB chorus, two flutes, two oboes, two clarinets, two bassoons, contrabassoon, two horns, two trombones, two trumpets, timpani, strings, and organ. Duration: 63 minutes.
- Jommelli, Niccolò (1714-1774)
La passione di Gesù Christo (1749) – SATB solos, SATB chorus, two flutes, two oboes, two horns, strings, and basso continuo.
Duration: 125 minutes.
- Salieri, Antonio (1750-1825)
La passione di Gesù Cristo (1776) – SATB solos, SATB chorus, two flutes, two oboes, two bassoons, two horns, two trumpets, timpani, strings, and basso continuo. Duration: 90 minutes.

Romantic

- Beethoven, Ludwig van (1770-1827)
Christus am Oelberge, op. 85 (1803) – STB solos, SATB chorus, and orchestra. Duration: 48 minutes.
- Draeseke, Felix (1835-1913)
Christus. Mysterium in a Prelude and Three Oratorios, opp. 70-73 (1895-1899) – ATTBBB solos, SSAATTBB chorus, orchestra; a collection of four different works. Duration: various.
- Dubois, Théodore (1837-1924)
Les sept paroles du Christ (1867) – STB solos, SATTBB chorus, and organ. Duration: 63 minutes.

- Franck, César (1822-1890)
Les sept paroles du Christ au croix (1859) – STTB solos, SATB chorus, and orchestra. Duration: 45 minutes.
- Grechaninov, Aleksandr (1864-1956)
Passion Week, op. 58 (c.1912) – SSAATTBB, a cappella; 13 settings of different texts. Duration: various.
- Gounod, Charles-François (1818-1893)
La redemption – SSSAATTBBB solos, SATB chorus, and orchestra.
Duration: 140 minutes.
- Herzogenberg, Heinrich von (1843-1900)
Die Passion, op. 93 (1896) – SATTBB solos, SATB chorus, grande flûte, strings, armo, and organ. Duration: 150 minutes.
- Liszt, Franz (1811-1886)
Christus (1862-1868) – SAATBB solos, SATB chorus, and orchestra.
Duration: 210 minutes.
- Loewe, Carl (1796-1869)
Das Sühnopfer des neuen Bundes (1847) – SATBB solos, mixed chorus, strings, and organ. Duration: 10 minutes.
Kleine Passionsmusik (n.d.) – SATB chorus, strings, and organ.
Duration: 12 minutes.
- Macfarren, Sir George (1813-1887)
The Resurrection (1876)
- Mendelssohn, Felix (1809-1847)
Christus, op. 97 (1847) – STBB solos, SATB (TTBB) chorus, and orchestra; unfinished.
- Rheinberger, Joseph (1839-1901)
Passionsgesang, op. 46 (1867) – SATB chorus and organ.
Duration: 14 minutes.
- Stainer, Sir John (1840-1901)
The Crucifixion (1887) – TB solos, SATB chorus, and organ.
Duration: 66 minutes.
- Wood, Charles (1866-1926)
St Mark Passion (1920) – TB (SABBBBB) solos, SATB chorus, and organ. Duration: 58 minutes.

Twentieth Century

- Distler, Hugo (1908-1942)
Choral-Passion, op. 7 (1932) – TTBBB solos and SSATB chorus, a cappella. Duration: 45 minutes.
- Kverno, Trond (b.1945)
Passio Domini Nostri Jesu Christi secundum Mattheum (1986) – SAATTTTBBB solos and SATB/SATB chorus, a cappella. Duration: 95 minutes.
- MacMillan, James (b.1959)
Seven Last Words from the Cross (1993) – SSAATTBB chorus and strings. Duration: 45 minutes.
- Martin, Frank (1890-1974)
Golgotha (1945-1948) – SATBB solos, SATB chorus, orchestra, and organ. Duration: 94 minutes.
- Mauersberger, Rudolf (1889-1971)
Passionsmusik nach dem Lukasevangelium, RMWV 9 (1947)
- Pärt, Arvo (b.1935)
Passio domini nostri Christi secundum Joannem (1982) – TB solos, SATB quartet, SATB chorus, oboe, bassoon, violin, cello, and organ. Duration: 70 minutes.
- Penderecki, Krzysztof (b.1933)
Passio et mors domini nostri Jesu Christi secundum Lucam (1963-1966) – SB solos, children's chorus, SATB/SATB/SATB chorus, and orchestra. Duration: 85 minutes.
- Pepping, Ernst (1901-1981)
Passionsbericht des Matthäus (1950) – SATB/SATB chorus, a cappella. Duration: 77 minutes.
- Petrassi, Goffredo (1904-2003)
Motetti per la Passione (1965) – SSATTBB chorus, a cappella. Duration: 12 minutes.
- Pinkham, Daniel (1923-2006)
St Mark Passion (1965) – STBB solos, SATB chorus, brass ensemble, string bass, timpani, percussion, harp, and organ. Duration: 32 minutes.
Passion of Judas, The (1976) – SATBB solos, SATB chorus, clarinet, viola, string bass, harp, and organ. Duration: 32 minutes.

- Respighi, Ottorino (1879-1936)
Christus, op. 24 (1898-1899) – TB solos, male chorus, and orchestra.
Duration: 67 minutes.

Twenty-first Century

- Dun, Tan (b.1957)
Water Passion After St. Matthew (2000)
- Ešenvalds, Ēriks (b.1977)
Passion and Resurrection (2005) – S solo, SATB quartet, SATB div. chorus, SS soli, and strings. Duration: 30 minutes.
Passion According to St. Luke (2014) – MTT solos, SSAATTBB chorus, and orchestra. Duration: 30 minutes.
- Golijov, Osvaldo (b.1960)
La Pasión Según San Marcos (2000)
- Gubaidulina, Sofia (b.1931)
St John Passion (2000)
- Rihm, Wolfgang (b.1952)
Deus Passus (2000)

APPENDIX C – CHORAL WORKS BY ĒRIKS EŠENVALDS

- Summer Scene* (1999) – SSSAAATTBB choir. Lyrics: Latvian folksong. Duration: 5 minutes.
- Eight Japanese Haiku* (2003) – SSSSSSAAAAAA choir. Lyrics: Aso Isodzi and Odaka Tosio. Duration: 15 minutes.
- Amazing Grace* (2004) – S solo and SSAATTBB choir. Lyrics: John Newton. Duration: 5:10 minutes.
- Go Away, Rain* (2005) – soli, SSAATTBB choir, and instrumental ensemble (tin whistle, accordion, kokles, and drums); also titled *Aizej, Lietið*. Lyrics: Latvian folksongs. Duration: 6:20 minutes.
- Legend of a Walled-in Woman* (2005) – SS solos, and ATTBB and SSSAATTBB choirs. Lyrics: Albanian folk song and Martin Camaj's poem "Vendit Tem." Duration: 11:30 minutes.
- Passion and Resurrection* (2005) – S solo, SS soli, SATB quartet, SATB choir, violin solo, and strings. Lyrics: Roman Catholic and Byzantine Holy Week Liturgy. Duration: 28 minutes.
- A Drop in the Ocean* (2006) – S solo and SSSAAATTBB choir; also titled *Piliens Okeānā*. Lyrics: Mother Teresa and Holy Scripture. Duration: 6 minutes.
- Evening* (2006) – S solo and SSAATTBB choir; also titled *Vakars*. Lyrics: Sara Teasdale. Duration: 3:35 minutes.
- Night Prayer* (2006) – SSSAAATTBB choir. Lyrics: Glendora J. Bowling. Duration: 10 minutes.
- Aiviekste* (2007) – SATB choir; also titled *The River*. Lyrics: Inese Zandere. Duration: 1:45 minutes.
- Blow, Wind, Blow* (2007) – narrator, folklore vocal ensemble, SSAATTBB choir, and instrumental ensemble (2 bagpipes, accordion, drums, piano, and contrabass); also titled *Pūt Vējidi*. Lyrics: Latvian folksongs and Ronalds Briedis. Duration: 5:10 minutes.
- Singing, I Stood* (2007) – SSAATTBB choir. Lyrics: Latvian folksong. Duration: 2 minutes.
- Sun Dogs* (2007) – SSSAAATTBB choir. Lyrics: Authors of historical testimonies describing the phenomenon of the sun dogs. Duration: 19 minutes.

All Lands, Rejoice for God (2008) – S solo, SSAATTBB choir, boys and girls choirs, organ, percussion and strings. Lyrics: Psalms 23 and 100. Duration: 9 minutes.

At Christmas Night (2008) – soloists, SATB choir, and instrumental ensemble (oboe, flute, harp, percussion, and strings); also titled *Ziemassvētku Vakarâ*. Lyrics: Nahum Tate, M. Riekstkalna, Arturs Cīrulis, and Veronika Lâcekle. Duration: 15 minutes.

Benedictus es (2008) – SSSAAA choir. Lyrics: Roman Catholic liturgy. Duration: 2 minutes.

Latvia. Impression of Seasons (2008) – SB soli, SATB choir, and brass band. Lyrics: Jānis Jaunsudrabiņš, Imants Ziedonis, Inese, Zandere, Māra Zâlîte, Ilga Bçrza and other Latvian poets. Duration: 30 minutes.

Latvia of Songs, The (2008) – video soloists, SATB choir, and symphony orchestra. Lyrics: Latvian folksongs and Inese Zandere. Duration: 15 minutes.

My Homeland (2008) – SATB soli, children’s choir, and rhythm band/symphony orchestra. Lyrics: Māra Zâlîte. Duration: 15 minutes.

Ubi Caritas et Amor (2008) – SSAA choir. Lyrics: Roman Catholic chant. Duration: 4 minutes.

Genesis (2009) – SSAATTBB choir, saxophone quartet, organ, and percussion. Lyrics: Holy Scripture. Duration: 30 minutes.

Lielupe, The River (2009) – SSAATTBB choir. Lyrics: Ilga Bçrza. Duration: 2:30 minutes.

O Salutaris Hostia (2009) – SS soli and SSAATTBB choir, women’s choir version available. Lyrics: O Salutaris Hostia. Duration: 3 minutes.

Six Little Drummers (2009) – SSSAAATTBB choir. Lyrics: Latvian folksong. Duration: 3 minutes.

Steps (2009) – SSAATTBB choir, flute, and percussion. Lyrics: Latvian folksongs. Duration: 20 minutes.

Vineta (2009) – SSSAAATTTBBB choir and percussion: Lyrics: Wilhelm Müller. Duration: 12 minutes.

A Christmas Legend (2010) – staging for TBB soloists, SSAATTBB choir, percussion and electronics. Lyrics: Holy Scripture. Duration: 1 hour.

Adorning Gauja River Daughter (2010) – women’s choir. Duration: 2:30 minutes.

At Sunrise (2010) – SSAATTBB and chamber orchestra; also titled *Saullçktâ*. Duration: 30 minutes.

Long Road (2010) – SSAATTBB choir. Lyrics: Paulîna Bârda. Duration: 6 minutes.

My Picture Frame (2010) – SATB choir. Lyrics Imants Ziedonis. Duration: 4:20 minutes.

Only In Sleep (2010) – S solo and SSAATTBB choir. Lyrics: Sara Teasdale. Duration: 5 minutes.

Song of a Soul (2010) – SSAATTBB choir and piano. Lyrics: Anita Kârklina. Duration: 2 minutes.

Sunset: St. Louis (2010) – SSAATTBB vocal group and electronics. Lyrics: Sara Teasdale. Duration: 11 minutes.

Heaven Litany, The (2011) – SSAATTBB, water-tuned glasses, overtone singing, chamber orchestra, and tape. Lyrics: Fricis Bârda. Duration: 13:30 minutes.

Parallels (2011) – SB soli, SSAATTBB choir, acoustic guitar, and shaker. Lyrics: Paulîna Bârda. Duration: 3 minutes.

Seneca’s Zodiac (2011) – SSAATTBB choir, water-tuned glasses, comb-and-paper, Tibetan bells, Rain Tree, percussion, and prepared piano. Lyrics: Seneca, Chorus from Thyestes. Duration: 11 minutes.

Stars (2011) – SSAATTBB choir and water-tuned glasses; commissioned by Salt Lake Vocal Artists. Lyrics: Sara Teasdale. Duration: 5 minutes.

This Is My Father’s World (2011) – S solo and SSAATTBB choir. Lyrics: Maltbie D. Babcock. Duration: 4:10 minutes.

At Christmas (2012) – SATB choir. Lyrics: Steidzîte Bermaka. Duration:

In Paradisum (2012) – S solo, SSAATTBB choir, viola, and cello. Lyrics: In Paradisum from Requiem text. Duration: 10:30 minutes.

New Moon, The (2012) – SSSAATTBB choir. Lyrics: Sara Teasdale. Duration: 4:30 minutes.

O Emmanuel (2012) – A solo and SSAATTBB choir. Lyrics: Antihpone, traditional. Duration: 3 minutes.

- Psalm 67* (2012) – B solo and SSAATTBB choir; commissioned by Soli De Gloria, Inc. Lyrics: Holy Scripture. Duration: 5:30 minutes.
- She Doth Teach the Torches to Burn Bright* (2012) – T solo, SSAATTBB choir, and tambourine; commissioned by Latvian Radio Choir. Lyrics: William Shakespeare. Duration: 4:30 minutes.
- Spring, the Sweet Spring* (2012) – SSAA choir and water-tuned glasses. Lyrics: Thomas Nashe. Duration: 3:20 minutes.
- Trinity Te Deum* (2012) – SATB choir, brass, harp, and percussion. Lyrics: Roman Catholic liturgy. Duration: 6:30 minutes.
- Aqua* (2013) – SSAATTBB choir and string orchestra; commissioned by Britten Sinfonia. Lyrics: Matthew 14:28. Duration: 10 minutes.
- Earth Teach Me Quiet* (2013) – SSAATTBB choir and percussion; commissioned by the Vocal Art Ensemble of Sweden. Lyrics: Prayer of the Ute of North America. Duration: 10 minutes.
- Magnificat; Nunc Dimittis* (2013) – S solo and SATB choir. Lyrics: Roman Catholic liturgy. Duration: 7:00 minutes.
- My Song* (2013) – Choir, various; commissioned by Riga, the Capital of Culture EU 2014. Lyrics: Rabindranath Tagore. Duration: 5:30 minutes.
- Northern Lights* (2013) – T solo and SSAATTBB choir, SSSAAA version available; commissioned by Choir of the West of Pacific Lutheran University. Lyrics: Latvian folksong, Charles Francis Hall and Fridtjof Nansen. Duration: 6 minutes.
- Who Can Sail Without the Wind* (2013) – SATB choir and harp; commissioned by National Comité 4 en 5 mei. Lyrics: Swedish folksong “Vem kan segla förutan vind.” Duration: 3:30 minutes.
- As I Walked Through the Meadows* (2014) – SSSAAAA and AATBBB choirs, saxophone, percussion, and keyboard; part of the song cycle *Five of Those Love Songs* commissioned by Riga, the Capital of Culture EU. Duration: 24 minutes.
- Belles of Mauchline, The* (2014) – SSSAAAA and AATBBB choirs, saxophone, percussion, and keyboard; part of the song cycle *Five of Those Love Songs* commissioned by Riga, the Capital of Culture EU. Duration: 24 minutes.
- Danny Boy* (2014) – SSSAAAA and AATBBB choirs, saxophone, percussion, and keyboard; part of the song cycle *Five of Those Love Songs* commissioned by Riga, the Capital of Culture EU. Duration: 24 minutes.

- Dark Night, Green Grass* (2014) – SSSAAAA and AATBBB choirs, saxophone, percussion, and keyboard; part of the song cycle *Five of Those Love Songs* commissioned by Riga, the Capital of Culture EU. Duration: 24 minutes.
- Earthly Rose, The* (2014) – SSAATTBB choir and harp; commissioned by festival VOICES NOW. Lyrics: Emma Jones. Duration: 4:30 minutes.
- Ebb Tide* (2014) – SSAATTBB choir; commissioned by the Temple University Concert Choir. Lyrics: Sara Teasdale. Duration: 4:30 minutes.
- Eyes of Amber, The* (2014) – SSAATTBB choir and kokle; commissioned by State Choir 'Latvija'. Lyrics: Karlis Verdinš. Duration: 5:30 minutes.
- First Tears, The* (2014) – SSSAAATTTBBB choir, drum, campanelli, jaw harps, and whistles; commissioned by Latvian Radio Choir. Lyrics: Inuit folk-tale. Duration: 15 minutes.
- I Have Loved Hours at Sea* (2014) – SSAATTBB, saxophone quartet, organ and percussion. Lyrics: Holy Scripture. Duration: 30 minutes.
- Lakes Awake at Dawn* (2014) – SSAATTBB and symphony orchestra; commissioned by the Boston Symphony Orchestra and The City of Birmingham Symphony of Orchestra. Lyrics: Inga Abele and texts compiled by composer. Duration: 10 minutes.
- Landscape with Shepherds* (2014) – SSAATTBB; commissioned by the Latvian Academy of Music. Lyrics: Latvian folksongs. Duration: 5:30 minutes.
- Let It Be Forgotten* (2014) – SSAATTBB choir; commissioned by Temple University Choir. Lyrics: Sara Teasdale. Duration: 5:00 minutes.
- Passion According to St. Luke* (2014) – MTT solos, SSAATTBB choir, and symphony orchestra. Lyrics: Holy Scripture and Hebrew folksongs. Duration: 30 minutes.
- Rivers of Light* (2014) – AB solos and SSAATTBB choir; commissioned by Swedbank Choir, Latvia. Lyrics: Two Sami folksongs. Duration: 5:30 minutes.
- Six Little Drummers* (2014) – SSSAAAA and AATBBB choirs, saxophone, percussion, and keyboard; part of the song cycle *Five of Those Love Songs* commissioned by Riga, the Capital of Culture EU. Duration: 24 minutes.
- Swans* (2014) – SSAATTBB choir; commissioned by Temple University Concert Choir. Lyrics: Sara Teasdale. Duration: 4:30 minutes.

Whispers On the Prairie Wind (2015) – SATB divisi choir and symphony orchestra; commissioned by the Utah Chamber Artists. Lyrics: William Cullen Bryant, George Pope Morris, Bai Juyi, and Ēriks Ešenvalds. Duration: 25 minutes.

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