

## Introduction

The Requiem Mass for the souls of the departed has been set to music on a grand scale hundreds of times since the early settings of Dufay and Ockegem. It is intended to honor the deceased and give comfort to the living. I was drawn to the Requiem by its power to join tragic events with eternal values, the eventual cognition of which takes place only between life and death.

The initial concept for this project was born shortly after my first lesson with my supervisor, Dr. Chatman, and a congenial visit with choral director, Bruce Pullan, during the fall of 2003. I had recently been commissioned to write two pieces, which would convey pacifist convictions, for the West Coast Mennonite Chamber Choir. During the time of that compositional process, Benjamin Britten's *War Requiem* became a source of inspiration for me. I observed the way the pacifist composer, Britten, took liberties with the Roman Catholic liturgy, while employing the poetry of Wilfred Owen. The next summer my wife and I visited music minister Rupert Jeffcoat at Coventry Cathedral, the place where Britten's *War Requiem* had been premiered in 1962. Inside the bombed out shell of that sanctuary were several monuments, expressions of peace, from various countries. The experience affected me profoundly. All of these factors weighed into my decision to write a special Requiem.

Just as Wilfred Owen's poetry decries man's inhumanity to man, poets from every country have expressed the same anti-war sentiments through their poetry. Given the multi-cultural mosaic in Vancouver, and especially at the UBC School of Music, I realized that a truly universal statement needed to include voices from other countries.

*Requiem for Peace* is a unique Requiem in this regard. It includes texts in Hebrew, Farsi, Arabic, Greek, Mandarin, Japanese, French, Dutch, Russian, German and English. Continuity is provided by the traditional Latin liturgy, which recurs throughout the work. Remembrance, regret, remorse, repentance, reconciliation, redemption, renewal, requiem (rest); these are the themes that run through *Requiem for Peace*. It is a message of hope for this world.

## Chapter I

### Influences and Musical Style

The vision for *Requiem for Peace* extends beyond a fascination with abstract musical constructions. Striving to connect with the world around me, I find that tonality is an inescapable force and the most prevalent international musical common denominator.

#### Eclecticism

I am an eclectic composer rooted in a conservative choral tradition and strongly influenced by several favorite choral composers; Felix Mendelssohn, Johannes Brahms, Maurice Ravel, Herbert Howells, C.V. Stanford, Ildebrando Pizzetti, Randal Thompson, Vaughn Williams, Samuel Barber, Frank Martin, John Rutter, Paul Halley and James MacMillan (among others). Gene Peurling, a master at vocal jazz arrangements, has also been a key influence on my choral style.

#### British Choral Tradition; Ecclesiastical Choral Experience

A comparison of C.V. Stanford's *Beati Quorum Via* with *Kyrie Eleison* (mvt. 6), for example, demonstrates a proclivity for intuitive triadic tonality, long step-wise vocal lines, contrasting question and answer phrases between divisi men and women sections, paired imitation, "sweet-spot" vocal registrations, suspensions with resolutions and melissmas on pure vowels. A comparison of Peurling's *London by Night* with *Dvatsit*

*Vosyem Shtikovich* (mvt. 9) reveals a penchant for “stacked thirds” or jazzy, color-tone, triadic sonorities; 7ths 9ths, 13ths, etc.

Hymn singing is a key component of faith expression and worship in the Mennonite Church. My mother coached me to negotiate the alto line while hymn singing in church each Sunday and our family often sang together around the dinner table. Each week I listened to the church choir present two or three church anthems such as Peter Lutkin’s benediction, *The Lord Bless You and Keep You*. These were formative years, which propelled my choral writing instincts in a conservative, ecclesiastical and evocative direction. In tribute to my musical roots, *Kinderen van de Vrede* (mvt. 13) is set in typical hymn/church anthem style.

I’ve been singing in choirs since I was three years old: the Winnipeg Children’s Choir, the Kodaikanal Chamber Singers, the UBC Singers, the UBC Chamber Singers, the Chrysalis Vocal Consort, the Valley Festival Singers, the Vancouver Cantata Singers, the West Coast Mennonite Chamber Choir and (currently) the Chor Leoni Men’s Choir. As a result, I’ve been exposed to a constant array of fine choral repertoire ranging from Bach’s B Minor Mass to vocal jazz arrangements.

### **Music of India and Jakarta**

As the son of missionary parents, stationed in Hyderabad, India and Jakarta, Indonesia, I not only have been immersed in the indigenous music of those countries but also have had many opportunities to play instruments, such as the sitar, santour (butterfly harp), saron (gamelan) and tablas (hand drums). I am especially attracted to the Carnatic music of South India. These influences (scales, rhythms, timbres, use of the drone,

pentatonic sonorities, oriental ornamentation, etc.) proved to be useful in making an international statement in *Requiem for Peace*.

## **Popular Music**

During the early 1970's, while working towards a B.Mus. at UBC, I formed a folk-rock band (the Sound of Light), which performed in coffeehouses and clubs on the weekends. Like other music groups of the "Woodstock" generation, we sang songs of anti-war protest, peace and love. We wrote our own music in four-part harmony and frequently sang back-up vocals and jingles in local recording studios.

I cannot avoid nor deny the impact of popular music on my compositional style. The Beatle's *Sergeant Peppers Lonely Heart's Club Band* was not only one of the seminal musical innovations of the 20<sup>th</sup> century but also a profound influence. Paul McCartney and John Lennon, with the assistance of George Martin, integrated an eclectic mix of styles ranging from musique concrete to honky-tonk, jazz, folk, rock and the blues. Their message reflected and gave relevant direction to the culture and sentiments of their generation. Miles Davis's *Kind of Blue*, a pivotal milestone in jazz, and Oscar Peterson's improvisations also shaped my musical tastes. Hearing the Pat Metheny Group perform *Letter From Home* and *Still Life Talking* was an epiphany for me. Metheny engages musicians from several different cultures, resulting in a kind of complex world music montage.

In retrospect, I realize that there are elements of *Bêtise de la Guerre* (mvt. 7) analogous to those of the Beatles' *For the Benefit of Mr. Kite*. The four-phrase question and answer structure of the verses is comparable. Just as the Beatles create a

carnival/circus atmosphere with swirling instrumental interludes of musique concrète calliope music, *Bêtise de la Guerre* has sudden orchestral interludes of chromatic flurries, which are meant to illustrate the stupidity of war (mm. 45-52, 62-70). These instrumental sections have programmatic functions and are loosely based on motivic material from the song. The swinging dotted figure melodies, featured in each song, are in minor keys. The augmented triads with dominant functions are used frequently as harmonic material.

Just as the Beatle's *For the Benefit of Mr. Kite* changes meter unexpectedly from duple to triple time, *Bêtise de la Guerre* alternates between 4/4 and 5/4 time, resulting in an awkward march. The singing style of both pieces is that of declamatory sarcastic story telling. "In this way Mr. K. will challenge the world" corresponds with tongue-in-check statements in *Bêtise de la Guerre* such as "gigantic folly, armed with wind and lightening".

Another use of popular music is the use of syncopated rhythmic patterns. Consider the driving offbeat pattern in *Ani Shalom* (mvt. 4 - emphasizing the "&" of beat 2), a rhythm which has almost become a cliché in folk/rock music. Furthermore, the 7/8 meter in both *Long Black Arm* (mm. 44-50) and *Bahni Adam* (mm. 92-99) was inspired by artists like David Brubeck, Pink Floyd and Ravi Shankar.

### **Practical Music Teaching Experience**

Teaching music for twenty-four years at the Mennonite Educational Institute has had significant practical applications to the formation of my style. I gained first hand experience with brass, woodwinds, strings and percussion instruments while directing three concert bands, handbells, two jazz bands and four choirs. It quickly became

apparent that music needed to be challenging yet meaningful to the students and their audiences. The task of selecting appropriate repertoire each year taught me much about musical expectations and results. Consequently, realistic and pragmatic considerations for performers and audiences have become endemic to my compositional technique. Since most choirs and orchestras have limited rehearsal time, I consciously avoid writing unidiomatic passages, such as vocal tritone leaps. My mentor, Dr. Stephen Chatman, is well known for writing approachable music designed to convey meaningful content; he encouraged me to follow my instincts. I have found that a consideration of the limitations of particular performers actually gives impetus and direction to the complex decision-making process of music composition.

### **Choral Clinician**

During the past ten years, I've been active as a music festival clinician. The challenging experience has taught me much about approaching practical musical issues. During the four-day Manitoba Choral Association Choralfest, for example, I adjudicated nearly 90 choirs, which involved listening to a performance and then addressing problems with possible solutions (phrasing, intonation, rhythm, dynamics, approaches to pure vowels and diphthongs, blend, balance, etc).

### **West Coast Mennonite Chamber Choir**

My experience as “composer in residence” with the West Coast Mennonite Chamber Choir has been a great influence. Founded in 1990 by Tony Funk, director, and me, the choir has recorded 13 CDs over the years, featuring eminent artists such as Edith

Wiens and Ben Heppner. I've been honored to have over 100 compositions and arrangements recorded by this fine choir. Tony, a James Fankhauser and Alice Parker protégé, continually pushed me to improve my writing, rewrite piano accompaniments, fix awkward voice leading, etc. This experience has been invaluable in the learning of choral composition skills.

## **Text**

*Requiem for Peace*, like many of my works, is driven by words or texts and their programmatic associations. The poems and liturgical texts stand alone as works of art. Yet, they also suggest possible musical settings. It was my desire to do honor to the authors, to present their poetry as effectively as possible, and to enhance rather than obscure the words. Music has the power to illustrate unspoken (in-between) thoughts or ideas, possibly intended by the authors. For example, an appropriate prelude can prepare the listener for the upcoming text and a postlude can complete thoughts in a metaphysical way<sup>1</sup>.

## **Orchestration**

The orchestration in this work reflects my experience of listening to and studying the scores of my favorite orchestrators: Peter Tchaikovsky, Igor Stravinsky, John Williams and James Horner (among others). In particular, the use of percussion and the timbres created by the juxtapositions of different instruments in Horner's movie scores

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<sup>1</sup> This was a technique aptly demonstrated by Robert Schumann in his *Dichterliebe* song cycle and is an approach to text setting, which I have sought to emulate.

(i.e. *Pelican's Brief* "Garage Chase"), the power of horns and brass sections in William's movie scores (i.e. E.T., *The Extra-Terrestrial*; "Adventure on Earth"), the simple clarity of woodwinds in Tchaikovsky's ballet scores (i.e. Nutcracker Suite; Chinese Dance) and the driving rhythmic patterns in Stravinsky's ballet scores (i.e. Petrouchka; Danse Russe) are attractive to me.

## **Conclusion**

My eclectic musical style is essentially the sum of all the above influences; ranging from hymn singing, a Christian world view and an affinity for ecclesiastic choral music, to the Beatles, jazz, "world music", living in India, years of teaching experience, commissions geared to specific strengths and limitations, twelve years of post secondary music education and the constructive guidance and encouragement of musical associates.

## **Chapter II**

### **Twelve Languages**

#### **War and Peace**

The two devastating global wars and conflicts throughout the ages have engendered an enormous outpouring of poetry, giving expression both to the anguish of war and the profound human yearning for peace. It is perhaps in this realm that the power of music is most keenly felt; it gives a voice to emotions which are beyond words.

#### **Selection of Texts**

I have acknowledged a long list of colleagues, professors and friends who graciously assisted with the foreign languages: finding suitable pacifist texts, translating and transliterating. During this time of study, my wife and I lived at Green College, a residence for graduate students. Each of the *Requiem for Peace* languages was represented there. For example, Ekaterina Yurasovskaya was from Moscow and Dr. Maya Yazigi was from Cairo. Selecting poems from the many options took nearly one year. This was a foundational step in the process of composing *Requiem for Peace*.

Since Latin is the textual thread of continuity for *Requiem for Peace*, the same pure vowel approach was used in most transliterations (rather than the international phonetic alphabet).

#### **Audio Recording, Website, Pronunciation and Transliteration**

After selecting an appropriate text, a person fluent in the specific language was

videotaped first reading the lyrics slowly and then at a normal pace. These digital recordings eventually were posted on my *Requiem for Peace* web page at [www.canuckcomposer.com](http://www.canuckcomposer.com) so that performers could log in and listen to authentic pronunciation while studying transliterations in the score. Performers were encouraged to pencil in any changes, which might help them to pronounce the words more accurately. Director Bruce Pullan said that this didactic approach of preparing a major work was unique in his experience.

Most accomplished choirs are accustomed to singing in English, Latin, French, German and Russian, since there is a vast repertoire of standard choral works in these languages. Transliterations typically are not given in these languages.

Mandarin, however, with its many diphthongs, is both a challenging language and quite difficult for the non-Chinese singer to pronounce. Therefore, the score stipulates that a Mandarin-speaking soloist sings the main role in *Bing Chuh Shing* (*Bing Ché Xing*). Employing an “echo” technique in this movement, choir members repeat phrases presented by the soloist in immediate succession. The result is more accurate pronunciation. Grace Chan assisted with a transliteration using the official PINYIN system.

### **Variation in Rhetoric**

The variation in rhetoric is deliberate and approaches the pacifist theme from contrasting and distinctive angles. For example, *Bing Chuh Shing*, Battle of the Army Carts, tells a story in the third person. *Dvatsit Vosyem Shtikovich*, Twenty Eight Bayonets, is a personal lament. Other texts are more didactic, liturgical and almost

“preachy” in nature. In some settings music mitigates or softens the impact of strong lyrics. For example, *Recordare* recounts the last judgment, a theme that might offend certain listeners. However, with free flowing gentle counterpoint and evocative orchestration I strive to deliver the message in a subtle way. I wish to engage rather than repel the listener even though the subject matter which permeates *Requiem for Peace* is far from controversial.

Please refer to the appendix (p. 49) for the complete list of texts and their translations in sequential order.

## Chapter III

### Compositional Process

#### Text and Melody

Melody is the obvious vehicle for text, the primary conveyor of emotion and the fundamental linear component of each movement in *Requiem for Peace*.

As a teenager I wrote songs by improvising chord progressions on piano or guitar and then creating a melody which followed the harmonic structure. Finally I added words befitting the general sentiment of the music. Unfortunately, using this procedure, there was often an unsatisfactory marriage between lyrics and music.

Since 1980, I've learned to write songs in the reverse order – beginning with the text as a foundation. On a background level, a poem can imply possible formal structures. On a foreground level, a passage can suggest meter, rhythm, accents, phrasing, melodic shape, texture, color, dynamics and all the other elements of music.

Figure 1 demonstrates the process used to write a short phrase in *Bani Adam* (mm. 51-55), setting the words “Wulida Rifku yauma maulidi a’ Isa”. I began by listening repeatedly to Dr. Maya Yazigi’s recitation of the poem and then writing out the rhythmic flow, accents and inflection of her speech.

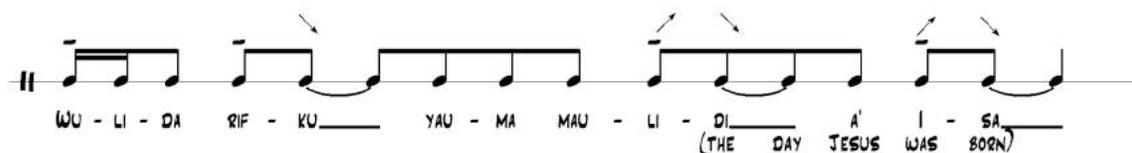


Fig. 1. Wulida rifku speech pattern



## Chapter IV

### Musical Languages

#### **Integration of Ecclesiastical Choral Style and Ethnic Styles**

In attempting to represent various cultures, musical style and harmonic language became an issue from the beginning. I realized that my effort to create authentic sounding indigenous Chinese music (for example) would likely result in a pathetic parody. After some deliberation, I decided to integrate my western ecclesiastical choral style with musical idioms peculiar to the geographical region reflected in the text. As a unifying element, four-part singing is the musical thread of continuity binding together the various cultural representations of the work.

Both the University of B.C. library collection of world folk music and foreign students' recordings of music from their homelands were particularly beneficial.

#### **Orientalism**

An examination of "Orientalism", a peculiar genre of 19<sup>th</sup> Century western music, was helpful in solving my quandary of style. Sometimes called exoticism or folklorism, "Orientalism" thrived on stylistic surrealistic quotations. For example, each of the Russian "Mighty Handful"<sup>3</sup>, plus many other western composers, wrote music designed to evoke visions of eastern cultures. Consider Verdi's musical landscape painting of the Nile in *Aida* (1871). Ravel's and Rimsky-Korsakov's *Scherazades*, Grieg's and Tchaikovsky's *Arabic Dances* and Liszt's and Brahms' *Hungarian Dances* in addition to

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<sup>3</sup> Balakirev (*Islamey: An Oriental Fantasy*), Cui (*The Mandarin's Son*), Rimsky-Korsakov, Borodin (*Polovetsian Dances*) and Mussorgsky (*Dance of the Persian Slaves*)

Puccini’s “Japanese” *Madame Butterfly* and Massenet’s “East Indian” *Le Roi de Lahore* are a few more examples of music which assimilate western and eastern characteristics.

### Gypsy Scale

Nomadic gypsies, who picked up cultural idioms as they traveled between Turkey and Spain, blurred geographical boundaries. Liszt’s hybrid “gypsy scale” (Fig. 4), similar to the harmonic minor scale, includes a minor 2<sup>nd</sup> and an augmented 4<sup>th</sup>. There was no clear distinction between “style hongrois” and “style à la turk”.



Fig. 4. Liszt’s hybrid “gypsy” scale in G

Consider the way aspects of this “gypsy” scale are used in the orchestral introduction to the Farsi/Arabic movement, *Bani Adam*, both melodically and as harmonic material with a fluctuating major and minor 3<sup>rd</sup>, minor 2<sup>nd</sup> and augmented 4<sup>th</sup>.

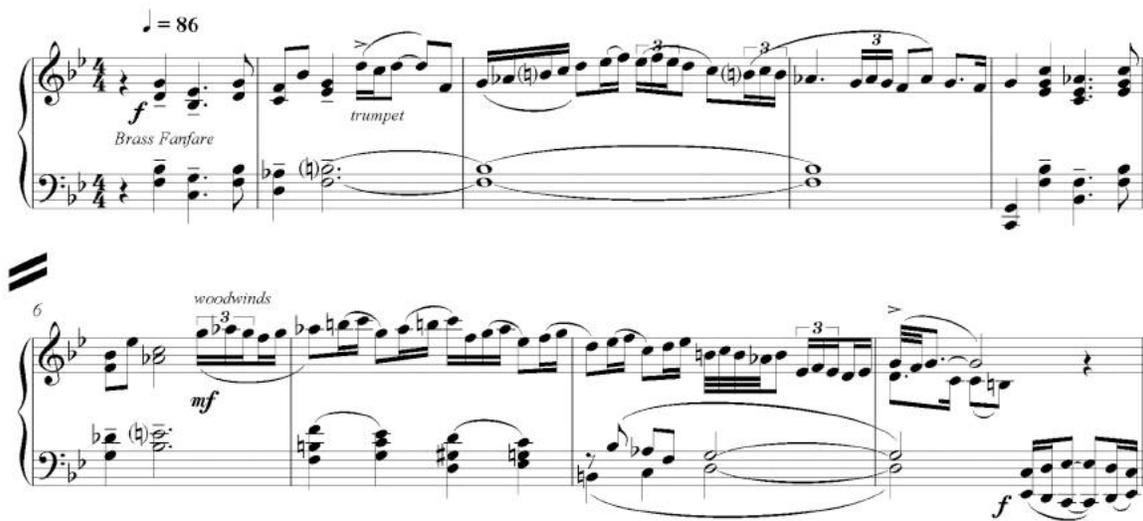


Fig. 5. *Bani Adam* introduction

Therefore, I found it useful to study “Orientalism” scores and to apply some of the techniques to *Requiem for Peace*. Dorian and Phrygian modes, major, minor, whole tone, pentatonic, and even enneadic scales are used freely in text settings. Middle Eastern hexatonic scales, Chinese, Korean and Japanese pentatonic tonalities and Balinese Gamelan minimalism combine to form a rich soundscape. Chapter seven elaborates on these ideas (page 25) .

### **The Choice of Keys**

Choice of key for each movement was determined primarily by the melodies and vocal registers rather than by a grand scheme of tonal relationships. I considered tessitura, vocal “sweet spot”, flat (“warm”) versus sharp (“bright”) keys, and the level of difficulty of intonation within a given key. My actual experience as a choir director is that certain keys tend to tune better than others for choirs.

## Chapter V

### Orchestration

#### Western Instruments and World Cultures

Representing world cultures with western instruments posed another interesting dilemma. For example, incorporating Chinese instruments, such as the pipa or erhu (even though these instruments are readily available in Vancouver), would encourage the listener to expect other ethnic instrumentation as well. Fortunately, I was advised by my professors to write for the standard instrumentation of a classical orchestra, which not only solved the dilemma but also may facilitate future performances of the Requiem.

The orchestration and musical ideas, however, do attempt to reflect some elements of various ethnic styles. For example, the Mandarin piece, *Bing Chuh Shing*, includes Chinese musical idioms such as pentatonic passages, drones and parallel open intervals, integrated with my conventional choral style. The augmented percussion section, harp, pizzicato strings, piccolo and double reed woodwinds emulate and evoke oriental timbres.

#### Orchestration Representing Philosophical Themes

An important aspect of the orchestration is that each section of the orchestra, brass, woodwinds, string and percussion, represents a general philosophical theme of *Requiem for Peace*; unity in diversity – contrasting cultures being united in the goal towards reconciliation and peace. Therefore, each family of instruments is featured individually and then in conjunction with the rest of the orchestra. *Bêtise de la Guerre* illustrates a

good example of a dynamic percussion section moment (m.79). Likewise, *Requiem Aeternum* begins with a woodwind prelude, *Bani Adam* opens with a brass fanfare and *Hiroshima Lacrimosa* opens with a rich string section introduction.

During preludes, codas and other instrumental interludes, the orchestra assumes its own prominence and, in effect, comments on the text in a metaphysical way. For example, the extensive orchestral introduction to *Bing Chuh Shing* illustrates the approach of the Imperial Army from a distance, gradually growing in intensity. Cascading pentatonic phrases in the woodwinds circulate around the steady brittle bamboo-sounding col legno beat in the strings. The harp aptly emulates the sound of the gu zheng<sup>4</sup>. The moment of arrival coincides with the entrance of the alto soloist who sings the story in declamatory fashion and the orchestra immediately assumes an accompanying role.

## **Balance**

It is very possible for musical instruments to overwhelm voices. A small brass section can easily drown out a large choir. Consequently, my approach to orchestrating this choral work was to use rhythm, color and texture to support the vocal line. Instruments rarely double the vocal lines. I wanted the beauty and power of voices to remain clearly audible. *Ani Shalom* (mvt. 4) is a good example of how the choir and orchestra play different yet complementary roles. Note how the voices carry the melody while the orchestra provides rhythm and harmony (Fig. 6).

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<sup>4</sup> The Chinese zither (gu zheng) is the ancestor to the Japanese koto.

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**All Men** **C** *vehemently*

Chit-se gi- bor shi - nu - nim Chit-se gi - bor shi - nu-nim. reem *div.*

(8)-----|

*f* **C** *ff*

*He will punish you with a warrior's sharp arrows, with burning coals of the broom tree.*

Fig. 6. *Ani Shalom* – orchestral accompaniment

## Chapter VI

### Requiem Form

#### Overall Structure

One can speak of Requiem form on two basic levels: overall structure and individual movement design. The traditional Requiem structure can be imagined as a grand arch with the passionate *Dies Irae* in the middle. In general, the Requiem form is given shape, stress and release, by the liturgical texts, which vary widely in intensity.

Secondly, within the large structure, each individual movement has its own shape, which relates to the particular text; theme and variations, strophic, ternary, rounded binary, aria da capo, through composed, etc. Using a standard technique of song writing, opening material often reoccurs throughout each movement of *Requiem for Peace* - creating a sense of unity and continuity. For example, the opening brass fanfare in *Bani Adam* reemerges in various configurations announcing new ideas (mm. 1, 5, 88, 107).

#### Approach to Form; Study of the Requiem

I began nurturing my vision for a unique approach to the Requiem by committing to a daily discipline of listening to a diverse range of Mass settings: those of Johannes Ockeghem, Pierre de la Rue, Orlandus Lassus, Amadeus Mozart, Giuseppe Verdi, Gabriel Faure, Maurice Durufle, Luigi Cherubini, Herbert Howells, Frank Martin, Krzysztof Penderecki, John Rutter and Ildebrando Pizzetti (among others). I compared choral styles, lyrical content and form. It is apparent that the Requiem form went through several transformations as it migrated from the cathedral to the concert stage during the

classical/romantic era. Composers seemingly felt more and more comfortable with neglecting or emphasizing, omitting or embellishing, various sections of the original liturgy. As previously mentioned, Benjamin Britten added secular poetry as I have.

## **Dies Irae**

For many composers, the *Dies Irae* became a centerpiece for dynamic expression, given the dramatic and controversial fire and brimstone text<sup>5</sup>. Giuseppe Verdi's *Dies Irae*, for example, is nearly half an hour long. Gabriel Fauré and John Rutter, on the other hand, dropped the sequence altogether. I chose to include portions of the *Dies Irae* in *Recordare Jesu Pie* (mvt. 10) and *Hiroshima Lacrimosa* (mvt. 11)

## **Process of Elimination: Scope and Sequence**

Constructing the larger form, first by building and then eliminating the list of possibilities, was an extensive process since sustaining a listener's interest and focus for over an hour takes careful planning. The form of the extended work resembles the plot of a play. I eventually decided to use scope and sequence diagrams, which give ebb and flow, tension and release, to the overall *Requiem for Peace* form (see Fig. 7 and Fig. 8). The overall design addresses choice of keys, tempo and metrical considerations, the juxtaposition of languages and the duration of each movement. The three a cappella movements (6, 9, 14) are strategically placed as moments of quiet reflection. *Dulce et Decorum* (mvt. 12) reaches the climax, with a vehement denunciation of misguided

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<sup>5</sup> My term paper, *Dies Irae, Bain or Blessing* is available for perusal at [www.canuckcomposer.com](http://www.canuckcomposer.com).

patriotism, three quarters of the way through *Requiem for Peace*. This is followed by three pieces of resolution. *Agnus Dei* (mvt. 15) is the dramatic conclusive statement.

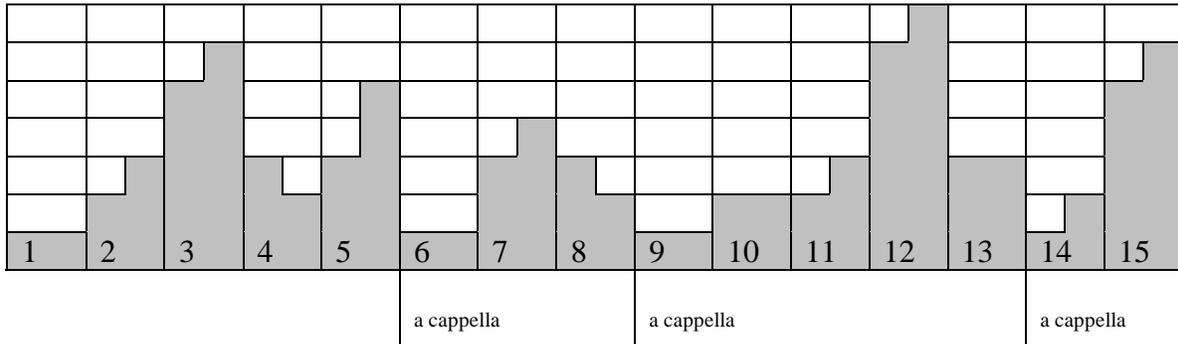


Fig. 7 – *Requiem for Peace* Dynamic Intensity Graph

|    | Title                            | Duration | Language                  | Keys        | Tempo        | Meter               |
|----|----------------------------------|----------|---------------------------|-------------|--------------|---------------------|
| 1  | <b>Fratres in Unum</b>           | 4:00     | <i>Latin</i>              | F-Am        | 60 Lento     | 6/8, 4/4            |
| 2  | <b>Requiem Aeternum</b>          | 3:00     | <i>Latin</i>              | Am-C-E      | 40-70 Dirge  | 6/8, 4/4            |
| 3  | <b>Long Black Arm</b>            | 2:30     | English                   | Am          | 140          | 4/4, 3/4, 7/8, 4/4  |
| 4  | <b>Ahni Shalom</b>               | 2:30     | Hebrew                    | Em          | 156 Vivace   | 4/4, 3/4, 4/4       |
| 5  | <b>Bahni Odam</b>                | 5:00     | Farsi and Arabic          | Gm-Cm-Fm    | 86-100-120   | 4/4, 3/4, 9/8, 7/8, |
| 6  | <b>Kyrie Eleison</b>             | 4:00     | <i>Latin</i> and Greek    | Cm-Dm-Em    | 64 Legato    | 4/4                 |
| 7  | <b>Bêtise de la Guerre</b>       | 3:00     | French                    | Cm-Fm       | 56-112 March | 7/4, 5/8            |
| 8  | <b>Bing Chuh Shing</b>           | 4:30     | Mandarin                  | Dm          | 94 March     | 4/4                 |
| 9  | <b>Dvatsit Vosyem Shtikovich</b> | 2:30     | Russian                   | Cm          | 64           | 4/4                 |
| 10 | <b>Recordare</b>                 | 3:30     | <i>Latin</i>              | E-Ab-Gb-Dbm | 60 Adagio    | 3/4                 |
| 11 | <b>Hiroshima Lacrimosa</b>       | 5:00     | Japanese and <i>Latin</i> | Em          | 60           | 4/4, 3/2, 4/4, 3/4  |

|    |                             |      |                          |         |           |          |
|----|-----------------------------|------|--------------------------|---------|-----------|----------|
| 12 | <b>Dulce et Decorum</b>     | 4:00 | English and <i>Latin</i> | Cm      | 70-156-70 | 4/4      |
| 13 | <b>Kindren van de Vrede</b> | 4:00 | Dutch and German         | Eb      | 60        | 9/8      |
| 14 | <b>Reconciliation</b>       | 4:00 | English                  | Cm      | 52-72     | 4/4      |
| 15 | <b>Agnus Dei</b>            | 6:45 | <i>Latin</i>             | Bb-F-Bb | 64-56-72  | 4/4, 3/4 |

Fig. 8 – Scope and Sequence Chart for *Requiem for Peace*

*Requiem for Peace* form could possibly be understood as a *liederkreis*, a cycle of songs based on one set of poetry or theme (in this case - *pacifism*). Song cycles are notorious for being subdivided<sup>6</sup>. I invite choirs to perform selected movements from the fifteen-song set if their programming requirements are restricted. In addition, choral societies may sing selections with piano accompaniment alone. The comprehensive *Requiem for Peace* message, however, can be delivered only with a complete performance.

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<sup>6</sup> For example, vocal recitalists rarely perform the entire Franz Schubert's lied cycle *Winterreise* or the complete Robert Schumann *Dichterliebe*.

## Chapter VII

### Points of Interest Within Each Movement

Thus far, I have addressed the musical language and organization of *Requiem for Peace* in a general comprehensive way. Rather than scrutinize each movement in detail, I have chosen to devote this chapter to examples of musical features or elements.

Movements 1, 2 and 3, like an introductory paragraph, sum up the main thrust of *Requiem for Peace*: a desire to dwell together in peace, grief for civilians caught in the crossfire of clashing nations and a denunciation of the warmongering political machinery. They are designed to build gradually from hope and joy to sorrow and grief and then to livid anger. The intensity chart (Fig. 7) illustrates the change of emotion. Each movement segues into the next without pause.

#### MOVEMENT 1

*Fratres in Unum* (Brothers in Unity) is set to one of the fifteen *Psalms of Ascents*<sup>7</sup>, which were sung by the Hebrew people thousands of years ago, while they traveled (ascended) to Jerusalem three times a year for the great feasts. One person, like a cantor, would begin singing the Psalm and the other pilgrims would join in or respond with the next line<sup>8</sup>. Correspondingly, with this composition, men and women sections often sing back and forth, antiphonally, to each other (mm. 9-56).

I chose the Latin translation as a tribute to the traditional Requiem Mass and for the

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<sup>7</sup> Psalms 120-13, also know as *Songs of Degrees* or *Pilgrim Psalms*

<sup>8</sup> The phrase structure of much Psalm poetry is ideally suited to antiphonal singing. E.g. “Give thanks to the Lord for He is good – His love endures forever.” Psalm 118

ease of pure vowel singing. Accordingly, the opening statement is in unison plainchant style (mm. 9-14). Latin is the textual thread of continuity running through *Requiem for Peace*.

### Programmatic Associations

*Fratres in Unum* has many programmatic associations: 1) The text and simple diatonic melody extol the joys of brotherhood, while the juxtaposition of major triads at the tri-tone interval (mm. 5-7, 27-30, 103-110) reveals the true dissonant state of affairs (Fig. 9). 2) Singing about living in unity while the opposite is closer to the truth is an irony perpetuated subtly with disjunctive rhythms: lower strings in groups of three and upper strings in groups of four, while the choir line seemingly compromises between the two (mm. 17-26). 3) The text, “Living in harmony is like anointing oil, running down Aaron’s beard”, is illustrated with cascading whole tone passages in the orchestra (mm. 62-65). 4) Beginning in the keys of F major and A minor (m. 13), *Fratres in Unum* concludes with an a cappella passage in A major (in effect like a “happy ending” tierce picarde) with men and women singing together in full harmony (m. 107).



Fig. 9: Triads at the tritone interval

The key of A major is a ternary relative to the key of F and functions as the dominant to the next key.

## **MOVEMENT 2**

*Requiem Aeternum* (Rest Eternally): The woodwind introduction (mm. 1-12), in D major and still in triple meter, echoes melodic motives from *Fratres in Unum* (mm. 1-12) in contrapuntal fashion. Subsequently the pyramid of fourths (mm.15-16), in duple time, foreshadows the opening and closing despairing cry of the third movement (mm.1-4, 73-76).

### **Death toll as a unifying device**

Note the ringing of the bell. This death toll sounds throughout various movements of the Requiem (mvt. 2, 3, 5, 7, 12, 15) reminding the listener that, despite all the ranting about wartime atrocities, we are indeed honoring fallen civilians. This reoccurring bell also contributes towards musical continuity.

### **Form**

The theme and variation form of this funeral dirge (beginning at bar 15) builds from quiet solemnity to livid anger through four repetitions (mm. 19, 27, 35, 43). In effect, sorrow turns to anger as one's attention is drawn to the reasons for such senseless death. The harmonic rhythm changes on the downbeat of each bar, in keeping with such a plodding march.

### **Texture and Tension**

Beginning with the soprano soloist and pianissimo tremolo strings, the piece is augmented with voices and instruments. Voices gradually shift to higher, more intense,

tessituras as the instruments increase in dynamics and rate of attack. The brass section enters boldly during the last four measures. The soloist concludes with a cry to God (Domine) on a high B over the double forte chorus. The G# in the final dissonant chord is the leading tone to the next key and the movement proceeds directly into *Long Black Arm* (in A minor) without a break.

### MOVEMENT 3

*Long Black Arm*: This piece pays homage to Wilfred Owen's seething condemnation of the most terrifying weapons of war. Its jarring rhythms, harsh dissonances, double forte dynamics and a ball-pin hammer clanking on an anvil enhance unpitched plosive utterances from the choir. This piece is designed to be the musical equivalent of swearing<sup>9</sup>. I imagined a troop of soldiers loading a cannon, taking aim and firing and the overall form arose from this sequence of events.

As with several other orchestrated movements in *Requiem for Peace* (mvts. 1,7,12,13), there is an a cappella section (mm. 54-62) between accompanied sections. With this isolated and bare expression, the text emerges momentarily in stark clarity before the orchestra reenters with added power.

### Motivic Development

The opening instrumental motif (m. 5) is augmented three times by adding notes and altering the rhythmic configuration (Fig. 10). Eleven of the twelve pitches are eventually included in the sequence. This "try and try again" idea is meant to portray

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<sup>9</sup> As W.H. Auden said, "I have no gun but I can spit!"

soldiers in their effort to get an engine started. When these four fragments are conjoined in common time the result is a long chaotic chromatic pattern with down beats falling on different notes (Fig. 11 – mm. 15-22). Over this energetic and strident line the choir sings sustained notes with dynamics intended to represent the Doppler effect<sup>10</sup> of a low flying fighter plane. This procedure recurs twice (mm. 39,67) subdividing the song into sections.



Fig. 10 – Motivic augmentation in *Long Black Arm*



Fig. 11 – Instrumental Accompaniment to section A of *Long Black Arm*

### Form of Long Black Arm

Introduction -

A (m. 5) - plosive utterances and Doppler effect

B (m. 23) – The first verse melody echoes between men and women.

A' (m. 39) - cry of despair

<sup>10</sup> Crescendoing to a sudden drop in pitch and then decrescendoing.

B' (m. 45) – verse two transforms the melody into an unsettling 7/8 meter.

C (m. 54) – a cappella

A" (m. 67) - cry of despair

Coda (m. 73) - reiterates the opening four bars with increased fervor at a perfect fifth higher. Finally the movement builds with tremolo strings and brass to an explosion of sound (a parodied cannon blast) from the percussion section.

#### **MOVEMENT 4**

*Ani Shalom* (I Am a Man of Peace), another *Psalm of Ascents*, is a companion piece to *Fratres in Unum*. Composed within the same month, one can hear similar musical gestures such as whole tone passages (mm. 47, 50, 53), descending arpeggios (mm. 39, 38) and unison singing. The movement opens with unison strings, reminiscent of the previous movement. The sentiment of the Hebrew text, “I am sick and tired of living among people who want to fight all the time!”, presented by the baritone soloist, suggests a somewhat frustrated and disgusted approach. The succession of augmented ninth chords (mm. 43-47) and accented syncopations help to achieve the desired effect.

#### **MOVEMENT 5**

*Bahni Adam* (Children of Adam), the poem by Sa’adi Shirazi, is displayed on a plaque outside the United Nations. This *Arabic* song is projected against the *Jewish* Psalm, *Ahni Shalom*, with intentional irony. Both writers (representing nations that have been at odds for millenniums) yearn for peace. Also included in this composition is a

poem by Ahmad Shawqi, a leading Egyptian man of letters in the early 20th century, from a book called *Great Events in the Nile Valley*. The English translation is given in a book by Kenneth Cragg, entitled *Jesus and the Muslim*. The word "ghazwa" or "razwatun" (mm. 110-125) can be translated as military expedition, aggression or conquest. It is associated in Muslim lore with the military campaigns of the Prophet Muhammad.

The *Bani Adam* introduction evokes the *Requiem Aeternum* prelude, with woodwinds in contrapuntal interplay on scales reflecting various "Persian" modes, particularly the octatonic scale. This was discussed on page 16. The oboes and bassoons are especially useful at representing the double reed shawms heard in the Middle East.

## **Form**

The through-composed form of *Bani Adam* comprises three major sections, as dictated by the Farsi and Arabic poems. The opening brass fanfare recurs in various ways throughout the piece, announcing new segments (mm. 1, 5, 88, 107). The first section (mm. 13-39), sung by a soprano soloist, is in G minor, which becomes the dominant to the second section in C minor. The second section (mm. 52-89), a baritone/alto duet, becomes the dominant to the third section in F minor. A frenetic orchestral introduction (mm. 92-102) is a bridge to the third section sung by full chorus (mm. 103-128). This final section, the most intense of the three, reiterates texts from the first and second sections.

## MOVEMENT 6

*Kyrie Eleison* (Lord have mercy) is the first of three a cappella movements, which are intended to give the entire work a sense of space, moments of pause and quiet reflection (Fig. 7 and Fig. 8 on page 23).

### Melody

This piece is built around Kuni Murai's diatonic melody, which can be observed in the sopranos, starting at bar 16. It serves as a pseudo cantus firmus to a new more active melody, which emerges from the tenors (Fig. 12).



The image shows two staves of musical notation. The top staff is labeled 'Kuni Murai's melody' and features a diatonic melody in G major, starting with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, G5, and ending with a quarter rest. The bottom staff is labeled 'New more active melody' and features a more rhythmic melody in G major, starting with a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F#5, G5, and ending with a quarter rest.

Fig. 12 – Two Melodies in *Kyrie Eleison*

The more active melody reflects the verbose supplemental text. The traditional *Kyrie Eleison* has only three words; *Kyrie Eleison*, *Christe Eleison*. “*Miserere nobis*” is an expression for “have mercy on us”. “*Dona nobis pacem*” (grant us peace) is an addition, which adds relevance to this particular pacifist setting of the traditional liturgy.

The form of *Kyrie Eleison* is A, B, C, B, with each section encompassing fifteen measures. With its slow tempo, the piece is five minutes in duration.

Note the expansive gestures (mm. 6-8 and 13-15), with sopranos and basses moving in opposite directions, a technique used in several movements. The Requiem begins with a similar contrapuntal idea (*Fratres in Unum* – mm. 1-5). Also, *Bêtise de la*

*Guerre* (mm. 1-6, 20-29, 42-43, 56-61, 82, 85-86), *Bing Chuh Shing* – mm. 42-43, 92-93) and other movements utilize the same gesture.

### **Stylistic Influences**

The style of *Kyrie Eleison* is a clear indication of my admiration of certain 20<sup>th</sup> century choral composition techniques present in the music of Vaughan Williams, C.V. Stanford and Herbert Howells (discussed briefly on page 3): 1) melody based homophonic harmony, 2) question and answer phrasing and intuitive stepwise voice leading. Suspension and release (e.g. the soprano Ab against the tenor G – mm. 3-4) is an effective way to convey pleading. The high point of this movement (m. 27) occurs when women, in their upper register, sing a forte F major triad against the men's B7 chord. In particular, the clash of F natural against F# creates a poignant dissonance and a heart-felt cry.

### **MOVEMENT 7**

*Bêtise de la Guerre* (the Stupidity of War). Hugo's novel, *Les Misérables*, speaks of the power of forgiveness. In contrast, *Bêtise de la Guerre* describes the stupidity and chaotic nature of war. Penelope was the faithful wife of Odysseus, who waited for him to return rather than marry any of her handsome but badly behaved young suitors. I assume she is invoked here because she told the suitors that she would marry one of them when she had finished weaving a funeral shroud for her father-in-law. However, she didn't want to marry any of them, so what she wove during the day, she unwound every night. In

classical literature her labor is a paradigm of endless futility. It's interesting that she was weaving a shroud, a very appropriate allusion, given the theme of Hugo's poem.

*Bêtise de la Guerre*, sung by the men with “militaristic bravado”, is perhaps the most cynical of all the movements. “Servant without eyes; childish Penelope; cradle where newborn chaos rock”. These thoughts signal ideas for a convoluted mixture of style. For example, the mock reverential brass opening is followed by laughing chromatic passages of pizzicato strings (mm. 7-12) in palindromic counterpoint (Fig. 13).



Fig. 13 – *Bêtise de la Guerre* Palindrome

This passage leads into an awkward march in 7/4 meter (m. 15). At bar 37, Victor Hugo’s poem is interrupted with lyrics from the *French National Anthem*, which states, “May impure blood water our fields!” The orchestra intermittently breaks into a flurry of chromatic activity (mm. 45, 62) and the piece suddenly ends in the key of F minor rather than the expected C minor (Fig. 14). All of these disjunct characteristics are designed to add effect to the premise of the title.



Fig. 14 – *Bêtise de la Guerre* ending

## MOVEMENT 8

*Bing Chuh Shing* (March of the Army Carts) suggested to me by several Mandarin classmates, is based on Dao Fu's amazing poem from 12 AD (Tang dynasty)<sup>11</sup>. The 27-bar orchestral introduction portrays an army marching from a distance and through the streets of the village. The dynamics and rate of attack increase as instruments are added to the texture. Cascading pentatonic phrases and arpeggios in the woodwinds and harp circulate around the brittle-sounding col legno beat in the strings. This intensity builds for 27 measures until the alto soloist enters and begins to tell the story. The orchestra immediately assumes a more accompanying/supporting role.

There is a mixture of happiness and sadness in this Dorian mode based, pentatonic and folkish tune. The experience of seeing these young soldiers would evoke excitement and nationalist fervor but also concern, fear, sorrow and anger. The orchestral interludes with xylophone (mm. 36-37, 44-45, 55-58, 66-72) suggest a festive occasion. However, as the piece progresses and the story unfolds, the music becomes ever more pessimistic, harmonies more chromatic and dissonant (mm. 79-94) until it finally concludes with the ghosts of fallen soldiers crying in the rain. The word "tyo" is Mandarin for the sound of raindrops. While the choir repeats this word softly and percussively, descending pentatonic arpeggios with the harp and col legno strings help to achieve the desired onamonomia effect (mm. 92-102). The morbid conclusion is achieved with the soloist and choir singing an a cappella three-part canon based on the opening phrase of the melody (mm. 109-116).

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<sup>11</sup> An approach to the challenging Mandarin language is addressed on page 11.

I couldn't resist adding an *Elgarian* style episode (mm. 58-66) to this movement because, speaking of imperialism, the Anglo-Chinese Opium Wars (1839-1860) surely represent a low point in the European history of nationalistic exploitation. Reminiscent of *Pomp and Circumstance*, this section has a stately rhythm, brass chorale and long bowed phrases in the strings. The passage, featuring four-part chorales of women and then men, flows unobtrusively into the story.

## **MOVEMENT 9**

*Dvatsit Vosyem Shtikovich* (Twenty-Eight Bayonet Wounds), the second a cappella movement, must be delivered with “full-bodied Cossack-style singing”. This composition is deliberately crafted to have an affinity with Rachmaninov's *Vespers Service*, with rich six-part harmony and deep dark sounding sonorities.

### **Form**

The form, A, B (m. 8), C (m. 13), A' (m. 24), B' (m. 31), is much like a strophic anthem with a “bridge”.

### **Melody**

In contrast to the soprano melodies in other movements, the altos sing the melody in several places (mm. 8-11, 22-23, 31-33), while the sopranos assume an accompanying role. Note the use of descending sequences as melodic development in the soprano line (mm. 5-7, mm. 13-20, 28-30) – one of my favorite techniques.

Beginning in C minor, the song eventually modulates to the relative major Eb conclusion through the pivotal Ab major triad (VI in C minor becomes IV in Eb major through a deceptive cadence at the turn of measure 31). The choir concludes with “the Russian soil loves droplets of blood”. Poet Anna Akmatova’s husband died on the Russian front.

## MOVEMENT 10

*Recordare, Jesu Pie*, (Remember, Gentle Jesus), for women only and balancing the *Bêtise de la Guerre* movement for men, is the “golden mean” section of *Requiem for Peace*<sup>12</sup>. I want to say, at this juncture, that we are all responsible for the problems of international conflict. I believe that prejudices, hatred and conflict take root within the individual and grand scale war is the awful fruition. *Recordare*, from the ancient liturgy and a subsection of the *Dies Irae*, talks about people being held accountable for their actions.

## Harmony

The harmonic language of *Recordare* is largely based on the nine note enneadic scale - one of Messiaen’s modes of limited transposition<sup>13</sup>. The sequence of notes (T, S, S, T, S, S, T, S, S) can be thought of as three consecutive augmented triads, a semitone apart, and the scale has 4 possible transpositions (Fig. 15).

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<sup>12</sup> Occurring approximately two thirds of the way through *Requiem for Peace*.

<sup>13</sup> Largely based on the enneadic scale but not bound to it.

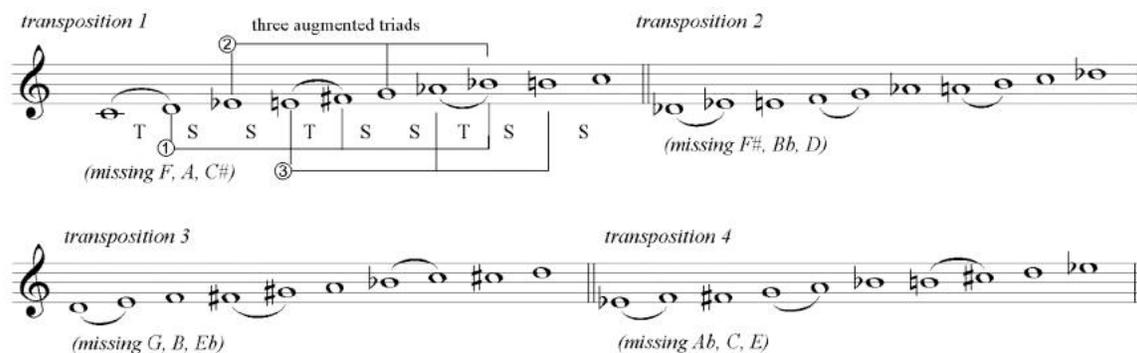


Fig. 15 - Enneadic Scale

I found the enneadic scale to be useful in creating a mix of whole tone and hexatonic ideas, providing for a harmonic compromise between pieces like *Bani Adam* (which features “Persian” hexatonic ideas) and *Fratres in Unum* (which features whole tone scales). The mystery of the last judgment is enhanced by this exotic mode.

### Compositional Approach

My approach to this movement is unique, contradicting my usual method of beginning with a study of the text. Instead, I began by writing a woodwind quintet waltz (Fig. 16) and exploring enneadic sonorities.

Once the contrapuntal waltz was completed I devised a vocal line to accommodate the text and flow freely within the enneadic structure (Fig. 17). I moved the entire composition down one semitone for the singers. The profusion of accidentals and enharmonic spellings, required by transpositions of the enneadic mode, adds to performance complexities. The instrumentalists readily manage these challenges. However, I felt that the vocal line needed to be more diatonic.

transposition #1

transposition 2

transposition 3

Fig. 16 – Enneadic Waltz for woodwinds (mm. 9-18)

Alto Solo

Soprano Solo

piano reduction

leggiero

Li-ber scrip-tus pro - fe - re - tur, in quo to - tum con - ti - ne -

Cum re-sur - get cre - a - tu - ra Ju - di - can - ti re - spon - su - ra

Re - co - da - re

Fig. 17 – the same 10 measures as Fig. 16 with an added vocal melody

## MOVEMENT 11

*Hiroshima Lacrimosa*, (Tears for Hiroshima), combines two ancient melodies; the Latin plainchant *Dies Irae*<sup>14</sup> and the Japanese *Sakura* (Fig. 18). “The day of wrath shall consume the world in ashes,” in this context, refers to the horrendous atomic bombing of Hiroshima and not the “revengeful” God. The two melodies, constructed on Dorian mode pentatonic passages commonly found in Japanese folk music, are presented separately and then simultaneously at the climax of the piece (mm. 68-73).



Fig. 18 – Two ancient melodies in *Hiroshima Lacrimosa*

The harp, resembling the sound of the Japanese Koto, is used extensively throughout this movement. The climax of the piece occurs when the three soloists and full chorus unite in a heartfelt cry, “Tears for Hiroshima!” (mm. 74-82).

## MOVEMENT 12

*Dulce et Decorum est pro Patria mori* (it is sweet and proper to die for the Fatherland) is another Wilfred Owen poem, very similar in style and in its cynical intent

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<sup>14</sup> The *Dies Irae* is one of only four *sequences*, which were retained when Catholic liturgy was reformed at the Council of Trent (1545-1563). Because it smacks of negative Medieval spirituality, it was decided that the *Dies Irae* should be omitted from the Requiem Mass liturgy at Second Vatican Council (1962-1965). The poem by Thomas of Celano (13<sup>th</sup> century) is a personal meditation. Its vivid imagery and triadic meter text makes it ideal for musical settings.

to *Long Black Arm*. These two movements are strategically placed in symmetrical balance within the *Requiem for Peace* structure.

### Form and Ideas

The form and ideas of this movement are dictated by the programmatic detail of the text: introduction (refrain), A (mm. 10-18), refrain, A' (mm. 24-31), B (mm. 32-58), C (a cappella mm. 60-66), A'' (mm. 67-80), final refrain. Dissonant brass fanfares and double forte chorus block chords (vertical sonorities) introduce the story (mm. 1-9). Slow trudging march rhythms (mm. 10-31) depict tired and beaten soldiers (Fig. 19).

The image shows a musical score for the 'Dulce et Decorum March'. It consists of four staves. The top staff is the vocal line, starting at measure 10 and marked with a box 'A' and 'mf'. The lyrics are: 'Bent o-ver dou-ble like old beg-gars un-der sacks knock kneed cough-ing cough-ing like hags we'. The second staff is a piano accompaniment, also marked 'mf', with the same lyrics. The third staff is a piano accompaniment, marked 'mf', with the lyrics: 'Bent dou-ble beg-gars sacks knock kneed cough-ing, cough-ing like hags we'. The bottom staff is a piano accompaniment, marked 'mf', with the lyrics: 'Bent dou-ble beg-gars sacks knock kneed cough-ing, cough-ing like hags we'. The music features a slow, trudging march rhythm with a mix of eighth and sixteenth notes, and some rests.

Fig. 19 – *Dulce et Decorum* March

A sudden violent change of tempo, dynamic percussion, bursts of brass, chromatic woodwind passages, ostinato figurations in the strings and pitched declamations from the choir depict the frantic moment of gas shell attack (Fig. 20).

32 **D** ♩ = 156

*ensuing panic* *mf* *f*

Gas quick boys\_

Gas quick boys\_

*mf* *f* *yell!*

Gas Gas\_ quick boys

Gas Gas\_ quick boys

**D** ♩ = 156

*mf* *cresc.* *f*

(G)

Fig. 20 – *Dulce et Decorum* – the moment of gas shell attack

The choir sings about the absolute horror of seeing a friend suffocate during an a cappella section (mm. 59-67) and the movement ends, as it began, with a vehement denunciation of misguided patriotic fervor.

### MOVEMENT 13

*Kinderen van de Vrede* (Children of Peace) applies “ointment to the wounds” in the style of typical strophic hymn singing. Once again, my preference for divergent and convergent voice leading pervades the music (Fig. 21). Hymns such as J.S. Bach’s harmonization of Hassler’s *O Sacred Head Now Wounded* have inspired me to write with this contrapuntal technique.

Fig. 21 – *Kinderen van de Vrede* – sample of voice leading (mm. 19-23)

This is the first movement in *Requiem for Peace* that is clearly set in a major key (Eb). This signals a possible positive conclusion to the issues presented thus far. Pacifism is a trademark of the Mennonite denomination and, appropriately, the opening refrain is set to the words of Menno Simons<sup>15</sup>.

The movement, therefore, begins in Dutch with an a cappella refrain by the three soloists. The soloists are employed in various combinations throughout this piece: solos, duets and trios. The music continues in German (m. 26), which eventually became the mother tongue of the Mennonites. The text comes from a favorite Mennonite hymn, *Wehrlos und Verlassen*, which speaks about the comfort and strength God can give during times of persecution and struggle. *Kinderen van de Vrede* concludes with an enthusiastic a cappella chorus rendition of the opening refrain (mm. 84-93) and a six measure “amen”. 9/8 time, like triple meter with a swing, is reminiscent of many gospel style Mennonite hymns.

<sup>15</sup> During the 16<sup>th</sup>-century, Menno Simons, a reformation leader like Luther, Zwingli, Calvin, Grebel and Manz was the Anabaptist founder of the Mennonite denomination.

## MOVEMENT 14

*Reconciliation*, by Walt Whitman, is an effective Remembrance Day poem. “Word over all” begins this third a cappella movement. It should be evident to the listener that the *Requiem for Peace* is culminating with words of promise and consolation and possible solutions to the problems of hatred and war. In Whitman’s story, the soldier (in the first person) approaches the coffin of the enemy he killed and, realizing that the man is “as divine as myself,” kisses the dead white face. This poignant text calls for a very sensitive approach: pianissimo dynamics, clear diction and gentle undulating counterpoint. Dissonance, suspensions and releases to consonance were an effective way to paint the words (Fig. 22).

29 *enunciate clearly*

man di-vine as my - self is dead is dead

man di-vine as my - self is dead is dead

The image shows a musical score for two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in a key signature of two flats (B-flat and E-flat). The music is in 3/4 time. The lyrics are: "man di-vine as my - self is dead is dead". The score includes a fermata over the word "dead" in both staves, and a final chord marked with a fermata and a final repeat sign. The instruction "enunciate clearly" is written above the first staff.

Fig. 22 – suspensions in *Reconciliation*

## MOVEMENT 15

*Agnus Dei* (Lamb of God) begins with tolling of the bell and plainchant antiphonal statements. (*Requiem for Peace* began with these elements). The melodic theme (mm. 23-30), with its leap of a 7th, is conducive for sequencing and forte unison singing. It is also an appropriate gesture to express a “unified” and conclusive proclamation (Fig. 23).

17 **A** **B** \*

Ag - nus

*mf* *espress.* *dim.*

24 *joyfully, optimistically - with confidence* \*

De - i, qui tol - is pec-ca-ta mun - di Ag - nus De - i, qui tol - lis pec-ca-ta

*mp*

Fig. 23 – *Agnus Dei* – sequential 7<sup>th</sup> leap motif – indicated with symbol \*

The second theme, a cascading melodic sequence, is introduced by the women at bar 40 (Fig. 24) and recurs toward the conclusion of the movement (m. 92-104).

92 **J**  $\text{♩} = 72$  *legato*

*f* *mf*

Mi - se - re - re Re - qui - em Ag - nus De - i

Fig. 24 – *Agnus Dei* – cascading sequence – second theme

A new verse of text, set in a style reminiscent of the opening plainchant solo, is then presented by full choir and male soloist (mm. 45-58). This section gradually builds dynamically and culminates with a dramatic forte reiteration of the opening 6-part homophonic statement (mm. 58-61).

## **Key Relationships**

The *Agnus Dei* begins in Bb major (mm. 1-16) and modulates to the key of F major by measure 40. However, continuous modulation (with sequences of 7ths) creates harmonic instability and key ambiguity. Finally, after a somewhat Mahleresque moment, with a tremendous crescendo and molto ritardando, the key of F major is firmly established (m. 91). This is followed by a section of receding anxieties while the first and second themes spin gently around each other over an F pedal bass (mm. 92-105). This (once again) becomes dominant to the concluding key of Bb major.

The duality of F and Bb major is symbolic of *Fratres in Unum*, brothers dwelling together: unity in diversity. The three soloists set up the passionate conclusion to *Requiem for Peace* (mm.105-111), which concludes with tutti forces and a confident prayer, “Lamb of God, grant us peace!”

## **A Culminating Statement**

*Agnus Dei* was introduced to the Mass by Pope Sergius (687-701). John the Baptist, upon seeing Christ at the Jordan River, proclaimed, “Behold, the Lamb of God!” (John 1:36) I once considered ending *Requiem for Peace* with *Fratres in Unum*; however, I was persuaded to end with the most powerful statement possible. In my view, the *Agnus Dei* is the culminating point of any Mass, the most optimistic statement of the entire work.

## Personal Reflections

It wasn't intellectual curiosity that drew me into the music field. I loved music long before I knew anything about the functional mechanics of the art - yet it was at university where musical structures and theoretical principles became apparent to me, the tools of trade for most composers. Therefore, I strive to find an effective balance between technical composition procedures and actual musical results. The craft must serve the art.

It's been a long thrilling journey, this music education, and I trust it will never end. What a great joy to return to my alma mater and sit on the other side of the desk for a while – usually the oldest person in the class.

I am so thankful to have been afforded the opportunity to write a thesis that has immediate practical applications. When the head of the UBC choral department, Bruce Pullan, offered to direct and produce the yet-unwritten *Requiem for Peace*, I realized the suitability to focus on Vancouver's multicultural mosaic, so evident at the UBC School of Music. *Requiem for Peace* is therefore driven by a multi-lingual libretto. I see the music as a means to an end and not an end in itself.

Nelson Mandela's release from prison in 1990 sent a tidal wave of optimism through our cynical, post-idealistic world. The experience of the South African people in their struggle against apartheid is proof that evil structures can be challenged and overcome. The revolution was largely driven by the fundamental principles of the dignity of man and the Judeo-Christian ideal of the equality of all before God; a dramatic illustration that many of civilization's oldest beliefs are still the most potent revolutionary ideas in the world today. This is the message of hope presented in *Requiem for Peace*.

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## **Appendix**

### **Lyrics and Translations**