

SEQUENCE FOR ST. WULFSTAN BY TARIK O'REGAN:

A CONDUCTOR'S ANALYSIS

by

LEE ANTHONY WRIGHT

(Under the Direction of Daniel Bara)

ABSTRACT

This document provides an in-depth examination of the *Sequence for St. Wulfstan*, a set of six a cappella motets by Tarik O'Regan and presents relevant biographical information of the composer, such as time spent in Morocco and Algeria as a child and his introduction and immersion into choral music at Oxford and Cambridge. Influences on O'Regan's compositional style are also discussed, including jazz, rock and roll, al-Andalusian music, Renaissance choral music, and Balinese gamelan, along with non-representational art such as mosaics, which he experienced during his time in North Africa. Historical information about the *Portiforium of St. Wulfstan*, the text source for the *Sequence*, is also included, discussing the contents and original use of the manuscript and O'Regan's relationship with it. A list of the choral works of Tarik O'Regan is appended to this document, as is an interview with him, conducted by the author.

INDEX WORDS: Tarik O'Regan, *Sequence for St. Wulfstan*, *Portiforium of St. Wulfstan*, motet

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For Bobby Earl

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CHAPTER 1

INTRODUCTION

STATEMENT OF PURPOSE

The works of British composer Tarik O'Regan have been largely neglected in the scholarly literature, considering only five of his choral compositions have been researched. The purpose of this document is to provide an in-depth examination of the *Sequence for St. Wulfstan*, a set of six a cappella motets composed by Tarik O'Regan between 2003 and 2006 and published between 2004 and 2006. This document is meant as a resource for choral conductors, performers, and lovers of choral music that will provide insight into the compositional style of Tarik O'Regan. It includes biographical information on Tarik O'Regan, relevant historical information concerning the text source for these motets, the *Portiforium of St. Wulfstan*, with a specific discussion on the texts chosen by O'Regan from this manuscript, a distillation of his compositional style, and an in-depth analysis of the six motets that comprise the *Sequence of St. Wulfstan*. These works are listed below by date of composition:

- "O vera digna hostia" (March 2003)
- "Tu claustra stirpe regia" (May 2003)
- "Beatus auctor sæculi" (June 2003)
- "Tu, Trinitatis Unitas" (October 2003)
- "Haec Deum celi" (January 2005)
- "Hymnus de Sancte Andree Apostole" (September 2006)

LITERATURE REVIEW

Tarik O'Regan's compositions have been performed by distinguished ensembles such as the London Sinfonietta, BBC Symphony Orchestra, Yale University Institute of Sacred Music, Conspirare, and the Royal Philharmonic Orchestra, and have been commissioned and recorded by Conspirare, the Orlando Consort, the Estonian Philharmonic Chamber Choir, and The Sixteen.¹ O'Regan's complete works amount to more than 120, with 75 of those being for choir.² Four dissertations have been completed that analyze and discuss aspects of his choral music, making this the fifth known in-depth academic study of Tarik O'Regan's music. There have also been several journal articles³ examining his music, along with reviews of his recorded works.⁴ Most of the previous examinations into O'Regan's choral music have involved compositions for choral and instrumental forces, both sacred and secular, with the exception being the study of the work *Scattered Rhymes*. The significance of this document is that it is the first study of Tarik O'Regan's compositional style in the genre of sacred a cappella choral music.

The first two dissertations to address O'Regan's work were completed in 2011, by Cameron LaBarr and Sangyun Choi. Dr. LaBarr examined O'Regan's *Scattered Rhymes*' "intricate melodic, harmonic, and rhythmic relationships with *Messe de Notre Dame* by Guillaume de Machaut."⁵ Dr. Choi studied O'Regan's use of minimalism, exoticism, and alternatim as seen in the works *Magnificat and Nunc Dimittis* (scored for SATB choir,

¹ Dominic Gregorio, "An Analysis of Two Choral Compositions with Strings by Tarik O'Regan" (DMA diss., USC, 2012), 3.

² www.musicsalesclassical.com/composer/works/Tarik-O%27Regan.

³ Amanda Quist, "Path to Discovery: Programming for Women's Chorus with Orchestra," *The Choral Journal* 54, no. 5 (2013), 54-73.

⁴ Jill Barlow, "Tarik O'Regan: Voices" *Tempo* 60, no. 237 (July 2006), 69.

⁵ Cameron F. LaBarr, "Ancient musical ideas through a twenty-first century lens: An examination of Tarik O'Regan's *Scattered Rhymes* and its relationship to Guillaume de Machaut's *Messe de notre dame*" (DMA diss., UNT, 2011), 2.

SATB soloists and cello or soprano sax) and *The Ecstasies Above* (scored for SATB choir, SATB soloists, and string orchestra). Choi states,

In O'Regan's *Magnificat and Nunc Dimittis*, minimalistic usage is based in the repetition of a melodic pattern. Additionally, each voice sings the same repetitive melodic line, starting at different times, which results in a canon. Although O'Regan's minimalistic canon is not identical to Steve Reich's, the canonic idea grounded in minimalism exhibits Reich's influence.⁶

This canonic texture as described by Dr. Choi, defined here as rhythmic displacement, is also one of the compositional techniques that O'Regan employs at times in the *Sequence for St. Wulfstan*. The next study of O'Regan's music was completed in 2012 by Dominic Gregorio. Dr. Gregorio's study includes a formal analysis of two works for choir and strings, *Triptych* (SATB choir, with multiple instrumental arrangements) and *The Ecstasies Above*. Discussing O'Regan's tonal organization, Gregorio asserts,

Writing in a modal pandiatonic style, the composer favors Dorian, Lydian and Mixolydian modes, an influence both from early music and from 1960s modal jazz. Also inspired from Renaissance and English choral school harmony is the high degree of open sonorities of fifth's and fourth's. In order for the rhythmic melodic building blocks to fit together, the composer uses static harmonies via pedal tones in both high and low tessituras. This represents another nod to minimalism where evolving texture is the main attraction, and not changing progressions of harmony. Use of pedal tones also allows the composer to use pitches pandiatonically, mixing and matching any pitch from the modal scale in use, creating aurally appealing cluster chords.⁷

The tonal organization that Gregorio describes is the same sound world which O'Regan creates in the *Sequence for St. Wulfstan*. Finally, Dr. James E. Brown examined O'Regan's musical influences in an analytical study of three compositions, all addressing the theme of life and death, *The Night's Untruth*, *The Ecstasies Above*, and *Triptych*. Brown states,

⁶ Sangyun Choi, "Minimalism, Exoticism, and Alternatim in Tarik O'Regan's *Magnificat and Nunc Dimittis* and *The Ecstasies Above*" (DMA diss., UNT, 2011), 8.

⁷ Gregorio, "An Analysis," 114-115.

O'Regan presents melodic motifs in his writing through rhythmic ostinati akin to al-Andalusian music. He utilizes these ideas in his compositions through rhythmic displacement, varying rhythmic ideas between voices and the accompaniment, while still ensuring equality between all parts. Two other techniques that O'Regan employs within his compositions, is framing a melodic motif as an underpinning idea, or sectioning it and passing it from voice to voice canonically.⁸

While the *Sequence for St. Wulfstan* does not include instrumentation, the compositional techniques Brown describes are integral to the textures that O'Regan has created in three of these motets, "O vera digna hostias," "Haec deum cęli," and "Hymnus de Sancte Andree Apostole."

ORGANIZATION OF STUDY

Sources for this study include the following:

- Documents collected concerning Tarik O'Regan including dissertations, program notes, recordings, compositions, journal articles and reviews.
- Interviews with Tarik O'Regan, including one by the author, along with conductors who have commissioned and performed his works.

Chapter 2 discusses relevant biographical information on Tarik O'Regan and his musical influences. This chapter also includes a discussion of the *Portiforium of St. Wulfstan*, the text source for the *Sequence of St. Wulstan*, with pertinent historical information about this volume, its namesake, and O'Regan's history with the manuscript. Chapter 3 discusses the compositional style of Tarik O'Regan. It links compositional techniques discussed in the previous research with the techniques employed in the *Sequence for St. Wulfstan* and focuses on three aspects of O'Regan's style: his unique use of rhythm and meter, textures he constructs using paired voices, and the modal language

⁸ James E. Brown, "Portrayal of Life and Death: An Analytical Study of Tarik O'Regan's *The Night's Untruth, The Ecstasies Above, and Triptych*" (DMA diss., FSU, 2013), 24.

he employs. Chapter 4 provides an analysis of the six a cappella motets that make up the *Sequence for St. Wulfstan*. The analysis of these works includes diagrams that identify the overall formal structure of each motet, as well as a dissection of the phrase structure of each formal section. It also illuminates the modality, texture, and text of each formal section. Pertinent information such as genesis, duration, scoring and liturgical function are included, as well as a discussion in which melodic and rhythmic content are examined simultaneously, analyzing the types of melodic cells O'Regan creates and how those ideas interact with and relate to one another. His choice of texts from the *Portiforium of St. Wulfstan* are examined, including the composer's decisions regarding text repetition and telescoping. The aim of the discussion is to describe the affect and significance of each work. Finally, Chapter 5 provides a summary and conclusion, as well as recommendations for further research into O'Regan's compositional oeuvre.

CONCLUSION

O'Regan had two goals when composing the *Sequence for St. Wulfstan*. His first goal was that these works function in as many ways as possible. This comes in part because of the commissioning choirs of these works, which are mostly from Oxford and Cambridge. These ensembles give concerts all over the world, while also being responsible for multiple services per week in their home cathedrals and chapels.

Describing the “fine line between the stage and the aisle,”⁹ O'Regan says,

These cathedral choirs and the chapel choirs of Oxford and Cambridge are very functional musical groups. Yes, they do concerts and perform around the world and they have a reputation, but their purpose, often in the founding documents to the institutions to which they are attached, are to provide sung liturgy seven days a week. That's their job, is to perform the services. This music, I wanted it to have an element of beauty and elevation, that you see in the music of that repertoire, but also function. This is music that can be done in a concert as I said, the

⁹ Tarik O'Regan, interview with the author, April 4, 2018.

repertoire has been recorded, but these are all pieces that are performed in the liturgy at the right time of year, they are done in Latin or can be done in English. They are short enough that they can be put into the service, and they are a cappella, they can be done without an instrumentation. So, it's that element of function, I suppose. I didn't want to write anything to crazy.¹⁰

While this functionality was important for these elite ensembles, which often perform these works after a single rehearsal, O'Regan also wanted these works to be accessible to the average choral singer. He says, "It's got to be interesting enough for the singers [of Oxford and Cambridge chapel choirs] that they can get it at first go, if it's these choirs that are doing it very quickly, but also interesting enough to sustain many rehearsals if it's a choir that's not one of these elite groups."¹¹ The second goal was that O'Regan wanted to create a meditative affect with these works that could speak to and resonate with as many people as possible. When asked to describe the aesthetic bottom line of these works, he says,

I did very much want these to be meditative works. I wanted them to serve different audiences in a meditative way. I think if you go to an Evensong service or a concert of choral music (the two places these pieces are done) you're going to have a broad range of people in that audience or congregation. I think especially, strange enough, in Evensong services... Oxford and Cambridge chapel choirs [have] taken on a very ecumenical role in that you have many people in that congregation that may not be Christian, but who take spiritual sustenance from the ritual, and I wanted to speak to them as much as to the members of the congregation for whom the specificity of the time of year was important, and the liturgy was important, and obviously I wanted to speak to the singers and the music directors. But these are all, if you like, different constituencies. But I wanted to speak to them in as much as possible with the same voice, which is to take time out from the day and have a moment of stasis.¹²

¹⁰ Ibid.

¹¹ Ibid.

¹² Ibid.

O'Regan has been successful in both of these instances and has created pieces that, while being quite functional, are excellent, meditative additions to the modern choral repertoire and worthy of further scrutiny.

CHAPTER 2

BIOGRAPHICAL AND HISTORICAL INFORMATION

BIOGRAPHY OF TARIK O'REGAN

Tarik O'Regan (born: London, 1978) has become “one of the leading British composers of his generation” (Gramophone).¹ He has been commissioned by some of the most prominent choral organizations in the world, including the Estonian Philharmonic Chamber Choir, Chamber Choir Ireland and Conspirare, along with several of the chapel choirs of the English choral establishment at Oxford and Cambridge. But, O'Regan's music is not limited to the choral genre as he is currently working on a full-scale opera about the life of Lorenzo Da Ponte, which was commissioned by Houston Grand Opera for the 2019 season. He has also written music for ensembles such as the BBC Symphony Orchestra and the Alexander String Quartet and currently, he is on the composition faculty at Rutgers University and the Pacific Chorale has recently appointed O'Regan to a term as Composer in Residence.

The name surname O'Regan comes from Tarik's father's Anglo-Irish heritage, and Tarik, meaning “brightest star,” or “nocturnal visitor” in Arabic, comes from his mother's Algerian roots.² While most of his formative years were in Croydon, South London attending the Whitgift School, he also spent time in Morocco and Algeria early in his childhood. O'Regan was drawn to percussion growing up, and two events helped

¹ <http://www.tarikoregan.com/wp-content/uploads/2018/02/2018.02.01-Tarik-ORegan-biographies.pdf>, accessed May 31, 2018. All biographical information, unless otherwise noted, is from this source.

² James E. Brown, “Portrayal of Life and Death: An Analytical Study of Tarik O'Regan's *The Night's Untruth, The Ecstasies Above, and Triptych*” (DMA diss. FSU, 2013), 9.

him decide to pursue music more seriously. He was chosen to play drums in the Whitgift School Dance Band and he became involved with the school's theatre department, playing percussion in the school's production of *West Side Story*.³ O'Regan says, "I couldn't read music that well, and I remember a part of my learning was matching recordings of the score to the instrumental parts and seeing how they matched up."⁴

After the Whitgift School, the composer pursued his undergraduate studies in percussion at Pembroke College, Oxford. It was here that O'Regan was first introduced to choral music, singing as a member of the choir of Pembroke College.⁵ He says,

I wasn't a singer. I didn't grow up singing. I'm a terrible singer, and to this day I'm a terrible singer, but it was very good to sing, and when I write now, dealing with trying to sing through the parts, even though I don't recommend listening to it, I do try to sing through the parts. Even when I write complicated music, I really do think, how am I going to get to this note? I do really think about it, and that is very much from my early days, singing in the Pembroke College choir.⁶

This experience taught him that writing for voices was different than writing for instruments, and he began to understand and appreciate "the vocal demands he was placing on the singers within his early choral compositions."⁷

While at Oxford, O'Regan studied composition with Jeremy Dale Roberts at the Royal Academy of Music in London. He says,

Jeremy opened my ears to a wide variety of music. I developed quite a broad interest in repertoire and was borrowing and reading as many scores as I could... [he] would say, 'Have you heard this piece? You should look at this piece, and at this one.' I developed a hunger for repertoire and didn't know where to look. Jeremy was able to tell me and show me, in addition to being a phenomenal composer himself.⁸

³ Ibid, 13.

⁴ Ibid, 13.

⁵ Ibid, 14.

⁶ Dominic Gregorio, "An Analysis of Two Choral Compositions with Strings by Tarik O'Regan" (DMA diss. USC, 2012), 9.

⁷ Brown, "Portrayal of Life and Death," 14.

⁸ Ibid, 15.

It was also during this time that O'Regan began to receive commissions, with one of his first coming in 1997 from the Choir of New College, Oxford. O'Regan says, "The New College commission came about because I'd submitted, unsolicited, an entirely unsuitable set of responses to Edward Higginbottom (the director of music at the time). They were huge and unwieldy. So, he asked me to turn them into something more usable: an anthem!"⁹ That anthem became *Confirma hoc deus*.

After graduating from Oxford in 1999, O'Regan went on to post-graduate studies at Cambridge where he worked as adjunct faculty and studied with composers Robin Holloway and Robert Saxon, who had very different approaches to teaching. Whereas Saxon was "a very analytical, note-by-note teacher," Holloway had a more holistic style. O'Regan learned from him "that music doesn't exist alone, as regard to anything, but specifically in regard to the other arts."¹⁰ It was during his time at Cambridge that he came to the conclusion that he wanted to make composition his career. After finishing his studies, O'Regan was appointed Composer in Residence at Corpus Christi College, Cambridge and began his relationship with the Choir of Clare College, Cambridge and Timothy Brown. The Choir of Clare College commissioned "Beatus auctor sæculi" in 2003 and later recorded the motet on the 2006 album *Voices: Tarik O'Regan*, which also features two more pieces from the *Sequence*, "O vera digna hostia" and "Tu claustra stirpe regia."¹¹

In 2004, O'Regan moved to the United States to work at Columbia University on a Chester Schirmer Fulbright Fellowship, followed by a Radcliffe Institute Fellowship at

⁹ Tarik O'Regan, email to the author, June 5, 2018.

¹⁰ Gregorio, "An Analysis," 11.

¹¹ Brown, "Portrayal of Life and Death," 17.

Harvard the next year. He then began splitting his time between the U.S. and the U.K., receiving appointments from Yale University, Trinity College, Cambridge, and later at Princeton's Institute for Advanced Study in 2010. Along with these prestigious academic appointments, O'Regan was also gaining notoriety in the professional world on both sides of the Atlantic. He twice won the British Composer Award, first in the Vocal category for his work *Sainte* in 2005 and then again in 2007 for *Threshold of the Night*, which was recorded the next year by *Conspirare* under the direction of Craig Hella Johnson.¹²

MUSICAL INFLUENCES

Influences on O'Regan's compositional style are varied and reflect the music he has experienced throughout his life, beginning with his formative years listening to his parent's record collection. In his dissertation on O'Regan's piece *Scattered Rhymes*, Cameron LaBarr says, "O'Regan's father was captivated by jazz music from the era of Glenn Miller, while his mother was interested in British rock bands Led Zeppelin and The Who, groups which O'Regan says were profound in his musical heritage."¹³ Brown says, "Other forms that are prevalent in his writing style are: jazz, al-Andalusian music (North African influence), Renaissance music, English choral music, minimalism, art (specifically North African), and architecture."¹⁴ Much like the rock and roll influence on his compositional style, O'Regan was first exposed to jazz music by his parents before performing it himself as a percussionist. The composer says, "Playing with the little trios

¹² Ibid, 17-18.

¹³ Cameron LaBarr, "Ancient Musical Ideas Through a Twenty-first Century Lens: An Examination of Tarik O'Regan's "Scattered Rhymes" and Its Relationship to Guillaume de Machaut's "Messe de Notre Dame"," (DMA diss. UNT, 2011), 9.

¹⁴ Gregorio, "An Analysis," 22.

and jazz bands was definitely a formative part of my life. It definitely was what my dad was into, he was fascinated by jazz music from the era of Glenn Miller and other artists that recorded on the Blue Note label in the 1930s and 1940s.”¹⁵

O’Regan spent time during his early childhood in Morocco and Algeria where his father worked as an accountant and his mother as an Algerian translator.¹⁶ It was at this time that he was introduced and immersed in al-Andalusian music, which, like much of Arabic music, relies more on melody and rhythm than on harmony.¹⁷ Philip Schuyler describes the traditional ensemble as follows:

The *rbab* (*rabāb*; a boat-shaped bowed lute with two heavy strings) sketched the principal points of the melody. One or two plucked lutes, an *‘ūd ramal* (small, four-string lute) or *gunibrī* (a three-string semi-spiked lute with a hollowed-out, teardrop-shaped body), provided embellishment in a higher register. The *tār* (a small tambourine about 15 cm in diameter) controlled the rhythm and tempo.¹⁸

The influence of al-Andalusian music on O’Regan’s style comes from the way the melodies interact. He says, “What appears to be the end of one melody suddenly becomes the beginnings of a new one, or an ostinato and then another melody surfaces.”¹⁹ Brown states, “For about 700 years, al-Andalusian music has largely been maintained in Morocco. During O’Regan’s early childhood, this type of music pervaded his everyday life. Much of his family liked listening to it. He describes al-Andalusian music as very linear in spite of the complex rhythmic patterns. The melodies seem endless, like they

¹⁵ Ibid, 22-23.

¹⁶ Ibid, 11-12.

¹⁷ Wikipedia contributors, “Arabic music,” *Wikipedia, The Free Encyclopedia*, accessed May 18, 2018, https://en.wikipedia.org/wiki/Arabic_music. Below is a YouTube link to a video of Moroccan al-Andalusian music. <https://www.youtube.com/watch?v=0YHHLv7xvUs&t=1931s>

¹⁸ Philip Schuyler, “Morocco, Kingdom of” *Grove Music Online*, accessed May 18, 2018. <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000019156>.

¹⁹ Brown, “Portrayal of Life and Death,” 24.

never quite finish.”²⁰ This linear effect accompanied by complex rhythmic interactions is one of the defining aspects of O’Regan’s compositional style. Brown continues, “O’Regan presents melodic motifs in his writing through rhythmic ostinato akin to al-Andalusian music. He utilizes these ideas in his compositions through rhythmic displacement, varying rhythmic ideas between voices and the accompaniment, while still ensuring equality between all parts.”²¹

Along with al-Andalusian music, the non-representational art O’Regan experienced in Africa became another influence on his compositional style. Brown goes on to say,

O’Regan inherited his ancestor’s logical-mathematical intelligence, and an interest for patterns, their combinations and permutations. Such patterns are idiosyncratic to his compositional style of rhythmic layering and rhythmic complexity in vocal and instrumental parts. He is fixated on geometric abstraction and non-representational art, which he attributes to his early childhood spent in Morocco and Algeria.²²

Speaking of non-representational art such as mosaics, O’Regan says,

I just remember the tiles everywhere [in Morocco and Algeria], on the floor, tiles on the bath, tiles in the courtyards, tiles in the room, even the tapestries. It’s a culture of non-representational art. And what looks so simple, you realize, are these incredibly complex on-going little games. I just wonder, the way it fits into your brain, you draw on it later in life.²³

Renaissance music is another influence on O’Regan’s compositional output, as he cites Nicolas Gombert (c. 1495 – c. 1560) as one of the composers that really stood out to him during his studies at Oxford and Cambridge. In describing which of the Renaissance masters influenced the *Sequence for St. Wulfstan*, O’Regan says,

²⁰ Ibid, 23.

²¹ Ibid, 24.

²² Ibid, 10-11. O’Regan’s Irish great-great grandfather, Sir William Rowan Hamilton, contributed to the development of optics, dynamics, and algebra in the 19th century.

²³ Gregorio, “An Analysis,” 7.

I was interested in Gombert more than the others. It was his use of dissonance specifically in the Magnificats, I think he wrote 8 of them. I really like that. And there are bits in several of the Wulfstan pieces where there's this sort of rocking back and forth with harmony, or a sudden shift in modality, and I think I sort of got that idea from Gombert's use of sudden dissonance. It feels much stronger than that of Lassus or Tallis, it's a very specific sound, and I think I found that quite attractive. So, I think Gombert, was harmonically the stronger voice.²⁴

The influence of the Renaissance can also be seen in the prevalence of paired voice textures in the *Sequence*. When asked if this technique was a look back to Josquin des Prez and late Medieval/early Renaissance compositional techniques, O'Regan said,

Yeah definitely. That was through osmosis. I wasn't particularly trying to conjure up a specific Renaissance or earlier piece or composer, it worked its way in. And it's something that I think has stuck with me in all my compositional career. It's something I notice in a lot of pieces of music for voice. A lot of composers write for all the voices all the time, and I don't... I think really stemming from this period, I've never done that. I always think of the chorus as a combination, that's the complete thing from which one can draw various combinations. I think that definitely stems from this time.²⁵

Another influence on O'Regan's music is from Bali, Indonesia. Describing "O vera digna hostia," the first motet of the *Sequence* to be composed, he says, "With its modality rooted in that of Balinese gamelan, this Eastertide motet is mainly reliant on interlaced, repetitive rhythmic patterns for its momentum."²⁶ Gamelan is the name for the type of ensemble in Bali that plays this traditional music. "Characteristic features of Balinese music are the rapidity of melodies and rhythms played in close coordination with one another and sudden shifts of tempo and dynamics, from slow, lyrical extended melodies to fast, highly dramatic, short ostinati."²⁷ The melodies are played on *suling*

²⁴ O'Regan, interview with the author, April 4th, 2018.

²⁵ Ibid.

²⁶ Tarik O'Regan, Liner notes to *Tarik O'Regan – Voices*, The Choir of Clare College Cambridge and Timothy Brown, conductor. Collegium COLCD130, 2006, 8.

²⁷ Lisa Gold, "Indonesia" *Grove Music Online*, accessed May 18, 2018.

<http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000042890>. Below is a YouTube link to a video of traditional Balinese gamelan. <https://www.youtube.com/watch?v=BmlAZxha8Pw>

(flutes), metallophones, xylophones, and gong-chimes while two-headed drums called *kendang* accompany, along with *ceng-ceng* cymbals) and *gentorak* (bell tree).²⁸ When asked how he came across gamelan, O'Regan describes references to Balinese music in the works of Francis Poulenc and Benjamin Britten. "So, I think that [O'Regan's introduction to gamelan] was mostly indirect... things like Poulenc, the double piano concerto, and also some Britten, *Prince of the Pagodas*, and even some of the music in *Death in Venice*."²⁹ O'Regan also describes his experiences as a percussionist when discussing his experiences with gamelan music.

The percussionists used to get together and play in an ensemble. You know, we'd try out all kinds of things. There are a lot of percussion ensemble pieces that are kind of loosely connected with gamelan, and actually I was lucky enough to play on a couple of the actual gamelans in the UK, one is held in Oxford, and there's another one at the Southbanks Centre.³⁰

The composer did not grow up in a religious household, so he found gamelan to be a way into the texts he chose for the *Sequence*. "It's [gamelan] music that's based around repetition and meditation, and I found that kind of a useful way into these texts, you know which were really written for church choirs in the UK; college choirs, college chapel choirs. As someone that didn't grow up as a Christian, I found it a useful way into those texts, in a sort of meditative sense."³¹

Minimalism has also had a lasting effect on O'Regan's compositional output, especially the music of Steve Reich. He first experienced Reich's works as a percussionist. O'Regan says,

I trained as a percussionist, so became familiar with the music of Steve Reich through works like *Clapping Music* and *Six Marimbas*, etc. I was always struck

²⁸ Ibid.

²⁹ Tarik O'Regan, interview with the author, April 4, 2018.

³⁰ Ibid.

³¹ Ibid.

by how he is able to maintain a sense of forward movement by using intricate rhythmic techniques (be they phasing or rhythmic displacement). I wanted to adopt some of those ideas in my works for chorus.³²

The short rhythmic cells that are the building blocks of Reich's music are quite similar to those found in Balinese gamelan and have a similar influence on O'Regan's compositional style.

Tarik O'Regan has the ability to borrow techniques and ideas from all of these influences and combine them into a compositional style that is uniquely his own. He is adept at combining techniques of rock and roll with those of Guillaume Machaut in his work *Scattered Rhymes* or synthesizing Balinese gamelan with aspects of the English choral tradition, minimalism, and a Renaissance master such as Gombert in the *Sequence for St. Wulfstan*. Specific examples of the influences discussed in this chapter will be illuminated in subsequent chapters.

THE TEXT SOURCE

The texts for the six motets in the *Sequence for St. Wulfstan* all come from the same manuscript, that of the *Portiforium of St. Wulfstan*. O'Regan states,

The text of each motet is taken from the 723-page *Portiforium of St. Wulfstan*, an eleventh-century liturgical almanac housed as Manuscript 391 in the Parker Library at Corpus Christi College, Cambridge. The *Portiforium* carries the name of the then Bishop of Worcester, St. Wulfstan, who likely commissioned his scribes to copy and collate the volume in 1065.³³

St. Wulfstan (c. 1008-1095) became bishop of Worcester, England in 1062 and was the only Englishman allowed to continue to lead a bishopric after the Norman Conquest in

³² Sangyun Choi, "Minimalism, Exoticism, and Alternatim in Tarik O'Regan's *Magnificat and Nunc Dimittis* and *The Ecstasies Above*" (DMA diss. UNT, 2011), 36. Below is a link to *Clapping Music* by Steve Reich.

<https://www.youtube.com/watch?v=lzkOFJMI5i8>

³³ Tarik O'Regan, Liner notes to *Tarik O'Regan – Voices*, The Choir of Clare College Cambridge and Timothy Brown, conductor, Collegium COLCD130, 2006, 6-7. This recording includes "O vera digna hostia," "Beatus auctor sæculi," and "Tu claustra stirpe regia."

1066.³⁴ Emma Mason, in her book *St. Wulfstan of Worcester*, describes the manuscript Wulfstan commissioned:

It was written at Worcester in Wulfstan's time and contains a calendar (i.e. a table of saints' feasts which were to be celebrated); psalms and canticles in the Gallican version; hymns; and a book of collects. It included incipits, or opening words, of antiphons; hymns and other chants for the day hours; private prayers; full service for saints' days; for Sundays after Trinity Sunday; and for weekdays... This small, thick book provided most of the liturgical material which Wulfstan would be likely to need on his travels, hence the title of Portiforium or portable breviary, which it has latterly acquired. It was probably written early in Wulfstan's episcopate and is a major source for the English monastic liturgy on the eve of the Norman Conquest. A comparison of the liturgy and monastic chant, as it appears in these manuscripts, with contents of a Worcester antiphonary of the thirteenth century indicates that the traditions observed by Wulfstan long continued to be maintained in his cathedral.³⁵

The composer came across this manuscript during his time at Cambridge. "I was at Corpus Christi College, which houses the Parker Library, which is the rare books and manuscripts library of Corpus Christi College in Cambridge... I think it just happened, the librarian at the time, a guy called Dr. de Hamel...put it [the portiforium] out as an exhibition in the library."³⁶ The Parker Library is named for Archbishop Matthew Parker (1504-1575), who was Master of Corpus Christi College for a time before he became Archbishop of Canterbury in 1559, and its contents are unique. "The Parker Library's holdings of Old English texts account for one of the most significant collections of Anglo-Saxon manuscripts anywhere in the world...including the earliest known example of polyphonic music produced in England."³⁷ Parker was known for collecting manuscripts from monastic libraries under siege by the Protestant Reformation. Corpus

³⁴ Emma Mason, *St Wulfstan of Worcester* (Oxford: Basil Blackwell Ltd., 1990), 203.

³⁵ *Ibid*, 203-204.

³⁶ Tarik O'Regan, interview with the author, April 4, 2018.

³⁷ "Matthew Parker," Corpus Christi College, accessed May 10, 2018, <https://www.corpus.cam.ac.uk/matthew-parker-1504-1575>.

Christi College’s website describes Parker as “an avid book collector, salvaging medieval manuscripts dispersed at the dissolution of the monasteries; he was particularly keen to preserve materials relating to Anglo-Saxon England, motivated by his search for evidence of an ancient English-speaking Church independent of Rome.”³⁸ The *Portiforium of St. Wulfstan* was one of the over 400 books that Parker bequeathed to the library.³⁹

O’Regan compares the portiforium to modern day technology. “[I]f you were around back then in the 11th Century, you would just have it [the portiforium] with you like an iPad or something, with access to everything that you needed. It had the psalms, a breviary, and it had these hymns in it, these texts that have been used, or gone into use for other purposes. I liked that it was kept in one book.”⁴⁰ O’Regan was attracted to the functionality of the manuscript and felt like he was using the portiforium as it was originally intended. He says,

[T]here was an edition made of some of the texts, that are basically hymn texts, and I just wanted texts that I could work with for particular times of the liturgical year, depending on the groups that had commissioned me. So, I just started using the book as a resource, and what I quite liked about it was I felt I was using it as it was intended. As it was put together. It was put together as a resource, that’s what it was for. Whoever bound it, and the rest of it, just put it together, I don’t think for any sort of strong liturgical reasoning. I don’t think it was any kind of idealistic way of organizing things. I think it was a simply useful binding. So, it felt quite good to be using it in the same way.⁴¹

When asked what stood out to him about the six particular texts he has used in the *Sequence*, O’Regan’s answer was simple. “I would look for texts that for me seemed most ecumenical. Texts that could most widely interpreted.”⁴²

³⁸ Ibid.

³⁹ The *Portiforium of St. Wulfstan* can be viewed at <https://parker.stanford.edu/parker/catalog/th313vp6557>.

⁴⁰ Tarik O’Regan, interview with author, April 4th, 2018.

⁴¹ Ibid.

⁴² Ibid.

CHAPTER 3:

THE COMPOSITIONAL STYLE OF TARIK O'REGAN

INTRODUCTION

Tarik O'Regan's compositional style is one that draws from many different influences, both old and new. As mentioned in Chapter 2, the musical influences that are prevalent in the *Sequence for St. Wulfstan* include Balinese gamelan, minimalism, and compositional techniques of Renaissance choral music, especially those of composer Nicholas Gombert. These influences are manifested in these motets in the form of different types of rhythmic displacement, paired voice textures and modal harmonies. The gamelan influence, along with minimalism, can be seen in O'Regan's use of rhythm and meter. Paired voice textures were common in Renaissance choral writing and modal harmonies dominate both this time period of choral composition as well as gamelan music. These traits are not confined to the *Sequence*, as they are evident in other choral works by O'Regan, as analyzed by Choi, Brown, Gregorio, and LaBarr. Each section of this chapter explores instances of these stylistic traits, beginning with examples from the previous examinations of O'Regan's choral music before illuminating connections between those examples with instances in the *Sequence for St. Wulfstan*. Also included is discourse on the composer's unique approach to voice leading in his works for choirs and how his compositional approach leads to contrasts in sonority.

RHYTHMIC AND METRIC ISSUES

INTRODUCTION

O'Regan's unique use of rhythm and meter is a pervasive feature of his compositional style, including the *Sequence for St. Wulfstan*. In some instances, O'Regan deploys a short melodic cell or cells in multiple voice parts and uses additive rhythm to create canon-like ostinati, as in "O vera digna hostia" and "Hymnus de Sancte Andree Apostole." In other cases, he offsets what would otherwise be purely homophonic textures by using differing rhythms in the vocal lines, as in "Tu claustra stirpe regia," "Beatus auctor sæculi" and "Tu, Trinitas Unitas." "Haec Deum celi" exhibits elements of additive rhythm as well as the medieval and Renaissance technique of *hocket*. In all of these instances, O'Regan unique use of rhythm and meter to give these motets a sense of metric ambiguity, perpetual motion, and aid in creating bristling textures that are unique to his compositional style. These examples of rhythmic contrast are exhibits that O'Regan was more often concerned with the textures he was creating than the intelligibility of the text being sung.

I think the key thing is that it often goes against the natural stresses of the text if it were spoken. But I quite like the texture, in a way non-logical, but it is made up of the syllables of the text. Just not in a vary homophonic fashion... [B]ack then I never really worried too much about intelligibility of the text. It seemed to me a bit of a strait jacket. So, I quite liked these overlaying, rhythmically displaced use of the text to create these nice textures.¹

ADDITIVE RHYTHM

Examples of metric displacement can be found throughout O'Regan's choral compositions. As pointed out by Choi, O'Regan employs this technique in his *Magnificat* to create canon-like ostinati. Figure 1 illustrates this technique. In m. 57, O'Regan begins

¹ Tarik O'Regan, interview with the author, April 4, 2018.

the melodic cell in all four voice parts homophonically. He employs additive rhythm on the word “*fecit*” and its two pitches of the cell (once in T2, twice in B1, thrice in B2) to create the metrically displaced ostinato where each voice is offset by half of a beat.

Figure 3-1. Tarik O'Regan, *Magnificat*, mm. 35-36²

Figure 3-2 illustrates a similar moment of metric displacement in “Hymnus de Sancte Andree Apostole.” To achieve this imitative texture, O’Regan first repeats the word “*sarcina*” (recurring) to offset the alto voices (highlighted in Figure 3-2, mm. 46), in a moment of text painting. He then creates metric displacement in “Hymnus” by employing additive rhythm to the melodic cells. In m. 48, he adds two notes to the melodic cell in the Soprano 1 part to delay the cell one beat. This also happens in mm. 50 and 51 in the Alto 2 and Alto 1 voices respectively to achieve an imitative texture where the melodic cells occur in succession on every beat (See Figure 3-2).

² Sangyun Choi, “Minimalism, Exoticism, and Alternatim in Tarik O’Regan’s *Magnificat* and *Nunc Dimittis* and *The Ecstasies Above*” (DMA diss. UNT, 2011), 9.

D Faster still ♩ = 120 9

44

mf *f*

S. et qui gra va-mur sar - ci - na pec-ca - mi-num, sar
o, raise us, by your re - cur-ring in - ter - ces-sion, re-

mf *f*

S. et qui gra va-mur sar - ci - na pec-ca - mi-num, sar
o, raise us, by your re - cur-ring in - ter - ces-sion, re-

mf *f*

A. et qui gra va-mur sar - ci - na, sar-ci - na, sar-ci - na
o, raise us, by your re - cur-ring, re - cur-ring, re - cur-ring

f

sanc-to - rum mi-tis - si me, et qui gra va-mur sar - ci - na, sar-ci - na, sar-ci - na
o, thou most ten-der of all saints, raise us, by your re - cur-ring, re - cur-ring, re - cur-ring

Additive rhythm

47

mf

S. ci - na pec - ca-mi num, et qui sar-ci - na pec - ca-mi num, sar-ci - na pec - ca-mi num,
cur ring in - ter-ces-sion, by your re-cur-ring in - ter-ces-sion, re-cur-ring in - ter-ces-sion,

mf

S. ci - na pec - ca-mi num, sar - ci - na pec - ca-mi num, sar - ci - na pec - ca-mi-num, sar
cur ring in - ter-ces-sion, re - cur-ring in - ter-ces-sion, re - cur ring in - ter-ces-sion, re-

mf

A. pec-ca-mi-num, sar-ci - na pec-ca-mi num, sar-ci - na pec-ca-mi num, et qui gra - va-
in - ter-ces-sion, re-cur ring in - ter ces-sion, re-cur-ring in - ter-ces-sion, and raiseus, raise

Additive rhythm

The musical score is for four voices: Soprano (S.), Alto (A.), Tenor I (T. I.), and Tenor II (T. II.). It begins at measure 50. The Soprano part starts with a *mp* dynamic and a melodic line that is repeated three times with the lyrics: "sar-ci - na pec - ca - mi num, re - cur - ring in - ter ces - sion,". The Alto part starts with a *mp* dynamic and lyrics: "ci - na pec - ca - mi - num, cur ring in - ter ces - sion,". The Tenor I part starts with a *mp* dynamic and lyrics: "mur sar - ci - na pec - ca - mi - num, us, raise us, by your re - cur - ring in - ter ces - sion,". The Tenor II part starts with a *mp* dynamic and lyrics: "mur et qui, sar - ci - na pec - ca - mi num, us, by your re - cur - ring in - ter ces - sion,". The score includes dynamic markings of *mp* and *p*, and a box labeled "Additive rhythm" at the top. Arrows point from the box to specific rhythmic patterns in the Soprano and Alto parts. A box highlights a specific rhythmic pattern in the Alto part, and another box highlights a specific rhythmic pattern in the Tenor I part.

Figure 3-2. Tarik O'Regan, "Hymnus de Sancte Andree Apostole," mm. 44-52, S and A

James Brown explored examples of metric displacement found in O'Regan's work, *The Ecstasies Above*. Instead of repeating small fragments of the melodic cell as in the previous examples, he achieves rhythmic displacement by staggering entrances, which creates a stretto effect and works to build the intensity of the music. Even when voices enter simultaneously, O'Regan is always careful to augment the rhythm of one of the voices to create rhythmic displacement, as seen with the Solo Tenor I and Solo Tenor II in m. 364. (Figure 3-3).

23

p

ve - ra di - gna hos - ti - a, per quam frac - ta sunt
 Thou, from whom hell's mon - arch flies, O great, O ve - ry

O, O, O, O,
 O, O, O, O,
 O, O, O, O,
 O, O, O, O,
 O, O, O, O,
 O, O, O, O,
 O, O, O, O,
 O, O, O, O,

Figure 3-4. Tarik O'Regan, "O ver digna hostia," mm. 13-26

OFFSET HOMOPHONY

O'Regan also uses contrasting rhythmic ideas to enhance what would otherwise be purely homophonic textures. In mm. 95-97 of *The Ecstasies Above*, O'Regan uses three rhythmic gestures in the choral and solo voice lines: pedal tones in the tenor and bass sections accompanying two melodic ideas, one dominated by quarter notes, the other by dotted quarter and eighth notes (See Figure 3-5). This causes six of the eleven syllables in the phrase to be displaced rhythmically and, along with the off-beat accents in the strings, helps give the work its sense of forward motion.

94 *f* *ff*
 S. - ses in Hea - ven. (the star - ry choir and the o - ther lis - ten - ing
 A. Hea - ven. (the star - ry choir and the o - ther lis - ten - ing
 T. in Hea - ven. Ah, ah,
 B. in Hea - ven. Ah, ah,
 SOLO S. I *f* *ff* And they say (the star - ry choir and the o - ther lis - ten - ing
 SOLO A. I *f* *ff* And they say (the star - ry choir and the o - ther lis - ten - ing
 SOLO T. I *f* *ff* And they say (the star - ry choir and the o - ther list - en - ing
 SOLO B. I *f* *ff* And they say (the star - ry choir and the o - ther lis - ten - ing
 SOLO S. II *f* *ff* And they say (the star - ry choir and the o - ther lis - ten - ing
 SOLO A. II *f* *ff* And they say (the star - ry choir and the o - ther lis - ten - ing
 SOLO T. II *f* *ff* And they say (the star - ry choir and the o - ther list - en - ing
 SOLO B. II *f* *ff* And they say (the star - ry choir and the o - ther list - en - ing

Figure 3-5. Tarik O'Regan, *The Ecstasies Above*, mm. 94-97⁴

This type of rhythmic contrast is common in three of the motets in the *Sequence*:

“Tu claustra stirpe regia,” “Beatus auctor sæculi” and “Tu, Trinitas Unitas.”

In “Tu claustra,” O'Regan uses this technique in the opening measures (See Figure 3-6).

By using a longer rhythmic value in the alto voice, he delays the second syllable of text

⁴ Ibid, 105.

(clau) and creates a quasi-canonic texture in which the syllables of the phrase ebb and flow, beginning together, becoming displaced, and then coming together again at the end of the phrase. The same technique is employed throughout the motet, with examples highlighted in Figure 3-6.

Lucid ♩ = 52

SOPRANO

ppp Tu claus-tra stir-pe re-gi-a *pp* *ppp* iu-re-que mun-di do-mi-
O Thou, from re-gal an-ces-try, *and right-ful world-ly sov-*

ALTO

ppp Tu claus - tra stir-pe re-gi - a *pp* *ppp* iu - re - que mun-di
O Thou, from re-gal an-ces-try, *and right-ful world-ly*

4

pp *p* *pp*

- na, de - si - de - ra - tum om - ni - bus tu
- reign, brings forth un - to all na - tions wide, that by

pp *p* *pp*

do - mi - na, de - si - de - ra - tum om - ni - bus tu
sov - reign, brings forth - un - to all na - tions wide, - that by

6

p *p* *p*

per - tu - lis - ti gen - ti - bus, de - si - de - ra - tum om - ni - bus tu
which - all seek to a - bide, bring - ing forth un - to all na - tions wide, that by

p *p* *p*

per - tu - lis - ti gen - ti - bus, de - si - de - ra - tum om - ni -
which all - seek to a - bide, brings forth - un - to all na - tions

8 *mp* *p*

per - tu - lis - ti - gen - ti - bus.
which - all seek - to a - bide.

mp *p*

- bus tu per - tu - lis - ti gen - ti - bus.
wide, that by which all seek to a - bide.

Figure 3-6. Tarik O'Regan, "Tu claustra stirpe regia," mm. 1-9

This quasi-canonic texture created by rhythmic contrast is also found in "Beatus auctor sæculi." The second presentation of the first phrase of text, beginning on beats 2 and 3 of m. 13, illustrates this texture well. After the altos anticipate the other voices by a beat in m. 13, O'Regan continues using contrasting rhythms with the soprano and alto lines paired against the tenor and bass lines (See Figure 3-7). Again, as in "Tu claustra," there exists an ebb and flow of the syllables of text in "Beatus," moving in and out of alignment which creates an echoing effect and a sense of perpetual motion.

10 *mp* *pp*

li - be - rans non per - de - ret quod con - di - dit. Be - Bles
flesh by flesh, whom he had made might live a - fresh.

mp *pp*

li - be - rans non per - de - ret quod con - di - dit. Be - Bles
flesh by flesh, might live a - fresh.

pp

Be - Bles

pp

Be - Bles

Be - Bles

14

- a - tus auc - tor sae - cu - li ser - vi - le
Au - thor of this earth - ly frame, to take a

- a - tus auc - tor sae - cu - li ser - vi - le
Au - thor of this earth - ly frame, to take a

8

- a - tus auc - tor sae - cu - li ser - vi - le
Au - thor of this earth - ly frame, to take a

- a - tus auc - tor sae - cu - li ser - vi - le
Au - thor of this earth - ly frame, to take a

Figure 3-7. Tarik O'Regan, "Beatus auctor saeculi, mm. 10-18

"Tu Trinitatis Unitas" also exhibits this type of rhythmic contrast. In this motet, O'Regan seems even more abstract with syllable placement than the two previous examples (See Figure 3-8) and this is evident especially the first time all four voices perform simultaneously in the motet. Syllables are echoed between voice parts frequently, with only three of the four voices ever lining up on a single syllable.

9

poco

Tri - ni - ta - tis, or - bem po - ten - ter qui re - gis, at - ten - de
 ru - lest all things, who ru - lest all things migh - ti - ly, bow down to

poco

- bem po - ten - ter qui re - gis, at - ten - de
 ru - lest all things migh - ti - ly, bow down to

pp *poco* *mp*

qui re - gis, at -
 migh - ti - ly, bow

pp *poco* *mp*

qui re - gis, at -
 migh - ti - ly, bow

12 *pp* (background)

lau - dum can - ti - ca, qui ex - cu -
 hear the songs of praise, which, freed from

pp (background)

lau - dum can - ti - ca, qui ex -
 hear the songs of praise, which, freed

- ten - de lau - dum can - ti - ca, qui ex - cu -
 down to hear the songs of praise, which, freed from

- ten - de lau - dum can - ti - ca, qui ex - cu -
 down to hear the songs of praise, which, freed from

15

molto

- ban - tes psal - li - mus. Nam
bonds of sleep, we raise. While

- cu-ban - tes psal - li - mus.
from bonds of sleep, we raise.

8

- ban - tes psal - li - mus. Nam
bonds of sleep, we raise. While

- ban - tes psal - li - mus. Nam
bonds of sleep, we raise. While

Figure 3-8. Tarik O'Regan, "Tu Trinitatis Unitas," mm. 9-16

HOCKET

In "Haec Deum celi," O'Regan uses two four-measure melodic cells simultaneously to create a texture similar to a medieval and Renaissance technique called hocket, where two or more parts complete a single melodic line. The rhythm of the two cells, beginning in m. 72, is displaced between the two soprano voices, creating what feels like one melody between them (See Figure 3-9). As in "O vera," this texture goes on to accompany melodic lines in the lower voices, and becomes one of many layers of paired voices, a technique which is highlighted in the next section.

72

mp

Ah

ah

ah

ah

Figure 3-9. Tarik O'Regan, "Haec Deum celi," mm. 72-81, Soprano parts only

PAIRED VOICE TEXTURES

PAIRED VOICES IN O'REGAN'S CHORAL WORKS

Paired voicings are another common texture that O'Regan uses in his choral compositions, with the *Sequence for St. Wulfstan* being no exception. He often layers paired voices, staggering their entrances to create thick, rich textures. One example of paired voice textures from his composition *Scattered Rhymes* illustrates pairings at many different levels (See Figure 3-10), including the solo Alto/solo Tenor 1 duet paired against the solo Tenor II/solo Baritone duet, the pairs of octaves between Soprano/Tenor and Alto/Bass in the chorus, and the solo voices with actively rhythmic lines paired against the slower rhythms in the chorus.

288 *mf*

SOLO A. a Giu - de-a si, tan - to - sovr'o - gni

Paired Voices (PV)

SOLO T.I. a Giu - de-a si, tan - to - sovr'o - gni

SOLO T.II. - de-a si, tan - to - sovr'o - gni sta - to hu-

PV

SOLO Bar. - de-a si, tan - to - sovr'o - gni sta - to hu-

S. PV Ve - nus e - the - re, e -

A. PV *mf* - re, Ve - nus e - the - re, e -

T. *mf subito* - re: Ve - nus e - the - re, e -

B. *mf subito* - re: Ve - nus e - the - re. e -

Figure 3-10. Tarik O'Regan, *Scattered Rhymes*, mm. 288-291⁵

⁵ Cameron LaBarr, "Ancient Musical Ideas Through a Twenty-first Century Lens: An Examination of Tarik O'Regan's "Scattered Rhymes" and Its Relationship to Guillaume de Machaut's "Messe de Notre Dame", (DMA diss. UNT, 2011), 18.

PAIRED VOICES IN THE *SEQUENCE*

This type of texture, in which multiple pairings between voices can be found is also a salient feature of the *Sequence for St. Wulfstan*. “Haec Deum celi” clearly illustrates the same type of texture as the example from *Scattered Rhymes*. Figure 3-11 begins in mm. 106 and contains the measures leading up to the apex of the piece in mm. 116. Pairs of voices can be seen top to bottom, with the two Soprano lines continuing the hocket-like rhythmic displacement previously discussed, the Alto lines moving in oblique motion, and the Tenors/Basses doubling the melody at the octave. This texture truncates into two sets of paired voices at the apex in m. 116 that then diminuendos into the recapitulation of the opening material.

106

f

ah ah ah

f

ah ah ah

f

ah ah ah

f

8

O - lym - phi, re - gis ae - ter - ni ge - ne -
 - vo - tion, and to thy Son's throne, Mo - ther

O - lym - phi, re - gis ae - ter - ni ge - ne -
 - vo - tion, and to thy Son's throne, Mo - ther

111

ah ah ah ah ah ah

8 - trix, of the fa - ve - to, E - ter - nal, fa - ve - to, E - ter - nal,

- trix, of the fa - ve - to, E - ter - nal, fa - ve - to, E - ter - nal,

116

ah ah ah

ff f mf

8 O - lym - phi reg - na pe - tis - ti, pe - tis - ti, raised all glo - rious, join with us al - tis - ti ways.

ff f mf

O - lym - phi reg - na pe - tis - ti, pe - tis - ti, raised all glo - rious, join with us al - tis - ti ways.

Recapitulation

121 *f sub.*

Haec de-um ce - li do - mi - num - que
 Thou the true Vir - gin, Vir - gin Mo - ther

f sub.

Haec de-um ce - li do - mi - num -
 Thou the true Vir - gin, Vir - gin Mo -

f sub. *mf*

Ah*

f sub. *mf*

Ah* ah,

Figure 3-11. Tarik O'Regan, "Haec," mm. 106-127

The recapitulation (m. 122) continues the paired voice texture, with pedal tones in the tenor and bass lines and a canon in the soprano and alto lines.

In the motet "Tu Trinitatis Unitas," the texture of the entire piece is based on paired voices. For instance, Figure 3-12 illustrates voice pairings between soprano/alto and tenor/bass. Of note is the rhythmic contrast between the pairs of voices. The soprano and alto lines have almost identical syncopated rhythmic profiles, while the tenor line dances around a steady quarter note bass line. The phrase seen in Figure 12 (mm. 17-21) occurs again at mm. 41 with the melodic lines exchanged, so that the basses and tenors sing what the sopranos and altos performed previously, and vice versa.

17
 Nam lec-tu-lo con-
 While lin-gers yet the

18
 con-sur-gi-mus, noc-tis qui-e-to
 the peace of night, we rouse us from our

19
 Nam lec-tu-lo con-
 While lin-gers yet the

20
 -sur-gi-mus, con-sur-gi-mus, noc-tis qui-e-to
 peace of night, the peace of night, we rouse us from our

21
 Nam lec-tu-lo con-
 While lin-gers yet the

-sur-gi-mus, noc-tis qui-e-to
 peace of night, we rouse us from our

21
 tem-po-re;
 slum-bers light;

21
 tem-po-re;
 slum-bers light;

21
 tem-po-re;
 slum-bers light;

21
 -po-re;
 -bers light;

Figure 3-12. Tarik O'Regan, "Tu Trinitatis Unitas," mm. 17-21

The structure of "O vera digna hostia" is also constructed using paired voices textures. The first example illustrates tenors and altos paired in rhythmic displacement, while the sopranos and basses oscillate between parallel octaves and contrary motion (See Figure 3-13).

47

p

re - demp - ta plebs cap - ti - va - ta, _____
 Thy cap - tive peo - ple are set free, _____

pp *sim.*

O, _____ O, _____ O, _____ O, _____ O, _____
 O, _____ O, _____ O, _____ O, _____ O, _____

pp *sim.*

O, _____ O, _____ O, _____ O, _____ O, _____
 O, _____ O, _____ O, _____ O, _____ O, _____

p

re - demp - ta plebs cap - ti - va - ta, _____
 Thy cap - tive peo - ple are set free, _____

52

mp

red - di - ta vi - tae prae - mi - a, _____ re - demp - ta
 and end - less life re - stored in Thee, _____ Thy cap - tive

mp

O, _____ O, _____ O, _____ O, _____
 O, _____ O, _____ O, _____ O, _____

mp

O, _____ O, _____ O, _____ O, _____
 O, _____ O, _____ O, _____ O, _____

mp

red - di - ta vi - tae prae - mi - a, _____ re - demp - ta
 and end - less life re - stored in Thee, _____ Thy cap - tive

(♩ = ♩) **L'istesso tempo** (♩ = 66)

60

mp

O, O, O, O, O,
O, O, O, O, O,

mp

O, O,
O, O,

mp

O, O,
O, O,

mp

prae - mi - a, prae - mi - a,
life in Thee, life in Thee,

mp

prae - mi - a, prae - mi - a,
life in Thee, life in Thee,

63

mf

O, prae - mi - a, prae - mi - a, prae - mi - a,
O, life in Thee, life in Thee, life in Thee,

mf

O, prae - mi - a, prae - mi - a, prae - mi - a,
O, life in Thee, life in Thee, life in Thee,

mf

prae - mi - a, prae - mi - a, prae - mi - a, prae - mi - a,
life in Thee, life in Thee, life in Thee, life in Thee,

mf

prae - mi - a, prae - mi - a, prae - mi - a, prae - mi - a,
life in Thee, life in Thee, life in Thee, life in Thee

Climax

The image shows a musical score for four voices and piano accompaniment. The score is for measures 61-70, marked as a 'Climax'. The lyrics are 'prae - mi - a! / life in Thee!'. The score includes dynamic markings of *f* and *ff*, and a *molto* tempo marking. The piano part features a complex rhythmic pattern with many beamed notes.

Figure 3-14. Tarik O'Regan, "O vera," mm. 61-70

USE OF MODES, CADENTIAL TENDENCIES, AND VOICE LEADING

MODES IN O'REGAN'S OTHER CHORAL WORKS

Tarik O'Regan's harmonic language is based on the interaction of modes within sections and between sections of his compositions. He favors Dorian, Lydian, and Mixolydian modes, but does not confine himself to these three. The use of modal melodies gives O'Regan's choral music a linear quality, with cadences that emphasize whole tone and oblique motion, instead of traditional dominant/tonic motion. O'Regan often creates sections of harmonic stasis by not relying on functionally tonal harmonic progressions to provide its sense of forward motion or tension and release. That sense is provided by the rhythmic interplay between voices as has been previously discussed in this chapter. Instead, the vocal lines often fluctuate between open sonorities and thick

cluster chords, containing four or more pitches. An example of this can be seen in O'Regan's composition *The Night's Untruth* (See Figure 3-15). Notice how both short choral phrases begin in octaves and end in four note clusters. These clusters often contain three adjacent notes of a modal scale, in this case F Phrygian, combined with a perfect fifth from one of those pitches, in this case A-flat, B-flat, C, and F.

Cluster chord Voice Leading Pairs

The image shows a musical score for four vocal parts: Soprano (A.), Tenor (T.), Bass (B.), and Tenor 2 (t. 2). The score is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The lyrics are: "re-lieve my lar-guish and re-store the light, with". The score highlights two specific musical features: "Cluster chord" and "Voice Leading Pairs".

The "Cluster chord" is indicated by two vertical boxes. The first box encloses the notes for "re-lieve my lar-guish" in the Soprano, Tenor, and Bass parts. The second box encloses the notes for "and re-store the light, with" in the Soprano, Tenor, and Bass parts. The Bass part is marked "8va" (eight notes above) for the first cluster.

The "Voice Leading Pairs" are indicated by two rounded rectangular boxes. The first box encloses the Soprano and Tenor parts for the phrase "and re-store the light, with". The second box encloses the Soprano and Bass parts for the same phrase. These boxes illustrate the intervallic relationships and voice leading between the parts.

Figure 3-15. Tarik O'Regan, *The Night's Untruth*, mm. 165-67, vocal parts⁶

O'Regan chooses to voice the clusters with larger intervals between the lower voice parts and only a whole step between the upper voices. This texture provides a spaciousness to the sound in the lower three voices and a close diatonic dissonance between the upper voices, loosely mirroring the overtone series. Figure 3-15 also shows a common voice leading technique that O'Regan employs. Notice again the paired voices with the same intervallic content between soprano and alto moving in contrary motion above a tenor and bass that move in oblique motion.

⁶ Brown, "Portrayal of Life and Death," 49.

The voice leading in O'Regan's choral works is intuitive and well thought out, with dense textures often being born from a single pitch. He is intent on knowing where each line will get their note because of his own struggles singing in a choir. "When I started writing music, I made a point of singing [in choir] and was always amazed how homophonic everything was; I often remember that it was really hard to find my note."⁷ The composer describes himself as a poor singer, but painstakingly sings through each part during his compositional process, trying to figure out how each voice will enter.⁸

MODES IN THE *SEQUENCE*

The *Sequence for St. Wulfstan* is no exception to O'Regan's compositional style with regard to harmonic language. Much like his other choral works discussed in this chapter, the six pieces in the *Sequence* use modes as opposed to functional tonality. This discussion highlights stylistic techniques the composer uses to create the unique soundscapes of these motets including modal modulations within sections, compositional tendencies at cadential points, and prevalent voice leading techniques.

MODAL MODULATIONS

Modal modulations are used in the *Sequence* to provide relief in sections of harmonic stasis, and O'Regan credits this to the influence of Gombert, specifically his *Magnificats*, on these motets.

A lot of the pieces have moments of static harmony, but maybe rich in terms of rhythm or ostinato. And yet I didn't want any of these pieces to be completely harmonically static. They all have sort of shifts of harmony or slightly unusual cadences or movements in the piece. It's really sort of that idea, the Gombert influence, which is this very meditative, lyrical, melismatic music, with what feels

⁷ Ibid, 27.

⁸ Dominic Gregorio, "An Analysis of Two Choral Compositions with Strings by Tarik O'Regan" (DMA diss. USC, 2012), 9.

like a twist of lemon at key points. That's kind of what I wanted, that's the aesthetic bottom line was meditation with a twist of lemon, something like that.⁹

An example of this “meditation with a twist of lemon” comes from the B section of “O vera digna hostia.” O'Regan chooses the pitch collection E-F-G-B-C for this section. This collection is from the E-Phrygian mode and is a direct reference to Balinese gamelan modality, more specifically the *pelog* scale system, which contains the same collection of pitches.¹⁰ The “twist of lemon” in this group of pitches comes from the upper leading tones of the prominent pitches, F leading down to E and C down to B, unique to the Phrygian mode. This five-pitch collection continues until the final beat of m. 26, which sets up a modal modulation to A-flat Mixolydian in m. 27 before modulating back to the pentatonic mode in the anacrusis of m. 30 (See Figure 3-16). O'Regan uses this harmonic shift to emphasize the word *tartara* (sacrifice), one of the central themes of this Eastertide motet.

⁹ Tarik O'Regan, interview with the author, April 4, 2018.

¹⁰ Choi, “Minimalism, Exoticism, and Alternatim,” 16.

CADENTIAL TENDENCIES

The cadential points in the *Sequence for St. Wulfstan* mainly rely on whole step motion, which manifests in different ways throughout the six motets. In “*Beatus auctor sæculi*,” poetic lines often end with the soprano and alto lines moving in contrary motion, with sopranos moving down from C to B-flat and altos moving up from D-flat to E-flat. While these gestures do not always result in strong cadences, there is a clear motion from dissonance to consonance that occurs (See Figure 3-17).

Pure ♩ = 72

The image shows a musical score for Soprano and Alto parts. The Soprano part is on a treble clef staff with a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The Alto part is on a bass clef staff with the same key signature and time signature. The lyrics are: "Be - a - tus auc - tor sæ - cu - li ser -" and "Blest Au - thor of this earth - ly frame, to". A box highlights a specific cadential point in the final measure of the system, where the Soprano line moves from C4 to B-flat4 and the Alto line moves from D-flat4 to E-flat4. The dynamic marking *ppp* is present at the beginning and *pp* at the end of the highlighted section.

Figure 3-17. Tarik O'Regan "Beatus auctor sæculi," mm. 1-4

This same gesture illustrated in Figure 3-17 occurs seven times between the sopranos and altos throughout the motet. The final cadence of “*Beatus*” also exhibits the same whole step motion. Figure 3-18 presents the final system of the motet. In m. 65, all the voices converge on octave B-flats, with altos moving by whole tone up to C and tenors moving down to A-flat in contrary motion, this time away from each other. A half step up in the alto line then leads to the final whole step motion cadence from D-flat to E-flat.

61

ppp

- men, a - men, a - men, a - men, a - - - men.
- men, a - men, a - men, a - men, a - - - men.

- men, a - men, a - men, a - men, a - men, a - men.
- men, a - men, a - men, a - men, a - men, a - men.

ppp

- men, a - men, a - men, a - men, a - men, a - men.
- men, a - men, a - men, a - men, a - men, a - men.

ppp

A - men, a - men, a - men, a - men, a - men, a - men.
A - men, a - men, a - men, a - men, a - men, a - men.

Figure 3-18. Tarik O'Regan, "Beatus," mm. 61-68

This whole step motion is often combined with a common tone that continues throughout the cadential gesture. An example of this oblique motion occurs in the final cadence of "Haec Deum celi" (See Figure 3-19). From m. 201 to 202, three voices move in whole step motion with the alto and baritone voices moving up a step and the tenor line moving down. This is contrasted by common tones in both the soprano and bass voices. Again, while this is not a traditional dominant/tonic cadence, there is a move from dissonance to consonance in the cadential figure.

Steady ♩ = 72

p Tu, Tri - ni - ta - - - tis *mp*
 You, One-ness of the

SOPRANO

p Tu, Tri - ni - ta - - - tis U - -
 You, One-ness of the Tri - -

ALTO

8va *p* Tu, Tri - ni - ta - - - tis U - - ni - tas,
 You, One-ness of the Tri - - ni - ty,

TENOR

p Tu, Tri - ni - ta - - - tis
 You, One-ness of the

BASS

p Tu, Tri - ni - ta - - - tis
 You, One-ness of the

Cluster chord

Figure 3-20. Tarik O'Regan, "Tu, Trinitatis Unitas," mm. 1-4

As is common in these motets, O'Regan's uses mostly step wise motion in each voice to transition between these contrasting sonorities.

Another example of this type of voice leading comes from the C section of "Hymnus de Sancte Andree Apostole." The tenors and basses enter on a unison in m. 34 exclaiming the third phrase of text (See Figure 3-21). Again, choosing contrary stepwise motion, O'Regan quickly transitions from the unison to a four-note cluster in m. 35. The way he chooses to voice this cluster creates stacked thirds in the lower voices, a sound unique to this section.

34

S. An - dre - a pi - e,
 thou most ten - der of all,

A. a pi - e, An - dre - a pi - e, An - dre
 An - drew, thou mot ten - der of all, pi - ous

A. a pi - e, o, pi - e,
 An - drew, thou most ten - der

T. **Unison** et qui gra - va - mur sar - ci - napec - ca - mi - num,
 and raise us, by your re - cur - ring in - ter - ces - sion, **Cluster chord**

B. et qui gra - va - mur sar - ci - napec - ca - mi - num,
 and raise us, by your re - cur - ring in - ter - ces - sion,

Figure 3-21. Tarik O'Regan, "Hymnus de Sancte Andree Apostole," mm. 34-35

CONCLUSION

This chapter has illuminated significant compositional traits that are prevalent in Tarik O'Regan's choral works. Included were O'Regan's different uses of rhythmic displacement, textures created by paired voices and the concepts he employs to create a unique and beautiful harmonic language. The next chapter explores more examples of O'Regan's stylistic traits through an analysis of each of the six motets that make up the *Sequence for St. Wulfstan*.

CHAPTER 4:

SEQUENCE FOR ST. WULFSTAN

INTRODUCTION

The following is an analysis of the six a cappella motets from the *Sequence for St. Wulfstan* by Tarik O'Regan, organized by date of composition. A diagram of each motet is provided that identifies the overall formal structure, as well as a dissection of the phrase structure of each section. These diagrams also illuminate the modality, texture, and text of each section. The analysis of each motet expands upon the information in these diagrams, and includes O'Regan's unique modal concepts, including analysis of the types of melodic cells O'Regan creates and how those ideas interact with and relate to one another. His choice of texts from the *Portiforium of St. Wulfstan* will be examined, including the composer's decisions regarding text repetition and telescoping. The aim of this discussion is to describe the affect of these motets, provide an analytical foundation on which to base interpretive decisions for these works in performance, and illuminate how O'Regan achieved his goal of creating functional and meditative works. Pertinent information such as genesis, duration, scoring, and liturgical function is included.

“O VERA DIGNA HOSTIA”

Table 4-1. Formal Diagram, "O vera digna hostia"
(O Thou from Whom Hell's Monarch Flies)

Section	Phrase Structure	Modality	Texture	Text
A mm. 1-15	9+4+2	G Mixolydian	Homophonic	<i>O vera digna hostia, Per quam fracta sunt tartara,</i> O thou from whom hell's monarch flies, O great, o very sacrifice,
B	b mm. 16-43	Unstable	Polyphonic Duet w/ Rhythmic displacement	<i>O vera digna hostia, Per quam fracta sunt tartara,</i> O thou from whom hell's monarch flies, O great, o very sacrifice,
	c mm. 44-60	F Lydian ⇒ A-flat Lydian ⇒ G-flat Lydian	Polyphonic Duet w/ Rhythmic displacement	<i>Redempta plebs captivata, Reddita vitae praemia.</i> Thy captive people are set free, And endless life restored in Thee!
	d mm. 61-69	8	G Mixolydian	Homophonic w/ Rhythmic Displacement
A mm. 70-86	9+4+2	G Mixolydian	Homophonic	<i>O vera digna hostia, Per quam fracta sunt tartara,</i> O thou from whom hell's monarch flies, O great, o very sacrifice,
Coda mm. 87-99	4+7+2	G Mixolydian	Polyphonic Duet w/ Rhythmic displacement and pedal tones	<i>Redempta plebs captivata, Reddita vitae praemia. Amen</i> Thy captive people are set free, And endless life restored in Thee! Amen.

<i>O vera digna hostia, Per quam fracta sunt tartara, Redempta plebs captivata, Reddita vitae praemia. Amen.</i>	O thou from whom hell's monarch flies, O great, o very sacrifice, Thy captive people are set free, And endless life restored in Thee! Amen.
--	--

Text: Anonymous, p. 247 of the portiforium

Translation: J.M. Neale (1818-2886)

Commission: The Vaulkhard Choral Trust for The Choir Schools' Association

Compositional Date: March 2003

Duration: 3:40

Scoring: SATB divisi

Liturgical Function: Motet/Anthem for Eastertide

Available Editions: Novello & Company Limited, 2004

First Performance: Winchester Cathedral Choir, conducted by Andrew Lumsden in May 2003 at Winchester Cathedral

Available Recordings: *Voices: Tarik O'Regan*. Choir of Clare College, Cambridge, conducted by Timothy Brown. Collegium COLCD130, 2006. *O Guiding Night: The Spanish Mystics*. The Sixteen, conducted by Harry Christophers. Coro COR16090, 2011.

“O vera digna hostia” was written as an Easter motet in the Anglican tradition. It is worth noting that while this piece was commissioned for a Christian observance and makes reference to that particular faith, there is no direct reference to God or Jesus, stemming from O'Regan's intent to create works with broad, ecumenical appeal. “O vera” opens and closes in a celebratory fashion fitting for an Easter motet, with homophonic declarations on the first half of text. These declarations bookend a more meditative section created by lyrical melodies accompanied by imitative ostinati, which slowly build throughout to a triumphant climax. While Table 1 identifies more than three formal sections based on the division of the text, at the deepest level, “O vera” is a tripartite, ABA' form, with an “Amen” coda acting as the only difference between A sections. These sections at the beginning and end of the work remain while sections b, c, and d from Table 1 are grouped together as a contrasting B section. This is created by O'Regan's use of imitative ostinati throughout these sections, while the A sections are

mostly homophonic. That being said, this analysis details every section of Table 1. This work is primarily in the G Mixolydian mode, with the pitch D playing a significant role throughout the work. This is consistent with the hierarchy of pitches in the mode, with G as the final and D as the reciting tone. The eleventh century theorist Frutolfus of Michelsberg described the mixolydian mode as “joyful and merry” and it is the hope that the audience or congregation would take those feelings away after well done performance of this motet.¹

SECTION A

Figure 4-1 illustrates the opening measures of the motet as it opens on a single D in the tenor voice, which then blossoms and crescendos into an expansive cluster chord texture within the first few measures. The opening tenor part reveals a rhythmic cell that O’Regan manipulates throughout “O vera,” constantly providing forward motion and unifying the piece. Figure 4-1 also highlights examples of this cell in the first few measures of the motet, in the tenor voice in m. 1 and the bass voice in m. 5. The A section sets the first two lines of text, which reference the temptation of Jesus by Satan and his crucifixion. The last word of the phrase, “tartara” (Sacrifice), is emphasized and repeated in another example of oblique motion at cadences, with the bass voice in whole tone motion from E-flat in mm. 12 to the cadence on a G Major triad in mm. 14, while the soprano line holds the pitch G throughout mm. 12-15, before leaping down to D to transition to the B section (See Figure 4-1). This is a thrilling and exuberant moment in the piece, symbolizing Christ’s victory over death and celebrating the Resurrection.

¹ Harold S. Powers et al, "Mode." *Grove Music Online*. June 28, 2018.
<http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000043718>.

A **Cluster Chord**

Steady $\text{♩} = 66$ *pp*

SOPRANO

ALTO

TENOR

BASS

pp *poco* *pp* *poco*

O ve
O Thou,

O ve
O Thou,

O ve
O Thou,

O
O

O ve
O Thou,

Steady | - 66

6 *p* *mf* *f*

-ra di - gna hos - ti - a, per quam frac - ta sunt. tar - ta - ra, -
from whom - hell's mon - arch flies, O great, O ve - ry Sac - ri - fice, -

p *mf* *f*

-ra di - gna hos - ti - a, per quam frac - ta sunt. tar - ta - ra, -
from whom - hell's mon - arch flies, O great, O ve - ry Sac - ri - fice, -

p *mf* *f*

-ra di - gna hos - ti - a, per quam frac - ta sunt tar - ta - ra, -
from whom - hell's mon - arch flies, O great, O ve - ry Sac - ri - fice, -

p *mf* *f*

-ra di - gna hos - ti - a, per quam frac - ta sunt tar - ta - ra, -
from whom - hell's mon - arch flies, O great, O ve - ry Sac - ri - fice, -

23

ve - ra di - gna hos - ti - a, per quam frac - ta sunt
 Thou, from whom hell's mon - arch flies, O great, O ve - ry

O, O, O, O,
 O, O, O, O,

O, O, O, O,
 O, O, O, O,

O, O, O, O, O, O, O, O,
 O, O, O, O, O, O, O, O

Figure 4-1. Tarik O'Regan, "O vera digna hostia," mm. 1-22

SECTION b

The b section provides a stark contrast to the previous homophonic texture by moving into an imitative ostinato in the alto, tenor and bass voices with sopranos oscillating above. The transition into this texture takes rehearsal time to perfect, as does the ostinato in the lower three voices. When perfected, it creates an effervescent fabric of sound for the soprano duet to soar above. The ostinato is built on a diminished version of the rhythmic cell that pervades this motet (See Figure 4-1) and continues throughout the b and c sections. The tonal center is unstable as O'Regan fluctuates between modes, as discussed in Chapter 3 (p. 44), creating a feeling of disquiet that contrasts the previous, more-stable opening. The b section sets the first two lines of text again and like the A section emphasizes "tartara" (sacrifice) with repetition of that word in the soprano duet in mm. 27-29 (See Figure 4-2), reminding the listener that the Easter resurrection would not be possible without the sacrifice of the crucifixion.

27 *mp* *p*

tar - ta - ra, O tar - ta - ra,
 Sac - ri - fice, O Sac - ri - fice,

Figure 4-2. Tarik O'Regan, "O vera," mm. 27-29, Soprano only

SECTION c

The imitative ostinato continues in the c section, provided by the altos and tenors while the soprano and bass melodic lines move fluidly between parallel and contrary motion through what resembles a short, falling 2nd sequence in mm. 55-59 (See Figure 4-3). This sequence transitions the tonal center to A-flat before falling to G-flat, one half step on either side of the tonal center of the motet, G. This half step motion is also how O'Regan transitions from section c to section d, with the soprano and bass moving down from E-flat to D, and alto and tenor moving upward from D-flat to D, both acting as upper and lower leading tones respectively. This motion is also highlighted in Figure 4-3. The third and fourth lines of text are set in this section, first in parallel motion in the outer voices describing the followers of Jesus being freed because of the Resurrection. This text is immediately repeated in the falling sequence, with the duet becoming less restricted by the parallel motion, reflecting the idea of captives being freed.

52

red - di - ta vi - tae prae - mi - a, re - demp - ta
and end - less life re - stored in Thee, Thy cap - tive

O, O, O, O,
O, O, O, O,

O, O, O, O,
O, O, O, O,

red - di - ta vi - tae prae - mi - a, re - demp - ta
and end - less life re - stored in Thee, Thy cap - tive

mp

Falling 2nd Sequence

56

plebs cap - ti - va - ta, red - di - ta vi - tae prae - mi - a,
peo - ple are set free, and end - less life re - stored in Thee,

O, O, O, O, O,
O, O, O, O, O,

O, O, O, O, O,
O, O, O, O, O,

plebs cap - ti - va - ta, red - di - ta vi - tae prae - mi - a,
peo - ple are set free, and end - less life re - stored in Thee,

mp

60

(♩ = ♩) **L'iste**
mp

O, —
O, —

mp

O, — O, — O, —
O, — O, — O, —

mp

O, — O, — prae -
O, — O, — life -

mp

O, — prae -
O, — life

Figure 4-3. Tarik O'Regan, "O vera," mm. 52-59

SECTION d

Section d acts as a dominant prolongation, with the pitch D sounding as a focal point before cadencing on an open fifth sonority with G as the tonal center (See Figure 4-4). O'Regan again uses the rhythmic cell in the build-up to the climax of the motet. Figure 4-4 also highlights these cells, first in the tenor voice in m. 61, which is then immediately put in retrograde. Two measures later the soprano voice echoes the cell, before augmenting it back to quarter and dotted half notes and putting it in retrograde in mm. 67-68, where it is used to decorate the cadence. The tension builds in this section as the dynamic increases and rhythmic activity builds, leading to an exuberant final statement of "praemia" (life in Thee!).

67 *f* *ff* A

prae - mi - a!
life in Thee!

f *ff* *pp*

prae - mi - a! O ve -
life in Thee! O Thou,

f *ff* *molto* *pp* *poco*

prae - mi - a! O ve - - -
life in Thee! O Thou,

f *ff*

prae - mi - a!
life in Thee!

Figure 4-4. Tarik O'Regan, "O vera," mm. 60-72

RECAPITULATION AND CODA

The recapitulation of the A section again grows from the pitch D in the tenor voice, held over from the climax of the motet in mm. 69. This then gives way to an “Amen” coda. The coda consists of an undulating and falling soprano duet beginning in m. 90 over another imitative texture in the inner voices, again based on the rhythmic cell, before coming to rest on what sounds like a plagal cadence, with the final bass motion moving from C down a perfect fourth to G (See Figure 4-5). Of note is the contrary motion of a minor 3rd in the soprano and tenor voices, opening from a dissonance to a consonance. The coda is another clear example of combining multiple sets of paired

voices, this time with three layers: the soprano duet, the alto and tenor voices in imitative ostinato and both bass voices performing long notes.

Coda

86

p *p* *pp* *p*

- ra, _____ red - di - ta vi - tae
- fice, _____ and end - less life, and

- ra. _____ A - men, a - men, a - men,
- fice. _____ A - men, a - men, a - men,

- ra. _____ A - men, a - men, a - men,
- fice. _____ A - men, a - men, a - men,

- ra. _____ A - - -
- fice. _____ A - - -

93

pp *ppp* *pp* *ppp* *p* *pp* *ppp*

prae - mi - a, vi - tae prae - mi - a! A - men.
end - less life re - stored in Thee! A - men.

_____ a - men, a - - - - men.
_____ a - men, a - - - - men.

a - men, a - men, a - - - - men.
a - men, a - men, a - - - - men.

- men, a - - - - men, a - men.
- men, a - - - - men, a - men.

Figure 4-5. Tarik O'Regan, "O vera," mm. 86-99

CONCLUSION

An exciting performance of this motet accentuates the contrasts found between its sections, while smoothly and seamlessly transitioning from one texture to the next. This leaves the listener feeling as if they have been on the journey of Crucifixion and Resurrection with Christ. Challenges of this work include tuning of both open sonorities and cluster chords, consistency of articulation and texture in the imitative ostinati, and finding a balance between those ostinato and the melodies they are supporting.

“TU CLAUSTRA STIRPE REGIA”

Table 4-2. Formal diagram, "Tu claustra stirpe regia"
(O Thou, from Regal Ancestry)

Section	Phrase Structure	Modality	Texture	Text
A mm. 1-9	2+4+3	E-flat Ionian	Rhythmically Displaced Homophony	<i>Tu claustra stirpe regia, iureque mundi domina, desideratum omnibus tu pertulisti gentibus</i> O Thou, from regal ancestry, And rightful worldly sovereign, Brings forth unto all nations wide, That by which all seek to abide.
B	b mm. 10-15	Unstable	Rhythmically Displaced Homophony	<i>O stella maris fulgida, Absolve plebis criminal, Fletus quouque supplicum Inmuntando guadium.</i> O Thou, the glowing star of sea, Whose people freed from tyranny, Do grant the supplicants this night, Their weeping changed into delight.
	c mm. 16-26	Unstable	Paired Voices in Antiphonal Style	<i>Tu claustra stirpe regia, iureque mundi domina, desideratum omnibus tu pertulisti gentibus Amen.</i> O Thou, from regal ancestry, And rightful worldly sovereign, Brings forth unto all nations wide, That by which all seek to abide. Amen.
A' mm. 27-36	2+4+4	E-flat Ionian	Rhythmically Displaced Homophony	<i>Tu claustra stirpe regia, iureque mundi domina, desideratum omnibus tu pertulisti gentibus</i> O Thou, from regal ancestry, And rightful worldly sovereign, Brings forth unto all nations wide, That by which all seek to abide.

<p><i>Tu claustra stirpe regia, iureque mundi domina, desideratum omnibus tu pertulisti gentibus.</i></p> <p><i>O stella maris fulgida, Absolve plebis criminal, Fletus quouque supplicum Inmuntando guadium. Amen.</i></p>	<p>O Thou, from regal ancestry, And rightful worldly sovereign, Brings forth unto all nations wide, That by which all seek to abide.</p> <p>O Thou, the glowing star of sea, Whose people freed from tyranny, Do grant the supplicants this night, Their weeping changed into delight. Amen.</p>
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Text: Anonymous, p. 265 of the portiforium

Translation: T. O'Regan

Commission: Sam Hayes and the Chapel Choir of Queens' College, Cambridge

Composition Date: May 2003

Duration: 3:40

Scoring: SATB

Liturgical Function: Motet/Anthem for Candlemass or Marian Feasts (also Royal Occasions)

Available Editions: Novello & Company Limited, 2004

First Performance: Choir of Queens' College, Cambridge in their chapel at Evensong on 8th June 2003, directed by Sam Hayes

Available Recordings: *Voices: Tarik O'Regan*. Choir of Clare College, Cambridge, conducted by Timothy Brown. Collegium COLCD130, 2006.

“Tu claustra stirpe regia” is a motet that is appropriate at many different points in the church calendar, including Candlemas, Marian feasts, and royal occasions, meeting O'Regan's goal of functionality. Much like “O vera,” “Tu claustra” at its deepest level is also a tripartite form. This is the only motet in the *Sequence* in which it's pitch center matches that of the major key signature O'Regan provides. Despite this correlation, this piece is still modal, fluctuating between E-flat Ionian, Dorian, and Mixolydian modes as well as F Dorian and Mixolydian. The structure of this motet is revealed by the progression of paired voice textures throughout the piece. One of the ways O'Regan provides contrast is by changing the ways the voices are paired. Along with this contrast in paired voices, O'Regan commonly employs modal shifts to create harmonic motion, as

well as antiphonal dialogue between sopranos and lower voices. Again, Christian references are made in this motet without directly referring to Jesus or Mary. The affect of “Tu claustra” is meditative throughout the motet with melodies that have a yearning quality, searching for “that by which all seek to abide.” This is created by melodic lines that reach higher and higher as each section progresses.

SECTION A

Section A of “Tu claustra” begins with the soprano and alto voices paired in a form of offset homophony discussed in Chapter 3 (p. 26). While keeping the single tonal center E-flat, O’Regan shifts through three modes in this section, beginning in Ionian, then moving through Mixolydian (mm. 5-8) and Dorian (m. 8) before returning to the original mode in m. 8. At times, the mode shifts so quickly that accidentals will change within a phrase, conjuring up ideas of cross relations (See Figure 4-6). Section A sets the first of the two stanzas of text and describes a regal figure who carries with him or her the moral code, by which “all seek to abide.”

Lucid ♩ = 52

SOPRANO

ppp Tu claus-tra stir-pe re-gi-a iu-re-que mun-di do-mi-
pp O Thou, from re-gal an-ces-try, and right-ful world-ly sov-

ALTO

ppp Tu claus - tra stir-pe re-gi - a iu - re - que _____ mun-di
pp O Thou, _____ from re - gal an - ces - try, and right - ful _____ world - ly

4 *pp* *p* *pp*

- na, de - si - de - ra - tum om - ni - bus tu
- 'reign, brings forth un - to all na - tions wide, that by

pp *p* *pp*

do - mi - na, de - si - de - ra - tum om - ni - bus tu
sov - 'reign, brings forth un - to all na - tions wide, that by

6 *p* *p* *pp*

per - tu - lis - ti gen - ti - bus, de - si - de - ra - tum om - ni - bus tu
which all seek to a - bide, bring - ing forth un - to all na - tions wide, that by

p

per - tu - lis - ti gen - ti - bus, de - si - de - ra - tum om - ni -
which all seek to a - bide, brings forth un - to all na - tions

pp *p*

de - si - de - ra - tum
brings forth un - to all

8 *mp* *p*

per - tu - lis - ti gen - ti - bus. O
which all seek to a - bide. O

mp *p*

- bus tu per - tu - lis - ti gen - ti - bus. O
wide, that by which all seek to a - bide. O

mp *p* *p*

om - ni - bus tu per - tu - lis - ti gen - ti - bus.
na - tions wide, that by which all seek to a - bide.

pp *p* *p*

tu per - tu - lis - ti gen - ti - bus.
that by which all seek to a - bide.

Figure 4-6. Tarik O'Regan, "Tu claustra stirpe regia," mm. 1-10

SECTION B

Section B is built on two layers of paired voices displaced, soprano and alto against tenor and bass. O'Regan creates the displacement by using longer rhythms on the first syllable of "Stella" in the tenor and bass voices, delaying their text and again an echoing effect (See Figure 4-7).

The image shows a musical score for four voices (Soprano, Alto, Tenor, Bass) in 7/4 time, starting at measure 11. The lyrics are: "Stel - la ma - ris ful - gi - da, ab - / Thou, the glow - ing star of sea, whose". The score is divided into two systems. The first system (measures 11-12) features a soprano and alto part in the upper staves and a tenor and bass part in the lower staves. The soprano and alto parts are marked *mp* and end with a *p* dynamic. The tenor and bass parts are also marked *mp* and end with a *p* dynamic. A box highlights the first syllable "Stel" in the soprano and alto parts, and another box highlights the first syllable "Stel" in the tenor and bass parts, illustrating the displacement. The second system (measures 13-14) continues the vocal lines, with the tenor and bass parts starting on a lower pitch center.

Figure 4-7. Tarik O'Regan, "Tu claustra," mm. 11-12

Figure 4-7 also illustrates O'Regan's use of multiple pitch centers in the B section of "Tu claustra." The treble voices continue with E-flat as their pitch center, coming to rest in m. 12 on a perfect fifth between E-flat and B-flat. In contrast, the tenors and basses land on F and C respectively two beats later. This polymodal feel shifts to F Mixolydian with the introduction of A-natural in the bass voice in m. 13 before the B section recedes to the single pitch F in m. 15. O'Regan again creates a cluster chord in stepwise motion from a unison pitch that transitions to the C section in m. 16 (See Figure 4-8). The B section sets the text of the second stanza only once. It describes the regal figure as "the glowing star

of sea,” who freed their people, referencing the idea of freedom again as happens in “O vera.” One can imagine that this reference to the sea is inspiration for O’Regan’s compositional choices. The melodic lines look like waves on the page because of their arch-like profile, reaching higher and higher throughout each section, while the offset homophony gives this motet a sense of waves overlapping as they roll on to the shore.

SECTION C

The opening of section C is a special moment in the motet, as the chord continues from the end of the previous section, as the material and text from the opening returns over the cluster. Now that the listener knows the whole story, and that the people are “freed from tyranny,” the opening text is exclaimed more outwardly and enthusiastically than the first time. This effect is created by an antiphonal texture that is conversation-like, with sopranos calling and the altos, tenors, and basses responding. Each time, the next phrase of text before finishing the previous one, obscuring the division of the phrases as one group is so eager to exclaim the next phrase of text, it’s as if they can’t wait for their turn. Figure 4-8 illustrates this texture, as well as three pairs of voices, the soprano duet, the alto 1 and bass voices moving in parallel fourths, and the alto 2 and tenor voices in parallel seconds. O’Regan repeats the third and fourth lines of text in this section to again emphasize the moral code that the monarch brings with him or her and represents as the melody reaches higher and higher. The texture thins to four voices on the anacrusis to m. 21 as the choir declares “desideratum omnibus tu pertulisti gentibus” (brings forth unto all nations wide, that by which all seek to abide) and continues the antiphonal style in the climax of the motet.

15

C

p

- um. *light.* Tu claus - tra stir - pe re - gi -
O Thou, from re - gal an - ces -

pp *poco*

O, sea. *pp* *poco*

O, sea. *pp* *poco*

O, sea. *pp* *poco*

iu - and *p*

iu - and *p*

iu - and *p*

17

mp

- a de - si - de - ra - tum om - ni -
- try, brings forth un - to all na - tions

- re - que mun - di do - mi na tu
right - ful world - ly so - ve reign, that *mp*

- re - que mun - di do - mi na tu
right - ful world - ly so - ve reign, that *mp*

- re - que mun - di do - mi na tu
right - ful world - ly so - ve reign, that *mp*

Cluster Chord

19

- bus wide, tu that per - tu - lis - ti gen - ti - bus, de - si - de - brings forth un - om - un - all

Cluster Chord

21

- si - de - ra - tum - om - ni - bus, tu per - tu - lis - ti gen - ti - bus, A - men, -
 forth in - to all - na - tions wide, that - by which all seek - to a -
 ra - tum - om - ni - bus, tu per - tu - lis - ti gen - ti - bus, A - men, -
 to all na - tions wide, that - by which all seek - to a -
 ni - bus, tu per - tu - lis - ti gen - ti - bus. A -
 na - tions wide, that by which all seek to a - bide. A -

Figure 4-8. Tarik O'Regan, "Tu claustra," mm. 15-18

O'Regan uses employs modal modulation at the peak of the soprano phrases, never letting the voices reach G-natural, instead choosing G-flat at the top of the arc (See

Figure 4-8). This symbolizes the text that the faithful are still seeking to “abide” by that moral code. until the Amen’s in mm. 24-26, a rare moment of true homophony in the *Sequence* (See Figure 4-9). In these measures, O’Regan again creates a spacious cluster chord, this time by stacking three perfect fifths on the downbeat of m. 25. This same technique is used back on the downbeat of m. 18 and m. 20 as well. Of note is how O’Regan approaches this sonority by repeated pitches and stepwise motion, with the bass 2 voice being the only exception.

SECTION A'

As the A' section begins in mm. 27, O’Regan creates another cluster chord in the lower four voices, in the same way as discussed in Chapter 3 (p. 42). He uses three consecutive pitches from the mode (C, D, E-flat) along with a perfect fifth from one of the pitches, this time C to G (See Figure 4-9). The composer again voices the cluster to provide a spaciousness to the chord. The A section material continues as the Amen’s in the lower voices fall away, leaving only the duet in the soprano and alto to finish the motet. It’s as if the opening and closing of the motet represent low tide on the ocean as the work takes us through the cycle to high tide and back. O’Regan employs mode mixture one last time in the final Amen, making those two measures a microcosm of the entire work (See Figure 4-10).

24

- bus. _____ *mf* A - men, _____ *p* a - men, a -
 - bide. _____ A - men, _____ a - men, a -
 - bus. _____ *mf* A - men, _____ *p* a - men, a -
 - bide. _____ A - men, _____ a - men, a -
 _____ *mf* _____ *p* _____
 _____ *mf* _____ *p* _____
 - men, _____ a - men, _____ a - men, a -
 - men, _____ a - men, _____ a - men, a -

Cluster Chord

27

-men. Tu claus - tra stir - pe re - gi
 - men. O Thou, from re - gal an - ces
 -men. Tu claus - tra stir - pe
 - men. O Thou, from re - gal
 _____ *pp* _____
 _____ *pp* _____
 _____ *pp* _____
 _____ *pp* _____
 - men, _____
 - men, _____

Cluster Chord

Figure 4-9. Tarik O'Regan, "Tu claustra," mm. 24-27

. A - men, a - men, a - men. *ppp*
 . A - men, a - men, a - men.

Modal Modulation *ppp*

. A - men, a - men, a - men.
 . A - men, a - men, a - men.

Figure 4-10. Tarik O'Regan, "Tu claustra," mm. 35-36

CONCLUSION

The interest of "Tu claustra" comes from how the syllables of text interact between the voice parts, and performers of this work need to take extra caution in clearly transitioning from simultaneous declaration of text to echo effects and back. Each phrase should grow and recede dynamically as they rise throughout the sections, creating the reaching or yearning quality the listener should take away after hearing this motet.

“BEATUS AUCTOR SÆCULI”

Table 4-3. Formal diagram, "Beatus auctor sæculi"
(Blest Author of this Earthly Frame)

Section		Phrase Structure	Modality	Texture	Text
Intro mm. 1-13		4+4+5	E-flat Dorian	Homophonic Paired Voices	<i>Beatus auctor saeculi servile corpus induit, ut carne carnem liberans non perderet quod condidit.</i> Blest Author of this earthly frame, to take a sevant's form he came, that liberating flesh by flesh, whom he had made might live afresh.
A mm. 14- 27	a	4	E-flat Dorian		<i>Beatus auctor saeculi servile corpus induit, ut carne carnem liberans non perderet quod condidit.</i> Blest Author of this earthly frame, to take a sevant's form he came, that liberating flesh by flesh, whom he had made might live afresh.
	b	4			
	a	2+4			
B mm. 28-46		2+5+4+8	Unstable		<i>Clausae parentis viscera caelestis intrat gratia; venter puellae baiulat secreta quae non noverat.</i> In that chaste parent's holy womb, celestial grace hath found its home; and she, as earthly bride unknown, yet call that Offspring blest her own.
A mm. 47- 60	a	4	E-flat Dorian	<i>Beatus auctor saeculi servile corpus induit, ut carne carnem liberans non perderet quod condidit.</i> Blest Author of this earthly frame, to take a sevant's form he came, that liberating flesh by flesh, whom he had made might live afresh.	
	b	4			
	a	2+4			

Coda mm. 61-68	4+4	E-flat Dorian		Amen.
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<i>Beatus auctor saeculi servile corpus induit, ut carne carnem liberans non perderet quod condidit.</i>	Blest Author of this earthly frame, to take a sevant's form he came, that liberating flesh by flesh, whom he had made might live afresh.
<i>Clausae parentis viscera caelestis intrat gratia; venter puellae baiulat secreta quae non noverat. Amen.</i>	In that chaste parent's holy womb, celestial grace hath found its home; and she, as earthly bride unknown, yet call that Offspring blest her own. Amen.

Text: Cælius Sedulius (? - c. 450), p. 255 of the portiforium

Translation: J.M. Neale (1818-1886)

Commission: Timothy Brown and the Chapel Choir of Clare College, Cambridge

Composition Date: June 2003

Duration: 4:00

Scoring: SATB

Liturgical Function: Motet/Anthem for the Nativity, Christmas or Marian Feasts

Available Editions: Novello & Company Limited, 2004

First Performance: Chapel Choir of Clare College, Cambridge, conducted by Timothy Brown in December 2003 at the Spitalfields Winter Festival at Shoreditch Church

Available Recordings: *Voices: Tarik O'Regan*. Choir of Clare College, Cambridge, conducted by Timothy Brown. Collegium COLCD130, 2006.

“Beatus auctor sæculi” is the third motet in the *Sequence for St. Wulfstan* whose functionality in part comes from being liturgically appropriate for different times of the year, including Christmastide and Marian feasts. Like the first two motets, at the deepest level is a tripartite form, bookended by an introduction and coda. “Beatus” is also reliant on paired voices for its texture throughout the work. Much like “O vera,” the fifth scale degree, B-flat in this case, is an important pitch in the piece, acting as the reciting tone to the final E-flat. Also, as in the first two motets, there is no direct mention of God, Jesus, or Mary in this work, but strong references to the Christian tradition can be found, such as the proper titles Author (God) and Offspring (Jesus). The mantra-like effect of

“Beatus” is created in part by repetitions of the first stanza of text and repetitions of musical phrases which are not married to the text. The quietness of this prayer-like motet is only contrasted by the climax, a rich, expansive cluster chord that feels triumphant as it declares text describing Mary, the mother of Jesus.

INTRODUCTION

The introduction opens on a single B-flat in the soprano and alto voices that turns into a duet, much like the beginning of “Tu claustra.” The first two phrases use an offset homophony technique similar to the previous motet before declaring the third and fourth lines of text homophonically. The voice leading of this duet is mostly stepwise and it is set diatonically within E-flat Dorian, with the only accidental being a C-flat in m. 10, suggesting a modal modulation from Dorian to Aeolian and back.

SECTION A

The A section adds the tenor and bass voices paired against the soprano and alto. Rhythmically offset homophony again provides forward motion in this section, with all four voices rarely lining up on the same syllable simultaneously.

A (a) **(b)**

14

Be - a - tus auc - tor sæ - cu - li ser - vi - le
Blest Au - thor of this earth - ly frame, to take a

Be - a - tus auc - tor sæ - cu - li ser - vi - le
Blest Au - thor of this earth - ly frame, to take a

Be - a - tus auc - tor sæ - cu - li ser - vi - le
Blest Au - thor of this earth - ly frame, to take a

Be - a - tus auc - tor sæ - cu - li ser - vi - le
Blest Au - thor of this earth - ly frame, to take a

19

cor - pus in - du - it, ut car - ne car - nem li - be - rans non -
ser - vant's form - he came, that li - be - rat - ing flesh by flesh, whom

cor - pus in - du - it, ut car - ne car - nem li - be - rans
ser - vant's form - he came, that li - be - rat - ing flesh by flesh,

cor - pus in - du - it, ut car - ne car - nem li -
ser - vant's form - he came, that li - be - rat - ing flesh,

cor - pus in - du - it, ut car - ne car - nem
ser - vant's form - he came, that li - be - rat - ing

(a)

23

per - de - ret quod con - di - dit.
 he had made might live a - fresh.

non per - de - ret quod con - di - dit.
 whom he had made might live a - fresh.

- be - rans non per - de - ret quod con - di -
 whom he had made might live a -

li - be - rans non per - de - ret quod con - di -
 flesh, whom he had made might live a -

B

27

Clau - sæ pa - ren - tis vi - sce ra
 In that chaste pa - rent's ho - ly womb,

Clau - sæ pa - ren - tis vi - sce ra
 In that chaste pa - rent's ho - ly womb,

- dit. Clau - sæ pa - ren - tis vi - sce ra
 - fresh. In that chaste pa - rent's ho - ly womb,

- dit. Clau - sæ pa - ren - tis vi - sce - ra
 - fresh. In that chaste pa - rent's ho - ly womb,

Figure 4-11. Tarik O'Regan, "Beatus auctor sæculi," mm. 14-30

The pitch content of the A section suggests a small ternary form within A. The first (mm. 14-17) and fourth lines (mm. 23-26) of the first stanza share almost identical pitch content while the second and third lines contrast those phrases (See Figure 4-11). This illustrates that O'Regan is not governed by having new musical material for new text. The small ternary form represents the Trinity as the text describes God becoming man in the form of Jesus and again makes reference to freedom, this time as "liberating flesh by flesh."

SECTION B

The B section sets new text, the second stanza, to musical material from the middle of the A section (mm. 18-19), which blurs the lines of the form of the motet. These sections are highlighted in Figure 4-11. While this overlap cause problems with regards to form, it works as a transition between the A and B sections and helps to unify the piece as a whole. Another unifying moment occurs in the B section when the final cadence of the piece is foreshadowed in m. 34. Figure 4-12 highlights this cadential figure while Figure 4-14 illustrates the final cadence.

Cadential Figure

32

in - trat gra - ti a; ven - ter pu - el - læ
 grace hath found - its home; and she, as earth - ly

in - trat gra - ti a; ven - ter pu - el - læ
 grace hath found - its home; and she, as earth - ly

8 in - trat gra - ti a; ven - ter pu - el - læ
 grace hath found - its home; and she, as earth - ly

in - trat gra - ti a; ven - ter pu - el - læ
 grace hath found - its home; and she, as earth - ly

Figure 4-12. Tarik O'Regan, "Beatus," mm. 32-36

The B section then builds dynamically to an eight-part cadence in m. 38, which occurs at the end of the third line of the second stanza. O'Regan again uses stacked fifths to create a cluster chord that still has a sense of spaciousness (See Figure 4-13). This cluster chord has an unfinished, tense feeling symbolizing the description of Mary as the “bride unknown.” This expansive chord gives way to a soprano melody that declares the final line of text over clusters in the lower voices. Half step motion in the soprano transitions to the return of the A section, moving down from E-natural to E-flat (See Figure 4-13).

37 *ff* *mf*

bai - u - lat se - cre - ta quae non no - ve - rat,
 bride un - known, yet call that Off - spring blest her own,

ff *mf* A.2 *mp*

bai - u - lat, quae
 bride un - known, yet

ff *mf* *mp*

bai - u - lat quae
 bride un - known, yet

ff *mf* *mp*

bai - u - lat quae non
 bride un - known, yet blest

Stacked 5th Cluster Chord

42 *pp* *ppp*

quae non no - ve - rat. Be - a - tus
 blest her own, her own. Blest Au - thor

pp *ppp*

non no - ve - rat. Be - a - tus
 blest her own, her own. Blest Au - thor

pp *ppp*

no - ve - rat. Be - a - tus
 blest her own. Blest Au - thor

pp *ppp*

no - ve - rat. Be - a - tus
 her own. Blest Au - thor

Figure 4-13. Tarik O'Regan, "Beatus," mm. 37-47

“TU, TRINITATIS UNITAS”

Table 4-4. Formal diagram, "Tu, Trinitatis Unitas"
(You, Oneness of the Trinity) [passacaglia]

Section	Phrase Structure	Modality	Texture	Text
Intro mm. 1-6	6	D Dorian	Paired Voices in offset Homophony (S & A) (T & B)	<i>Tu, Trinitatis Unitas,</i> You, oneness of the Trinity,
A mm. 7-16	4+6	Unstable		<i>Tu, Trinitatis Unitas,</i> <i>orbem potenter qui regis,</i> <i>attende laudis Canticum</i> <i>quod excubantes psallimus.</i> You, oneness of the Trinity, Who rulest all things mightly, bow down to hear the songs of praise which, freed from bonds of sleep, we raise.
B mm. 17-30	5+2+5+2	Unstable		<i>Nam lectulo consurgimus</i> <i>Noctis quieto tempore,</i> <i>Ut flagitemus vulnerum</i> <i>A te medelam omnium.</i> While lingers yet the peace of night, we rouse us from our slumbers light; that might of instant prayer may win The healing balm for wounds of sin.
A' mm. 31-40	4+6	Unstable		<i>Tu, Trinitatis Unitas,</i> <i>orbem potenter qui regis,</i> <i>attende laudis Canticum</i> <i>quod excubantes psallimus.</i> You, oneness of the Trinity, Who rulest all things mightly, bow down to hear the songs of praise which, freed from bonds of sleep, we raise.
B' mm. 41-45	5	Unstable		<i>Nam lectulo consurgimus</i> <i>Noctis quieto tempore,</i> While lingers yet the peace of night, we rouse us from our slumbers light;
Coda mm. 46-55	2+6+2	F Major		<i>Amen.</i>

<p><i>Tu, Trinitatis Unitas, orbem potenter qui regis, attende laudis Canticum quod excubantes psallimus.</i></p> <p><i>Nam lectulo consurgimus Noctis quieto tempore, Ut flagitemus vulnerum Ad te medelam omnium. Amen.</i></p>	<p>You, oneness of the Trinity, Who rulest all things mightly, bow down to hear the songs of praise which, freed from bonds of sleep, we raise.</p> <p>While lingers yet the peace of night, we rouse us from our slumbers light; that might of instant prayer may win The healing balm for wounds of sin. Amen.</p>
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Text: Anonymous, p. 236 of the portiforium

Translation: Rev. George Hebert Palmer (1846-1926)

Rev. Joseph William Chadwick (1841-1882)

Commission: Dr. Edward Higginbottom and the Choir of New College, Oxford

Composition Date: October 2003

Duration:

Scoring: SATB, divisi

Liturgical Function: Motet/Anthem for Feasts celebrating the Trinity

Available Editions: Novello & Company Limited, 2004

First Performance: Choir of New College, Oxford in their chapel at Evensong on 6th June 2004, directed by Dr. Edward Higginbottom.

Available Recordings: N/A

“Tu, Trinitatis Unitas” is the only motet in the *Sequence of St. Wulfstan* that carries a subtitle; “passacaglia.” Passacaglia is a form that originated in 16th century Spain and has been used by composers ever since. Its form is based on continuous variations over a bass ostinato.² The ostinato for “Tu, Trinitatis” is first deployed at the beginning of the A section, after a seven-measure introduction. It is then repeated five additional times throughout the motet. Figure 4-15 presents this ostinato in full. The profile of the steady quarter note ostinato contains stepwise rising motion combined with falling skips, which creates a falling 2nd sequence, highlighted in Figure 4-15. Only four

² Alexander Silbiger, “Passacaglia,” *Grove Music Online*, Oxford University Press, Accessed June 6, 2018. <https://doi-org.proxy-remote.galib.uga.edu/10.1093/gmo/9781561592630.article.21024>

5 **rit.**

- ni - tas,
- ni - ty,

U - ni - tas,
Tri - ni - ty,

8 **p**

me - de - lam om - ni - um.
the balm of wounds of sin.

me - de - lam om - ni - um.
the balm of wounds of sin.

Figure 4-16. Tarik O'Regan, "Tu, Trinitatis Unitas," mm. 5-6 & 28-30

SECTION A

The passacaglia ostinato begins the A section with the first phrase containing the first two lines of text and the second phrase the third and fourth lines. Figure 4-17 highlights the tenor and bass voices enter earlier than anticipated, declaring “qui regis” (mightily) the last words of the second line of text, instead of at the beginning of the third line of text. This is followed by a tenor and bass declaration of the ostinato with the soprano and alto voices singing a counter melody. The two sets of paired voices oscillate between parallel and contrary motion creating an unstable sound that never seems to settle on a tonal center (See Figure 4-17). The text of the first stanza describes the One in Three mystery of the Christian faith, whom the faithful ask to “bow down to hear the songs of praise.” The idea of bowing down is represented by the falling 2nd sequence that occurs in the ostinato, another moment of text painting in the *Sequence*. The final line states “freed from bonds of sleep,” confirming that freedom and liberation are central themes of the *Sequence*.

9

poco

Tri - ni - ta - tis, or - bem po - ten - ter qui re - gis, at - ten - de
 ru - lest all things, who ru - lest all things migh - ti - ly, bow down to

poco

- bem po - ten - ter qui re - gis, at - ten - de
 ru - lest all things migh - ti - ly, bow down to

8

Early Entrance →

pp *poco* *mp*

qui re - gis, at -
 migh - ti - ly, bow

pp *poco* *mp*

qui re - gis, at -
 migh - ti - ly, bow

12 *pp* (background)

lau - dum can - ti - ca, qui ex - cu -
 hear the songs of praise, which, freed from -

pp (background)

lau - dum can - ti - ca, qui ex -
 hear the songs of praise, which, freed

8

- ten - de lau - dum can - ti - ca, qui ex - cu -
 down to hear the songs of praise, which, freed from

- ten - de lau - dum can - ti - ca, qui ex - cu -
 down to hear the songs of praise, which, freed from

15

molto

-ban - tes psal - li - mus. Nam
bonds of sleep, we raise. While

- cu-ban - tes psal - li - mus. Nam
from bonds of sleep, we raise. While

-ban - tes psal - li - mus. Nam
bonds of sleep, we raise. While

-ban - tes psal - li - mus. Nam
bonds of sleep, we raise. While

Figure 4-17. Tarik O'Regan, "Tu, Trinitatis Unitas," mm. 9-16

SECTION B

The tenors and basses again perform the ostinato to begin the B section in m. 17 as the soprano and alto voices introduce another duet over the ostinato, highlighted in Chapter 3 (p. 38). Like the A section, there is no stable tonal center to begin these measures. This section introduces the second stanza of text which describes the faithful waking up to pray while it is still night to ask for “The healing balm for wounds of sin.” O’Regan sets the last two lines of this stanza in contrast to the rest of the piece. “Ut flagitemus vulnerum” (that might of instant prayer may win) is the only text immediately repeated in the motet, building the tension before the final line of text provides the “healing balm.” Figure 4-18 shows the climax of the motet, a fortissimo exclaiming outwardly in decorated homophony, then receding dynamically and turning inward in the repetition.

Homophonic Climax

21

tem - po - re; ut fla - gi - te - mus vul - ne - rum, ut fla - gi - te -
 slum - bers light that might of in - stant prayer may win, that might of in -

tem - po - re; ut fla - gi - te - mus vul - ne - rum, ut fla -
 slum - bers light that might of in - stant prayer may win, that might

tem - po - re; ut fla - gi - te - mus vul - ne - rum
 slum - bers light; that might of in - stant prayer may win

- po - re; ut fla - gi - te - mus vul - ne - rum
 - bers light; that might of in - stant prayer may win

molto *ff* *molto* *ff* *molto* *ff*

Duet Texture

25

- mus vul - ne - rum_ ad te me - de - lam om - ni -
 - stant prayer may win_ the heal - ing balm_ for wounds_ of

- gi - te - mus vul - ne - rum ad te me - de - lam om - ni -
 of in - stant prayer_ may win the balm for wounds of

molto *mp* *mp* *pp* *molto* *pp*

Figure 4-18. Tarik O'Regan, "Tu, Trinitatis Unitas," mm. 21-27

This repetition returns to the duet texture consistent with the rest of the work as the last line of text is finally added. The B section comes to rest on an open fifth in the soprano and alto before those voices divide, with the outer voices holding the fifth and the inner voices moving in contrary motion inward. The effect is another example of motion from an open sonority to a cluster chord (See Figure 4-19), which gives way to a quiet, calm repetition in the tenor and bass voices, symbolizing the balm that has been provided.

Cluster Chord

Slightly slower ♩ = 72

A tempo (Flowing) ♩ = 96

28

- um.
sin.

- um.
sin.

p

mp

me - de - lam om - ni - um. Tu, Tri - ni - ta - tis
the balm of wounds of sin. You, One - ness of the

p

mp

me - de - lam om - ni - um. Tri - ni - ta - tis
the balm of wounds of sin. One - ness of the

Figure 4-19. Tarik O'Regan, "Tu, Trinitatis Unitas," mm. 28-31

RECAPITULATIONS

The A' section lowers the ostinato duet, employing the tenor and bass voices which are then joined by the sopranos and altos, who enter before expected as the lower voices did previously in mm. 9-10. In the second phrase, the pairs swap back to the original voicing. Like the A' section, the voicing is also flipped in the B' section from the

first iteration. O'Regan decides not to set the third and fourth lines of the second stanza, choosing to represent the "healing balm" with an exquisite Amen coda. Foreshadowing the final cadence, the recapitulation transition by the soprano voice moving up from E-flat to F as the bass voice moves from G down to F, finally confirming F as the tonal center (See Figure 4-20).

44

Slightly p

- tis qui - e - to
rouse us from our

tem - po - re.
slum - bers light.

p

- e - to tem - po - re.
from our slum - bers light.

p

- tis qui - e - to tem - po - re.
rouse us from our slum - bers light.

p

- tis qui - e - to tem - po - re.
rouse us from our slum - bers light.

A

Figure 4-20. Tarik O'Regan, "Tu, Trinitatis Unitas," mm. 44-46

CODA

The coda is a soothing finish to this motet, as O'Regan slows the tempo and rhythmic activity while moving effortlessly between consonant and dissonant sonorities, employing some of the most chromatic writing in the entire *Sequence*. As foreshadowed in mm. 45-46, whole step motion leads to the last chord. Unique to this cadence are the inward, contrary, half step motions in the soprano and alto voices.

Coda

Slightly slower $\text{♩} = 72$

p

re. —
light. —

p

A - -

Major

Cluster Major Cluster Major

A - men, a - men, a - men, a - men, a -

-men, a - men, a - men, a - men, a -

A - men, a - men, a -

A - men, a -

A - men, a -

men, a - men, a - men.

- men, a - - men, a - men.

- men, a - - men, a - men.

- men, a - men.

men, a - men.

men, a - men.

Figure 4-21. Tarik O'Regan, "Tu, Trinitatis Unitas," mm. 46-55

CONCLUSION

“Tu, Trinitatis Unitas” presents many challenges for the ensemble. Careful attention must be given the rhythmic interplay between voices as there are measures with an event on every half pulse of the measure. Each section needs to understand where their vocal line fits in the greater whole and when to be in the foreground as well as when to accompany. This motet also presents some of the most challenging voice leading in the entire *Sequence*, with the soprano and alto lines in mm. 11-15 being a prime example (See Figure 17). Often in these measures these voices are only separated by a half or whole step. Rehearsal time would be well spent early in the learning process strongly solidifying the soprano and alto voices separately in these measures before combining them and ultimately the whole ensemble. Another aspect of this work that will need rehearsal time is the transitions between sections, knowing how each one differs from the others. The different transitions are another way O’Regan chooses to employ variation in this work. Once these challenges are mastered, it creates a blurry, hazy texture, often leaving the listener with a sense of suspension, with only the steady ostinato giving any sense of grounding. The sense is then relieved in the coda as the final major chord gives the listener a sense of release, as if the “healing balm” has been applied, and the pain of sin has been washed away.

"HAEC DEUM CELI"

Table 4-5. Formal diagram, "Haec Deum celi"
(Thou the True Virgin)

Section	Phrase Structure	Modality	Texture	Text
A mm. 1-52	8+7+8+9 +9+4+7	F Mixolydian	Melody w/ Pedal Tones	<i>Haec deum celi dominumque terrae virgo concepit peperitque virgo</i> Thou the true Virgin Mother of the Highest, Bearing incarnate God in awed obedience,
B mm. 53-67	6+9		Canonic w/ Pedal Tones	<i>atque post partum meruit manere inviolata.</i> Meekly acceptest for a sinless offspring Purification.
C mm. 68-121	8+8+8+8 +8+8+6		Paired Voice Texture with Hocket	<i>Tu libens votis, petimus, precantum, regis aeterni genitrix, faveto, clara que celsi renitens Olympi regna petisti.</i> Now the fair realm of Paradise attaining, and to thy Son's throne, Mother of the Eternal, raised all glorious, yet in earth's devotion join with us always. Amen.
A' mm. 122-168	10+8+9+9 +4+7		Canonic ⇒ Melody w/ Pedal Tones	<i>Haec deum celi dominumque terrae virgo concepit peperitque virgo</i> Thou the true Virgin Mother of the Highest, Bearing incarnate God in awed obedience,
B mm. 169-183	6+9		Canonic w/ Pedal Tones	<i>atque post partum meruit manere inviolata.</i> Meekly acceptest for a sinless offspring Purification.
Coda mm. 184-203	8+4+8		Canonic w/ Pedal Tones	<i>Amen.</i>

<p><i>Haec deum celi dominumque terrae virgo concepit peperitque virgo atque post partum meruit manere inviolata.</i></p>	<p>Thou the true Virgin Mother of the Highest, Bearing incarnate God in awed obedience, Meekly acceptest for a sinless offspring Purification.</p>
<p><i>Tu libens votis, petimus, precantum, regis aeterni genitrix, faveto, clara que celsi renitens Olympi regna petisti. Amen.</i></p>	<p>Now the fair realm of Paradise attaining, and to thy Son's throne, Mother of the Eternal, raised all glorious, yet in earth's devotion join with us always. Amen.</p>

Text: Hrabanus Maurus (? - 856), p. 254 of the portiforium

Translation: T.A. Lacey (1893-1929)

Commission: Choir of St. Mary's Episcopal Cathedral, Edinburgh

Composition Date: January 2005

Duration: ca 5:00

Scoring: SATB, divisi

Liturgical Function: Motet/Anthem for Candlemas

Available Editions: Novello & Company Limited, 2005

First Performance: Choir of St. Mary's Episcopal Cathedral, Edinburgh in the Cathedral at Evensong on 6th February 2005, directed by Simon Nieminski

Available Recordings: N/A

“Haec Deum celi” is a motet for Candlemas, celebrated on February 2, and also known as the Feast of the Presentation of Our Lord Jesus and the Feast of the Purification of the Blessed Virgin Mary. It commemorates Jesus’ presentation at the Temple.³ and the only work in the *Sequence for St. Wulfstan* that was commissioned outside of England. As with the previous motets, the sections are divided by texture and text. Unlike the others, the pitch center of “Haec” is firmly the pitch F, while the mode fluctuates as in the other motets. It is the first of the motets to directly reference the Virgin Mother and God. The text describes Mary’s steadfast obedience to God, observing that even though she is in heaven, she joins with the living faithful in devotion to God. The pedal tones throughout give this motet a feeling of assuredness and stability, beginning softly as if far

³ “Candlemas,” Britannica, last modified June 4, 2018, <https://www.britannica.com/topic/Candlemas>.

away. Each phrase then builds dynamically and texturally as if the listener is coming closer, creating more and more tension as it moves towards the first climax of the motet in m. 67. The hocket-like duet that begins in the next measure then becomes the source of stability affect, as if the rhythmic activity had been there the whole time, with it only now being discernable as the listener is as close as possible in the second climax and apex of the piece, in m. 116. This proximity then reverses itself, returning to the previous sections and repeating the first climax before fading as the sound seems as if it is now moving away from the listener.

SECTION A

The opening few measures create the starkest texture in the *Sequence*, employing only an F pedal tone in the tenor and bass voices, with a single melody in the soprano soaring above it. This melody represents the innocence of the Virgin Mary, whom the text is describing, and the listener can easily conjure images of it being sung boys in the English choral tradition. O'Regan creates forward motion through harmonic tension between the melody and the pedal, often sustaining neighboring tones in the mode, highlighted in mm. 6-7 and also in mm. 19-20 (See Figure 4-22). This texture continues as he repeats the second half of the first line of text. Figure 4-22 also highlights whole step motion in the bass, which O'Regan uses throughout the A sections of the motet to transition to the next line of text, here seen in mm. 20-24. The second line of text begins up a dynamic level, soaring over a pedal tone before O'Regan repeats both lines of text in the soprano voice over a two-note pedal cluster in m. 32 that expands to three pitches, then four in the divided lower voices. These chords are highlighted in Figure 4-22 This

gives the listener the sense that they have moved closer to the sound and can now discern more of the texture.

A

Steady $\text{♩} = 84$

SOPRANO *p*
Haec de-um
Thou the true

ALTO

TENOR *pp*
*Ah**

BASS *pp*
*Ah**

Neighbor Tones

6

p

ce - li do - mi - num - que ter - rae,
Vir - gin, Vir - gin Mo - ther of the High -

14

p

do - mi - num - que ter - - - rae
 - est, Vir - gin Mo - ther of the High - - - est,

Whole Step Motion

ah,

ah,

22

mp

vir - go con - ce - pit pe - pe - rit - que, pe - pe -
 bear - ing in - car - nate God in - - - awed o -

pp

Ah*

(*pp*)

ah

(*pp*)

ah

Whole Step Motion

30

p

-rit - que vir-go, haec de-um ce - li do-mi-num - que
 - be - di ence, thou the true Vir - gin Mo ther of the

ah

37

mp

ter - - rae vir - go con - ce - pit
 High - - est, bear - ing in - car - nate

poco *p*

poco *p*

poco *p*

ah ah ah ah

45

mp

pe - pe - rit - que - vir - - - go -

poco God in - - - awed o - be - - - di - - - ence,

mp

poco

mp

poco

mp

ah

Figure 4-22. Tarik O'Regan, "Haec Deum celi," mm. 1-51

SECTION B

Whole step motion transitions to the B section with soprano and tenor in canon on the melody and divided alto and bass voices sing a three-pitch pedal. O'Regan blurs the line of the transition by beginning the canon one measure before the pedal returns (See Figure 4-23). Beginning in m. 53, the canon lasts in this way for five measures before O'Regan again flips the voicing, giving the texted canon to the alto and bass voices and the pedal tones to the soprano and tenor. Along with the canon, forward motion is created by a steady increase in dynamic and moving through modes, which O'Regan does by progressively adding what would be the next flat in the key signature order. These are also highlighted in Figure 4-23, beginning in m. 60.

Early Entrance

B

52

mf

at que post par tum
meek ly ac cept est for a sin

8

at que post par
meek ly ac cept est for a

ah ah

57

me ru it ma ne pu re
less off spring pu re

poco

mf

at que post par tum, at que post
meek ly ac cept est, meek ly ac

8

tum me ru it ma
sin less off spring, sin

poco

mf

at que post par tum,
meek ly ac cept est,

62 *poco* *f*

in - - - - - vi - o - - la -
ri - - - - - fi - - - ca -

poco *f*

par - tum, at - que post par - tum, ma - ne - re in - vi - o -
- cept - est, meek - ly ac - cept - est, off - spring pu - ri - fi -

poco *f*

- - - - - ne - - - - re in - - - - vi - o -
- - - - - less off - spring pu - ri - fi -

poco *f*

at - que post par - tum, at - que post par - tum, in - vi - o -
meek - ly ac - cept - est, meek - ly ac - cept - est, pu - ri - fi -

C

67 *ff* *molto* *pp*

- ta.
- tion.

ff *mp sub.*

- ta. Ah ah
- tion.

ff *molto* *pp*

- la - ta.
- ca - tion.

ff *molto* *pp*

- la - ta.
- ca - tion.

ff *mp*

- la - ta.
- ca - tion.

Figure 4-23. Tarik O'Regan, "Haec Deum celi," mm. 52-71

These chromatic additions create more and more harmonic tension that finally releases in the first apex of the piece in mm. 66-68, a huge F major chord, with alto, tenor, and bass low in their ranges and the sopranos soaring above on a high A. The build-up of the B section symbolizes the meek become brave, just as Mary was a meek young girl that had to be brave to fulfill God's command.

SECTION C

O'Regan begins the C section of "Haec" while the major sonority of the first apex diminuendos. He does this by beginning the hocket-like figure discussed in Chapter 3 (p. 32), before declaring the second stanza of text in the lower voices. This section builds throughout by layering paired voice textures to the second, and largest, climax of the piece in m. 116, in what feels like a rock and roll progression in the tenor and bass voices. This sound is achieved by those voices singing in parallel fifths, moving up a minor third then and major second, a common bass progression in rock and roll music (See Figure 4-24). Above this progression, the soprano and alto voices drop the divisi and trade the hocket figure and pedal tones for a homophonic, decorative figure. O'Regan lowers the tessitura as it diminuendos and transitions to the recapitulation. This section has an air of triumph, as Mary has been raised to heaven, but still joins with the faithful in obedience and praise of God.

2nd Climax

116 *ff* *f* *mf*

ah *ah* *ah*

ff *f* *mf*

ah *ah* *ah*

ff *f* *mf*

O - lym - phi reg - na pe - tis - ti, pe - tis - ti.
raised all glo - rious, join with us al - ways.

ff *f* *mf*

O - lym - phi reg - na pe - tis - ti, pe - tis - ti.
raised all glo - rious, join with us al - ways.

A'

121 *f sub.*

Haec de - um ce - li do - mi - num - que
 Thou the true Vir - gin, Vir - gin Mo - ther

f sub.

Haec de - um ce - li do - mi - num -
 Thou the true Vir - gin, Vir - gin Mo -

f sub. *mf*

Ah*

f sub. *mf*

Ah* ah,

Figure 4-24. Tarik O'Regan, "Haec Deum celi," mm. 116-127

RECAPITULATIONS

The A' section begins *subito forte* as O'Regan varies from the first A section in the first sixteen measures, using a canon between the soprano and alto voices before again returning to the single melody of the original texture in m. 138. This continues the triumphant feel from the C section, which then turns inward as the dynamic softens and the prayer to Mary returns. From here, it is an exact repetition of the rest of the A and B sections until the coda, which begins in m. 184, again becoming less and less meek as it builds to the final climax of the motet in m. 183.

CODA

O'Regan brings "Haec" to a close in the coda with soprano and bass voices moving in mostly stepwise, contrary motion while the alto and tenor voices pass an augmented version of the hocket-like texture from the C section, which works to unify the motet. He again uses oblique motion at the final cadence, with common tones in the soprano and bass 2 contrasting whole step motion in the other three parts (See Figure 4-25). The falling soprano line and a softening of the dynamic give the listener the final sense of moving away as the recedes in the final measures.

CONCLUSION

"Haec deum celi" is the most expansive motet in the sequence so far and is only eclipsed by the final motet in this regard. Contrast of textures between sections is again important in beautiful performance of this piece, as is careful attention to balance in the ensemble, especially when the soprano line is so far above the lower voices. Overall, this is a triumphant work, symbolizing Mary's obedient journey from a meek, young girl to the queen of heaven, leaving the listener with a sense of excitement for her triumph.

Final Climax Coda

182

ff *molto* *mf*

- la - ta.
- ca - tion.

ff *f*

in - vi - o - la - ta. Ah
pu - ri - fi - ca - tion. ah

ff *f*

- vi - o - la - ta.
pu - ri - fi - ca - tion. Ah ah

ff *molto* *mf*

in - vi - o - la - ta.
pu - ri - fi - ca - tion.

188

mp *p*

Ah ah ah

mf *mp*

ah ah ah

mf *mp*

ah ah ah

mp *p*

Ah ah ah

“HYMNUS DE SANCTE ANDREE APOSTOLE”

Table 4-6. Formal diagram, "Hymnus de Sancte Andree Apostole"
(Hymn of St. Andrew the Apostle)

Section	Phrase Structure	Modality	Texture	Text	
A mm. 1-20	5+5+5+4	F Mixolydian	Canon w/ Pedal Tones followed by Imitation w/ Pedal Tones	<i>Andrea pie, sanctorum mitissime, optine nostris errantibus veniam</i> O, pious Andrew, thou most tender of all saints, attain for us mercy for our many mistakes	
B	b mm. 21-43	4+4+4+3 +4+4	Unstable A locrian	Offset Homophony followed by Imitation	<i>Andrea pie... et qui gravamur sarcina peccaminum,</i> O, pious Andrew And raise us, by your recurring intercession
	c mm. 44-70	8+10+5+4	G	Duet w/ Imitative texture	<i>sanctorum mitissime... et qui gravamur sarcina peccaminum, subleva tuis intercessionibus</i> thou most tender of all saints, and raise us, by your recurring intercession, who are beleaguered by the weight of all our sins.
	d mm. 71-78	8	D-flat Lydian	Duet w/ Imitative texture	<i>sanctorum mitissime... subleva tuis intercessionibus.</i> thou most tender of all saints, who are beleaguered by the weight of all our sins.
	e mm. 79-98	6+8+6	E Mixolydian	Homophonic	<i>Andrea pie, sanctorum mitissime,</i> O, pious Andrew, thou most tender of all saints,
A' mm. 99-113	5+5+5	F Mixolydian	Canon w/ Pedal Tones	<i>Andrea pie, sanctorum mitissime,</i> O, pious Andrew, thou most tender of all saints,	
Coda mm. 114- 123	5+5	F Lydian	Imitation w/ Pedal Tones	<i>Amen.</i>	

<p><i>Andrea pie, sanctorum mitissime, optine nostris errantibus veniam et qui gravamur sarcina peccaminum, subleva tuis intercessionibus. Amen.</i></p>	<p>O, pious Andrew, thou most tender of all saints, attain for us mercy for our many mistakes and raise us, by your recurring intercession, who are beleaguered by the weight of all our sins. Amen.</p>
--	--

Text: Anonymous, p. 269 of the portiforium

Translation: T. O'Regan

Commission: Wells Cathedral

Composition Date: September 2006

Duration: 6:00

Scoring: SATB, divisi

Liturgical Function: Motet/Anthem for Feast of St. Andrew

Available Editions: Novello & Company Limited, 2006

First Performance: Wells Cathedral Choir at Choral Evensong on 29th November 2006, the Eve of St. Andrew, directed by Matthew Owens. The service was live broadcast on BBC Radio 3.

Available Recordings: N/A

“Hymnus de Sancte Andree Apostole” is the final motet of the *Sequence of St. Wulfstan*, composed in 2006 and is also the most expansive. In terms of rhythmic and metric issues, “Hymnus” is a microcosm of the whole *Sequence* in that it contains all of the techniques that have been used in these motets, and even takes its form from the succession of these differing techniques. At its deepest level, “Hymnus” is a tripartite form, with b, c, d, and e sections forming the larger contrasting B section. This motet was commissioned by Wells Cathedral, which is officially named the Cathedral Church of Saint Andrew, hence the choice of a text from the *Portiforium of St. Wulfstan* praying for the saint to intercede on behalf of the beleaguered.⁴ Each section builds in intensity and tempo, moving from a prayer-like beginning and growing towards an exultant climax,

⁴ Wikipedia contributors, “Wells Cathedral,” *Wikipedia, The Free Encyclopedia*, accessed June 8, 2018, https://en.wikipedia.org/wiki/Wells_Cathedral.

which gives the sense that St. Andrew's intercessions have been successful. This is an exuberant motet and a fitting final movement of the *Sequence for St. Wulfstan*.

SECTION A

The work opens with repeated declarations of “Andrea pie” (O pious Andrew) on a single pitch, each one delayed a beat, creating an entrance on every beat of the measure, giving the sense of a gathering of voices. O’Regan combines a canon-like effect on a single A in the divided soprano voices while altos and tenors create clusters below. This transitions to the second line of text in a moment of homophony in mm. 14-15. This moment is interrupted by a repetition of the words “sanctorum mitissime” (most tender of all saints) in the tenor, causing an overlap between the first and second lines of text. The texture changes in m. 16 to a more melodic cell imitated in the soprano voices, while the alto and tenor voices continue the pedal tones, but now they are repeated quarter notes instead of half and whole notes (See Figure 4-26).

11

mf *f*

S. An - dre - a pi - e, sanc - to - rum mi - tis - si -
o, pi - ous An - drew, thou most ten - der of all

mf *f*

A. — An - dre - a pi - e, sanc - to - rum mi - tis - si -
— o, pi - ous An - drew, thou most ten - der of all

mf *f*

A. — — — — — rum mi - tis - si -
— — — — — ten - der of all

mp *mf* *f*

T. 8 to — — — — — rum mi - tis - si -
most — — — — — ten - der of all

B. — — — — — *mf*
— — — — — - si -
— — — — — all

15 *mf* *mp*

S. me, At op-ti-ne nos-tris er-ran-ti-bus ve-ni-am,
saints, tain for us mer-cy for our mis-takes, at-

A. me, op-ti-ne nos-tris er-ran-ti-bus ve-ni-am,
saints, At-tain for us mer-cy for our mis-takes, at-

A. me, op-ti-ne nos-tris er-ran-ti-bus
saints, At-tain for us mer-cy for our ma-

T. me, sanc-to-rum mi-tis-si-me,
saints, most ten-der of all saints.

B. me,
saints,

Figure 4-26. Tarik O'Regan, "Hymnus de Sancte Andree Apostole," mm. 11-17

SECTION b

After one last invocation of "Andrea pie," the B section begins another rhythmic technique, modeled after the figure in the A section, but this time in a more ornamented fashion. O'Regan uses quicker rhythms in the soprano 1 and a rest between the syllables of "Andrea" in the soprano 2 to create the canonic effect (See Figure 4-27).

26

S. a, An-dre-a pi-e, An-dre-a, An-dre-a pi-e, An-dre-
o, most ten-der of all saints, An-drew, most ten-der of all saints,

S. a, An-dre-a pi-e, An-dre-a, An-dre-a pi-e, An-dre-
thou most ten-der of all saints, thou most ten-der of all saints,

Figure 4-27. Tarik O'Regan, "Hymnus de Sancte Andree Apostole," mm. 26-28, Soprano

He then deploys the tenor and bass voices to declare the third line of text in a rather aggressive, stepwise manner, illustrated in Chapter 3 (p. 50). This figure becomes canonic, getting volleyed from the lower voices to the treble voices and back throughout the B section until the section climaxes in an eight-part cluster chord that uses all seven pitches of the G Mixolydian mode employed in section C (See Figure 4-28). O'Regan begins to foreshadow this mode by using B-natural and E-natural the second time the treble voices declare "et qui gravamur sarcina peccaminum" (raise us, by your recurring intercession) in m. 40 and again in m. 42, which is also shown in Figure 4-28. This increase in tension acts as a dramatic plea of the faithful to St. Andrew, asking for relief from the weight of all their sins.

40 **C** *mf* *f subito* 7

S.

gra-va-mursar-ci - na pec-ca-mi-num, o, pi - e, qui
 us, by your re-cur-ring in-ter-ces-sion, o, raise us, raise

mf *f subito*

gra-va-mursar-ci - na pec-ca-mi-num, o, pi - e, et qui
 us, by your re-cur-ring in-ter-ces-sion, o, raise us, andraise

A.

f subito *mf*

gra-va-mursar-ci - na pec-ca-mi-num, o, pi - e,
 us, by your re-cur-ring in-ter-ces-sion, raise us, raise

f subito *mf*

gra-va-mursar-ci - na pec-ca-mi-num, o, pi - e,
 us, by your re-cur-ring in-ter-ces-sion, raise us, raise

T.

dre - a, et qui gra-va-mursar - ci - na pec-ca-mi-num, et
 us, raise us, raise us, by your re - cur - ring in - ter - ces - sion, raise, —

B.

dre - a, qui gra-va-mursar - ci - na pec-ca-mi-num, et
 us, raise, raise us, by your re - cur - ring in - ter - ces - sion, raise, —

42

S.

gra - va - mur sar - ci - na pec - ca - mi - num,
us, by your re - cur - ring in - ter - ces - sion,

A.

f subito

gra - va - mur sar - ci - na pec - ca - mi - num,
us, by your re - cur - ring in - ter - ces - sion,

T.

qui gra - va - mur sar - ci - na pec - ca - mi - num,
raise, us, by your re - cur - ring in - ter - ces - sion,

B.

qui gra - va - mur sar - ci - na pec - ca - mi - num,
raise, us, by your re - cur - ring in - ter - ces - sion,

ff

ff

ff

ff

ff

ff

Figure 4-28. Tarik O'Regan, "Hymnus de Sacnte Andree Apostole," mm. 40-43

SECTION c

As discussed in Chapter 3, O'Regan uses repeated fragments of the melodic cell and additive rhythm to create the imitative texture in the C section. This texture creates stasis for a duet in the tenor and bass that states the third and fourth lines of the stanza. O'Regan often sets the text "sarcina peccamium" (recurring intercession) as the melodic cell in the rhythmic displacement, creating another rare example of text painting in the *Sequence* (See Figure 4-29) by way of repetition. This figure also illustrates two of O'Regan's other compositional traits, both in m. 58 in the tenor and bass voices: stacked fifths and whole tone motion in the bass voice. He uses, as he often does, contrary half step motion to transition into the D section, which changes key signatures from no sharps or flats to four flats (See Figure 4-30).

SECTION d

The D section builds on the static texture from the C section by keeping the four-part rhythmic displacement in the treble voices and dividing the tenor and bass voices. This division leads to an example of motion from open sonorities to cluster chords, as illustrated in Figure 4-31. O'Regan again uses inward, contrary motion from the open fifth sonority in m. 71 to create a four-pitch cluster in m. 72. The key signature change between the C section and D section happened to set up the transition to the E section, the climax of the work, and ultimately the recapitulation. The D section builds to an octave on A-flat in m. 79 in the treble voices, which immediately transitions to its enharmonic equivalent of G-sharp, and yet another key signature change to three sharps that signals the E section (See Figure 4-32). Both section c and d work to increase the dramatic effect of the motet that finally reaches its breaking point in the *fortissimo* octave in m. 79.

56

S.

sar-ci - na pec - ca mi-num, sar-ci - na pec - ca mi-num, sar-ci - na pec - ca - mi-num,
 re-cur-ring in - ter ces-sion, re-cur-ring in - ter ces-sion, re-cur-ring in - ter ces-sion,

ci - na pec - ca mi-num, sar - ci - na pec - ca mi-num, sar - ci - na pec - ca - mi-num, sanc
 cur-ring in - ter ces-sion, re - cur-ring in - ter ces-sion, re - cur-ring in - ter ces-sion, most

A.

pec - ca mi-num, sar-ci - na pec - ca mi-num, sar-ci - na pec - ca mi-num, sanc to - rum
 in - ter ces-sion, re-cur-ring in - ter ces-sion, re-cur-ring in - ter ces-sion, most ten - der,

mi num, sar-ci - na pec - ca - mi-num, sar-ci - na pec - ca - mi-num, sanc to - rum mi - tis -
 ces-sion, re-cur-ring in - ter - ces-sion, re-cur-ring in - ter - ces-sion, most ten - der, pi - ous

T.

ci - na pec - ca mi - num,
 cur- ring in - ter ces - sion,

B.

ci - na pec - ca mi - num,
 cur- ring in - ter ces - sion,

f

f

Figure 4-29. Tarik O'Regan, "Hymnus de Sancte Andree Apostole," mm. 56-58

- mi - num, An - dre -
 - ces - sion, An - drew,

a, sanc to rum mi - tis -
 o, most ten der, pi - ous .

An - dre - a, sanc
 An - drew, o, most

f

 to - rum mi - tis - si - me,
 ten - der, pi - ous Andrew,

- a, sanc - to - rum
 saints, most ten - der,

f

 mi - tis - si - me, sanc
 pi - ous Andrew, most

Figure 4-30. Tarik O'Regan, "Hymnus de Sancte Andree Apostole," mm. 70-71, S 1 & 2,
A 1

f

 le - - va tu - - is
 are be - lea - - guered

f

 le - - va tu - - is
 are be - lea - - guered

Figure 4-31. Tarik O'Regan, "Hymnus de Sancte Andree Apostole," mm.71-72,

T & B

SECTION e

The e section, now in alla breve, builds the intensity even more from a G-sharp octave through mostly step wise motion into a cluster chord before settling on E Lydian as the modality. The climax of “Hymnus” occurs at m. 85 with an E major sonority creating a poignant moment that feels as though St. Andrew has finally answered the intercession of the faithful. The tension quickly recedes as the soprano melody descends and the dynamics soften. The five-note melody that spans an octave beginning on G-sharp falls from the soprano, through the alto and tenor voices, before finally resting in the bass 1 line in m. 92, the third of another E major sonority (See Figure 4-32). That G-sharp is then passed back to the treble voices in m. 93, with the soprano moving up a half step in the next measure. This pitch A allows a common tone modulation to the recapitulation which, like the first measures of the motet, grows out of the same A.

The musical score for Section e is presented in a four-staff format. The top staff is for the Soprano (S.), the second for the Alto (A.), the third for the Tenor (T.), and the bottom for the Bass (B.). The piano accompaniment is shown in the bottom-most staff. The score begins at measure 80, marked with a box containing the letter 'e'. The key signature is E major (three sharps) and the time signature is 2/2. The music is marked with *ff* (fortissimo) and includes a *Rit.* (ritardando) marking. The lyrics are: "An - dre - a pi - e, sanc - to - rum mi - tis - si - me, An - drew, o, pi - ous, thou most ten - der of all saints, An - dre - a pi - e, An - drew, o, pi - ous". The score shows a five-note descending line starting on G-sharp in the soprano part, moving through the alto and tenor parts, and finally resting on the bass line in measure 92. The piano accompaniment features a cluster chord in measure 85, which is the climax of the section.

Climax

85

fff *f* *mp* *molto*

S. An - dre - a pi - e, An - dre - a pi - e,
o, pi - ous An - drew,

A. An - dre - a pi - e, An - dre - a pi - e,
An - drew, o, pi - ous, o, pi - ous An - drew,

T. An - dre - a pi - e,
An - drew, o, An - drew,

B. An - dre - a pi - e,
An - drew, o, An - drew,

fff *f* *mp* *p* niente

fff *f* *mp* *p* niente

fff *f* *mp* *p* niente

fff *f* *mp* *p* niente

92

ppp *poco* *pp* *poco*

S. An - dre - a pi - e, An - dre - a pi - e,
O, pi - ous An - drew, o, pi - ous An - drew,

A. An - dre - a,
o, pi - ous,

T. niente

B. niente

ppp niente

pp niente

pp niente

pi - e,
An - drew.

Recapitulation

99 *p*

S. An-dre - a pi - e, An-dre - a pi - e,
o, pi - ous An - drew, o, pi - ous An drew,

p

S. An-dre - a pi - e, An-dre - a pi - e,
o, pi - ous An - drew, o, pi - ous An drew, o, pi - ous An drew,

pp *p* *p*

A. An - - dre - a pi -
O pi - ous An -

Figure 4-32. Tarik O'Regan, "Hymnus de Sancte Andree Apostole," mm. 79-103.

RECAPITULATION AND CODA

The A' section precisely restates the first fourteen measures of the piece before coming to rest on an F major sonority in m. 113. This transition directly into the Amen coda mirrors the descent from the climax of the motet in m. 85. While he employs the original key signature, O'Regan uses B-natural in the melodic line to firmly close this motet in the F Lydian mode (See Figure 4-33). That melody is set in canon between the divided sopranos leading to the closest thing to a dominant/tonic cadence in the entire *Sequence* in mm. 119-121, with a third inversion C minor/minor seventh chord moving to a F major sonority. The coda creates a sense of resolve, leaving the listener feeling as though St. Andrew has answered the prayers that were earlier so emphatic and beleaguered.

113 *mf* *p* Coda

S. me. A - men, a - men, a - men, a - men,
saints.

A. me. a - men, a - men, a - men, a -
saints.

A. me. A - men,
saints.

T. me. A - - men, a - -
saints.

B. me. A - - men, a - -
saints.

118 **Rit.** **Slower** ♩ = 52 *pp* niente

S. a - men, a - - men. niente

A. men, a - men, a - - men. niente

A. a - men, a - - men, a - men. *pp* *pp* *ppp*

T. men, a - - men, a - men, a - men. *pp* *pp* *ppp*

B. men, a - - men, a - men. *pp* *pp* *ppp*

Figure 4-33. Tarik O'Regan, "Hymnus de Sancte Andree Apostole," mm. 113-123

CONCLUSION

“Hymnus de Sancte Andree Apostole” is a dramatic motet and presents challenges found in all the motets of the *Sequence*. Great care should be given to accentuate the contrast in articulation between the smooth rhythmic ostinato throughout the work and the aggressive declarations of text that occasionally occur. After a performance of this piece, the listener should come away with a feeling of exhaustion from the expansive accumulation of dramatic tension in this piece, with the only relief coming after the climax, when the listener knows that the prayers of the faithful have been heard and answered.

CHAPTER 5:
SUMMARY, CONCLUSION, AND RECOMMENDATIONS
FOR FUTURE RESEARCH

SUMMARY

The purpose of this document has been to provide an in-depth examination of the *Sequence for St. Wulfstan*, a set of six a cappella motets, by Tarik O'Regan. It has presented relevant biographical information of the composer, such as time spent in Morocco and Algeria as a child and his introduction and immersion into choral music at Oxford and Cambridge.. Influences on O'Regan's compositional style have been presented, discussing musical genres and styles including jazz, rock and roll, al-Andalusian music, Renaissance choral music, and Balinese gamelan, along with non-representational art such as mosaics, which he experienced during his time in North Africa. Historical information about the *Portiforium of St. Wulfstan*, the text source for the *Sequence*, has also been included, discussing the contents and original use of the manuscript and O'Regan's relationship with it.

A presentation of three, pervasive stylistic traits of O'Regan's choral music has also been included, citing examples from previously studied choral works such as *The Ecstasies Above*, *Scattered Rhymes*, and *The Night's Untruth* as well as the *Sequence for St. Wulfstan*. Features of his compositional style discussed included rhythmic tendencies, paired voice textures, and modal harmonies. O'Regan uses rhythm in a number of different innovative ways, such as layering a short melodic cell or cells to create canon-

like ostinato, to rhythmically offset what would otherwise be homophonic textures, or in the use of a Medieval and Renaissance technique called hocket. He employs paired voice textures in a variety of layers as a way of providing contrast both between the pairs performing simultaneously and the layering of voices between sections of music.

O'Regan writes in a modal style, giving his choral music a linear quality, employing a unique style of voice leading that often fluctuates between open sonorities and cluster chords.

Further analysis of these compositional traits was illuminated through the in-depth analysis of the six motets that constitute the *Sequence for St. Wulfstan*. This analysis contained diagrams identifying the formal and phrase structure of each motet, while also highlighting the modalities, texture, and text of each formal section. Applicable information such as genesis, duration, scoring and liturgical function were presented along with a discussion that aimed to describe the affect and significance of each motet.

CONCLUSION

Like many composers whose music has stood the test of time, O'Regan skillfully combines the previously mentioned influences into a unique style with which he creates beautiful mosaics of texture in his choral works, including the *Sequence for St. Wulfstan*. This set of motets stands as a quintessential example of O'Regan's choral works made all the more noteworthy considering they were composed early in his compositional career. He has created six works that are linked through text source and compositional style while each one has a uniqueness of its own. The composer has beautifully succeeded in his goal of creating meditative works that are functional and accessible to a wide variety

of ensembles and one can only hope that he will add to the *Sequence* in the future.

O'Regan was noncommittal when asked about expanding the set.

I could definitely add to it. The reason why I stopped where I did was simply that I started writing different kinds of music. Doing more orchestral work, stage works, and less of these sorts of functional, church anthem type things. So, it felt like it reached a natural end point, but who knows what the future holds. The nice thing about it is that it [the *Portiforium of St. Wulfstan*] remains a resource. It's there, I can go back to it. And the most popular pieces in that, "O vera" and "Beatus," they're done a lot. People do ask, 'Will there be more?' and I say 'maybe.'¹

RECOMMENDATIONS FOR FUTURE RESEARCH

The current body of research on the music of Tarik O'Regan is limited to his choral works. Future research might examine compositions from other genres in which he has composed, such as works for orchestra, chamber ensembles, solo voice with varied accompaniments, solo instrumental works, and opera. This could include analyses of individual works like *Gradual* (string quartet), *Chaâbi* (string orchestra), and the full opera *Heart of Darkness*, or these genres could be considered on their own, highlighting developments in O'Regan's compositional style. One could compare and contrast two or more genres within the composer's oeuvre, possibly focusing on techniques used in works for larger ensembles as opposed to those used in smaller groups.²

¹ Tarik O'Regan, interview with the author, April 4, 2018.

² "Tarik O'Regan, Works," Composers, Music Sales Classical, accessed June 10, 2018, <http://musicsalesclassical.com/composer/works/1155/12>. Information on genres, works, and instrumentation of Tarik O'Regan's compositions published exclusively by Novello & Co.

Another recommendation would be to explore the relationship between one of O'Regan's works and another work based on the previous one. That document could discuss the relationship between his choral composition *Scattered Rhymes* and the dance piece *Louder Than Words*, which was a collaboration between O'Regan and Nick Wales based on *Scattered Rhymes*. Or, it might illuminate how O'Regan created two versions of *Fragments from the Heart of Darkness* from his full-scale opera, one for full orchestra and one for chamber ensemble.

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APPENDIX A:

CHORAL WORKS BY TARIK O'REGAN¹

The following is a comprehensive list of the choral works composed by Tarik O'Regan as of June 2018. The works are divided by voicing and accompaniment, arranging each category by year of composition. Each entry includes the title of the work, duration, voicing/soloists and accompaniment. Unless otherwise noted, all compositions are published by Novello & Co.

WORKS FOR MIXED CHOIR A CAPPELLA

Ave Maria (1999) - 5 minutes

Chorus: SATB double choir

Oxford University Press

Locus iste (1999) - 4 minutes

Chorus: SATB

Oxford University Press

Care Charminge Sleep (2000) - 5 minutes

Chorus: SATB with divisi

Oxford University Press

Gratias tibi (2000) - 5 minutes

Chorus: SATB double choir

Oxford University Press

“O vera digna hostia” (O Thou from whom hell's monarch flies) from *Sequence for St Wulfstan* (2003) - 5 Minutes

Chorus: SATB

“Tu claustra stirpe regia” (O Thou, from regal ancestry) from *Sequence for St Wulfstan* (2003) - 3 Minutes

Chorus: SATB

¹ “Tarik O'Regan,” Music Sales Classical, <http://www.musicsalesclassical.com/composer/works/Tarik-O%27Regan>. Information on O'Regan's choral works was gathered from this website.

“Beatus auctor sæculi” (Blest author of this earthly frame) from *Sequence for St Wulfstan* (2003) - 4 Minutes
Chorus: SATB

“Tu, trinitatis unitas” (You, oneness of the Trinity) from *Sequence for St Wulfstan* (2003) - 3 Minutes
Chorus: SATB

Alleluia, laus et gloria (SATB) (2004) - 2 Minutes
Chorus: SATB choir unaccompanied
Alternate Orchestration: SSA

“Haec deum celi” (Thou the true Virgin Mother of the Highest) from *Sequence for St Wulfstan* (2005) - 5 Minutes
Chorus: SATB

“Hymnus de Sancte Andree Apostole” (Hymn of Saint Andrew the Apostle) from *Sequence for St Wulfstan* (2006) - 6 Minutes
Chorus: SATB

I sleep, but my heart waketh (2006) - 8 Minutes
Soloist: soprano
Chorus: SSAATTBB

Scattered Rhymes (2006) - 15 Minutes
Soloist: alto, 2 tenor, baritone
Chorus: SATB

Threshold of Night (2006) - 6 Minutes
Chorus: SATB

Ipsa vivere (2007) - 3 Minutes 30 Seconds
Chorus: SATB

Tal vez tenemos tiempo (2007) - 7 Minutes 30 Seconds
Chorus: SATB with divisi

Two Emily Dickinson Settings (2007) - 3 Minutes 30 Seconds
Chorus: SSAATTBB with divisi

Virelai: Douce dame jolie (2007) - 5 Minutes
Chorus: ATTBar solo quartet

“Martyr Dei” (Martyr of God) from *Martyr* (2008) - 4 Minutes
Chorus: SATB

Nunc Dimittis (2008) - 4 Minutes

Chorus: SSAATTBB

The St Andrews Responsories (2008) - 4 Minutes

Soloist: ATTBar

“The Spring” from *Acallam na Senórach* (2008) - 12 Minutes

Chorus: SATB

Voce mea (2008) - 5 Minutes

Chorus: SATB

Swing low, sweet chariot (2010) - 3 Minutes

Chorus: SATB

fleeting, God (2011) - 5 Minutes

Chorus: SATB

All Creation Slept (2012) - 3 minutes

Chorus: SATB

Love Reckons by Itself Alone (2014) - 7 Minutes

Orchestration: SATB

“I Listen to The Stillness of You” from *Mass Observation* (2016) - 3 Minutes 30 Seconds

Chorus: SATB

Turn (2016) - 5 Minutes

Chorus: SATB divisi

All Things Common (2017) - 4 Minutes

Chorus: SATB

As One (2017) - 3 Minutes 30 Seconds

Chorus: SATB

WORKS FOR MIXED CHOIR AND 1 INSTRUMENT

Agnus Dei (2001) - 2 Minutes

Chorus: SATB

Orchestration: organ

Corpus Christi Service (2001)

Chorus: congregation (+optional chorus: SATB or SA or TB)

Orchestration: organ

Magnificat & Nunc Dimittis (2001) - 14 Minutes

Soloist: soprano, alto, tenor, bass

Chorus: SSAATTBB

Orchestration: cello or soprano saxophone

Cantate Domino (2002) - 5 Minutes

Chorus: SATB

Orchestration: organ

Bring rest, sweet dreaming child (2004) - 4 Minutes

Soloist: Soprano

Chorus: SATB

Orchestration: harp

De Sancto Ioanne Baptista (2004) - 6 Minutes

Chorus: SATB

Orchestration: organ

Gloria (2004) - 2 Minutes

Chorus: SATB

Orchestration: organ

Israfil (2006) - 4 Minutes 30 Seconds

Soloist: 2 Altos, 2 Basses, 2 Sopranos, 2 Tenors

Chorus: SATB

Orchestration: organ

The Windows (2006) - 6 Minutes 30 Seconds

Chorus: S(S)ATB

Orchestration: organ

Jubilate Deo (English Version) (2007) - 4 Minutes

Chorus: SATB chorus, SA divisi semi-chorus

Orchestration: organ

Alternate Orchestration: SATB chorus; string quartet

Jubilate Deo (Latin setting) (2009) - 5 Minutes

Chorus: SATB chorus

Orchestration: organ

The Great Silence (2009) - 5 Minutes

Soloist: Soprano

Chorus: SATB

Orchestration: harp

That music always round me (2009) - 8 Minutes

Chorus: SATB
Orchestration: piano

Death is gonna lay his cold icy hands on me (2010) - 7 Minutes
Chorus: SATB
Orchestration: guitar

Beloved, all things ceased (2011) - 10 Minutes
Chorus: SATB
Orchestration: piano or organ

Ecce Puer (2012) - 3 Minutes
Chorus: SATB
Orchestration: organ

Acallam na Senórach (2010) - 55 Minutes
Soloist: Guitar
Chorus: SATB [2 bodhráin (Irish frame drums) played by members of the chorus]

WORKS FOR MIXED CHOIR AND 2-6 INSTRUMENTS

Dorchester Canticles (2004) - 12 Minutes
Soloist: tenor
Chorus: SATB
Orchestration: percussion & harp

Triptych (2005) - 17 Minutes
Chorus: SATB
Orchestration: strings (min. 2.2.2.2.1 players)
Alternate Orchestration: SATB; Percussion Ensemble (8 players), SATB; str septet, SSA; strings

Triptych (arr. Alcorn) - 17 Minutes
Orchestration: SATB; Percussion Ensemble (8 players)
Alternate Orchestration: SATB; str, SATB; string septet and SSA; str

Jubilate Deo (English version arr. Daniel Moreira) (2007) - 4 Minutes
Chorus: SATB chorus, SA divisi semi-chorus
Orchestration: string quartet
Alternate Orchestration: organ, SATB chorus

Threshold of Light (2008) - 7 Minutes
Chorus: SATB
Orchestration: hn.2tp.tbn.tba/org

Death is gonna lay his cold icy hands on me (2010) - 7 Minutes

Soloist: Violin, Cello

Chorus: Double SATB

Where all is buried (2009)

Chorus: SATB

Orchestration: 6 percussionists

The Night's Untruth (2010) - 16 Minutes

Chorus: SATB

Orchestration: hn.2tpt.tbn.tba/org

Night City (2012) - 9 Minutes

Chorus: Double choir (SSA, SATB)

Orchestration: 2 percussionists

Blessed are they (2013) - 5 Minutes

Chorus: SATB

Orchestration: organ

Alternate Orchestration: SATB; String quintet/string orchestra

WORKS FOR MIXED CHOIR AND MORE THAN 6 INSTRUMENTS

Threnody (2004) - 5 Minutes

Chorus: SATB

Orchestration: strings

From Heaven Distilled a Clemency (Part III from Triptych) (2005) - 6 Minutes

Soloist: soprano

Chorus: SATB

Orchestration: strings

Triptych (arr. Schwan) - 17 Minutes

Orchestration: SATB; string septet

Alternate Orchestration: SATB; str, SATB; percussion (8 players), SSA; str

The Ecstasies Above (2006) - 18 Minutes

Soloist: 2 Altos, 2 Basses, 2 Sopranos, 2 Tenors

Chorus: SATB

Orchestration: vn.vn.va.vc

Alternate Orchestration: SATB; SSAATTBB; 14vn.12vn.10va.8vc.6db

Martyr (2008) - 17 Minutes

Soloist: soprano, alto, tenor, bass

Chorus: SATB

Orchestration: 3 tpt/timp/organ(optional)/strings

Solitude Trilogy (2010) - 20 Minutes

Chorus: SATB

Orchestration: harp and strings

After Rain (Petrichor) (2012) - 13 Minutes

Soloist: Soprano

Chorus: SATB divisi

Orchestration: clarinet, percussion, harp and strings (6.6.4.4.2)

Blessed are they (2013) - 5 Minutes

Chorus: SATB

Orchestration: string quintet/string orchestra

Alternate Orchestration: organ, SATB chorus

A Celestial Map of the Sky (2014) - 15 Minutes

Chorus: SATB

Orchestration:

2(pic)2(ca)2(bcl)2(cbn)/4.3.2+btbn.1/timp.3perc/harp.piano(cel)/str(10.8.6.4.3)

A Letter of Rights (2015) - 35 Minutes

Chorus: SATB (min. 16 singers)

Orchestration: Strings (min. 2.2.2.2.1), perc

Mass Observation (2016) - 40 Minutes

Chorus: SSAATTBB

Orchestration: 6perc

WORKS FOR TREBLE VOICES A CAPPELLA

Columba aspexit (1999) – 4 minutes

Chorus: SSA

Oxford University Press

Alleluia, laus et gloria (2004) - 2 Minutes

Chorus: SSA

Alternate Orchestration: SATB choir unaccompanied

Tell me (2014) - 3 Minutes

Chorus: SSA (3 solo voices or chorus)

WORKS FOR TREBLE VOICES ACCOMPANIED

Bring rest, sweet dreaming child (2004) - 4 Minutes

Soloist: Soprano

Chorus: SA choir

Orchestration: harp

And There Was a Great Calm (2005) - 12 Minutes

Soloist: Soprano

Chorus: SA

Orchestration: viola, cello, bass (4.4.1)

Triptych (arr. Brandau) - 17 Minutes

Orchestration: SSAA, str (min. 2.2.2.2.1 players)

Alternate Orchestration: SATB; str, SATB; percussion (8 players), SATB; str septet

We Remember Them (2005) - 3 Minutes 30 Seconds

Soloist: soprano

Chorus: SA

Orchestration: organ

Alternate Orchestration: soprano; SATB

A Light Exists in Spring (2007) - 5 Minutes

Chorus: SSA choir

Orchestration: piano

The Taxi (2007) - 6 Minutes 30 Seconds

Chorus: SSAA

Orchestration: vib/Electric Bass Guitar

WORKS FOR MEN'S VOICES A CAPPELLA

Se Lamentar Augelli (2008) - 3 Minutes

Chorus: TTBB

APPENDIX B:

INTERVIEW WITH TARIK O'REGAN

- LW: In the liner notes of *Voices*, you mention the “modality of Balinese gamelan,” when referring specifically to “O vera digna hostia.” How did you come across gamelan, and what about the genre inspired you to base these sacred Christian texts on that modality?
- TO: So, I think that was mostly indirect, and then through the indirect were references to Balinese music, getting to know it more directly, and the indirect ones was through things like Poulenc, the double piano concerto, and also some Britten *Prince of the Pagodas* and even some of the music in *Death in Venice*, and then through that, I was a percussionist when I grew up. I was playing drums in a band, and then I started doing orchestral percussion. The percussionists used to get together and play in an ensemble. You know, we’d try out all kinds of things. There are a lot of percussion ensemble pieces that are kind of loosely connected with gamelan, and actually I was lucky enough to play on a couple of the actual gamelans in the UK, one is held in Oxford, and there’s another one at the Southbank Centre, I don’t know if they’re still there today, but they were then. Indirectly at first, and then directly later.
- LW: Did you have experience with gamelan in the years you were writings these pieces?
- TO: Definitely in the years before writing these pieces. I always liked the... It’s music that’s based around repetition and mediation, and I found that quite, kind of a useful way in to these texts, you know which were really written for church choirs in the UK, college choirs, college chapel choirs, as someone that didn’t grow up as a Christian. So I found a useful way into those texts, in a sort of meditative sense.
- LW: So, it’s the connection between the repetitive nature of prayer and meditation that makes the connection between the Christian and the gamelan?
- TO: Yeah, I think so. Also, the ritualistic nature of it. My experience of choral music began really at university and going to Evensong at various Oxford colleges. That Evensong service is very ritualistic in itself. It feels like a very meditative service, that is sort of quite unique. Mid-week these services are relatively sort. I remember going a lot to New College, in Oxford and they would get through it in 25, 30 minutes, but it was sort of, you know they have been so used to singing this music, singing the psalm texts, and the texts of the liturgy, and the spoken texts,

and the responses, it was so seamless, that is was quite eye-opening. It felt like it was in the bones of the performers, even though obviously back then, and probably still to this day, young boy choristers on the treble line. So, they would have just, I suppose by osmosis, arrived at this sort of seamlessly fitted in to this ritualistic idea. That kind of thing resonated quite strongly with me and I remember, it didn't feel that far away from playing in a gamelan ensemble. The ritual of it and meditation.

- LW: Can you think of any other specific musical influences that help to mold these motets?
- TO: The Poulenc Double Piano Concerto, Britten *Prince of the Pagodas*, his ballet, which had quite a bit of gamelan music in it. Also, some of the music for *Death in Venice*, the Britten opera. Some of the music for *Apollo*, the dancing boy that's in the opera.
- LW: Is the melodic content of these motets your own, or is it based on pre-existing materials?
- TO: That's all mine. It doesn't relate to any other melodies.
- LW: In the Portiforium, are there musical chant lines?
- TO: No, as far as I recall there are texts.
- LW: In looking at the Portiforium online, I have noticed rhythmic markings.
- TO: Exactly, and some indications of pitches, but it's a sort of compendium really, something that if you were around back then in the 11th Century, you would just have it with you like an iPad or something, with access to everything that you needed. It had the psalms, a breviary, and it had these hymns in it, these texts that have been used, or gone into use for other purposes. I liked that it was kept in one book.
- LW: I have found your use of rhythm, specifically as you employ in "O vera digna hostia," "Haec dies celi," and "Hymnus de Sancte Andree Apostole," described as rhythmic displacement, polyrhythmic structures, and stretto, among others. How would you describe your use of rhythm in this way?
- TO: I don't have a name for it. I know what you mean. I suppose rhythmic displacement is pretty good. Pretty accurate. I think the key thing is that it often goes against the natural stresses of the text if it were spoken. But I quite like the texture, in a way non-logical, but it is made up of the syllables of the text. Just not in a vary homophonic fashion. I think sometimes, well back then I never really worried to much about intelligibility of the text. It seemed to me a bit of a strait

jacket. So, I quite liked these overlaying, rhythmically displaced use of the text to create these nice textures.

- LW: I have found paired voicings to be a texture that is essential in the *Sequence*. Is this a look back to Josquin and late Medieval/early Renaissance compositional techniques?
- TO: Yeah definitely. That was through osmosis. I wasn't particularly trying to conjure up a specific Renaissance or earlier piece or composer, it worked it's way in. And it's something that I think has stuck with me in all my compositional career. It's something I notice in a lot of pieces of music for voice. A lot of composers write for all the voices all the time, and I don't... I think really stemming from this period, I've never done that. I always think of the chorus as a combination, that's the complete thing from which one can draw various combinations. I think that definitely stems from this time.
- LW: I have read that you are influenced by the Renaissance masters of choral music such as Tallis, Lassus, and Gombert. Did you have one or more of these composers in mind while working on these motets?
- TO: I was interested in Gombert more than the others. It was his use of dissonance, I think specifically the Magnificat's, I think he wrote 8 of them. I really like that. And there are bits in several of the Wulfstan pieces where there's this sort of rocking back and forth with harmony, or a sudden shift in modality, and I think I sort of got that idea from Gombert's use of sudden dissonance. It feels much stronger than that of Lassus or Tallis, it's a very specific sound, and I think I found that quite attractive. So I think Gombert, was harmonically the stronger voice.
- LW: You often write for chorus and orchestra with unique instrumentations. Why a cappella for this set of motets? Did it have to do with the English choral tradition?
- TO: Yeah. I don't have a list of all the commissions in front of me, but I think the bulk of them were for chapel choirs of Oxford and Cambridge. These are very functional cathedrals. These cathedral choirs and the chapel choirs of Oxford and Cambridge are very functional musical groups. Yes, they do concerts and perform around the world and they have a reputation, but their purpose, often in the founding documents to the institutions to which they are attached, are to provide sung liturgy seven days a week. That's their job, is to perform the services. This music, I wanted it to have an element of beauty and elevation, that you see in the music of that repertoire, but also function. This is music that can be done in a concert as I said, the repertoire has been recorded, but these are all pieces that are performed in the liturgy at the right time of year, they are done in Latin or can be done in English. They are short enough that they can be put into the service, and they are a cappella, they can be done without an instrumentation. So, it's that element of function, I suppose. I didn't want to write anything to crazy.

- LW: How did you come across the Portiforium of St. Wulfstan? Why did the texts chosen stand-out to you and what was the decision process for the particular texts chosen?
- TO: Because I was a graduate student at Cambridge. In Cambridge, you have to be assigned to one of the constituent colleges, as well as being a member of the university, and I was at Corpus Christi College, which houses the Parker Library, which is the rare books and manuscripts library of Corpus Christi College in Cambridge. The Parker library is sort of, you can go and find out all you need to know about it, but it's an incredible resource, and it more or less came to the college through Archbishop Parker, who was a sort of collector of manuscripts and it seems pretty clear to me and researchers, he was an Archbishop of Canterbury, that a lot of the manuscripts were collected from the monastic libraries, that had more or less been gutted in the Reformation. And he managed to acquire a lot of this stuff, and kept it, and bequeathed it to Corpus Christi College, where he was also Master of the College. That's how I came across (the Portiforium), because it was one of the more interesting books. That collection is full of incredible books, including very, very early versions of the Bible, and some very important musical manuscripts as well, including some of the earliest examples of polyphony. This is another one of the interesting manuscripts there. I think it just happened, the librarian at the time, a guy called Dr. Dehamul, just happened to have put it out as an exhibition in the library. He was one of those great librarians that was very hands on. He felt that these were made to be used and read. He was very keen that people, with the right protection, could hold these books, and feel these books. They weren't just books that were always hidden away, and never seen. That's how I came across it. The particular texts, there was an edition made of some of the texts, that are basically hymn texts, and I just wanted texts that I could work with for particular times of the liturgical year, depending on the groups that had commissioned me. So, I just started using the book as a resource, and what I quite liked about it was I felt I was using it as it's intention. As it was put together. It was put together as a resource, that's what it was for. Whoever bound it, and the rest of it, just put it together, I don't think for any sort of strong liturgical reasoning, I don't think it was any kind of idealistic way of organizing things, I think it was a simply useful binding. So, it felt quite good to be using it in the same way. A commission would come in, and I would say, "I've been really interested in this text, and I'll try to create a group of pieces based on text from this." And if they thought it was a good idea, I'd find a text and go back to them. So, the Sequence of St. Wulfstan was put together sequentially. It was loosely planned, but not fully planned. It went along bit by bit.
- LW: When you were looking for the texts, is it arranged by season, or how did you discover the particular verses that you used?

- TO: It is arranged by liturgical season. I would look for texts that for me seemed most ecumenical. Texts that could be most widely interpreted.
- LW: How did you go about choosing the translations or deciding to translate the text yourself?
- TO: Some of the texts have famous translations, which I occasionally have used and where I've translated it myself was basically done out of copyright. You know, when there were later translations, but it would involve getting the rights to the translation. If the person had made the translation had died in the 1940's I would have had to get the rights for it, and dealing with the estates of translators can be very complicated, so that was the answer to that question.
- LW: More functional than anything else.
- TO: Again, the whole set is driven by function. Function of the commissioning choirs. Function of the original Portiforium. It's driven by the fact that it just served as this resource.
- LW: These motets are bound by the text source. Do you view them as a set compositionally, and how would you describe that connection? Will you add to the *Sequence*?
- TO: They can be done as a set. I think they have been done occasionally. More often than not, people take two or three of them or do them individually as liturgical pieces. I could definitely add to it. The reason why I stopped where I did was simply that I started writing different kinds of music. Doing more orchestral work, stage works, and less of these sorts of functional, church anthem type things. So it felt like it reached a natural end point, but who knows what the future holds. The nice thing about it is that it remains a resource. It's there, I can go back to it. And the most popular pieces in that, O vera and Beatus, they're done a lot. People do ask, "will there be more?" and I say maybe.
- LW: What is the aesthetic bottom line of these motets? What do you hope listeners take away from a performance or recording?
- TO: I did very much want these to be meditative works. I wanted them to serve different audiences in a meditative way. I think if you go to an Evensong service or a concert of choral music (the two places these pieces are done) you're going to have a broad range of people in that audience or congregation. I think especially, strange enough, in Evensong services. They have in the UK, certainly in cathedrals and Oxford and Cambridge chapel choirs have taken on a very ecumenical role in that you have many people in that congregation that may not be Christian, but who take spiritual sustenance from the ritual, and I wanted to speak to them as much as to the members of the congregation for whom the specificity of the time of year was important, and the liturgy was important, and obviously I wanted to speak to

the singers and the music directors. But these are all, if you like, different constituencies. But I wanted to speak to them in as much as possible with the same voice, which is to take time out from the day and have a moment of stasis. A lot of the pieces have moments of static harmony but maybe rich in terms of rhythm or ostinato. And yet I didn't want any of these pieces to be complete harmonically static. They all have sort of shifts of harmony or slightly unusual cadences or movements in the piece. It's really sort of that idea, the Gombert influence, which is this very meditative, lyrical, melismatic music, with what feels like a twist of lemon at key points. That's kind of what I wanted, that's the aesthetic bottom line was meditation with a twist of lemon, something like that.

LW: In the later compositions, were there times that you looked back at the earlier works in the Sequence?

TO: I think I didn't. I think the minute I would start sitting down with texts and looking at them was a bit like putting on a uniform. I think you end up inhabiting that role. I think that's what unified it.

LW: How much, if any, did the strengths and weaknesses of the commissioning ensembles go into your compositional process?

TO: All these choir directors of cathedrals and chapel choirs, especially in the UK, they want music they can do in the services or for broadcasts, but also for concerts. It is this sort of fine line between stage and the aisle. These are all fairly elite institutions. They can sing, but they are all very functional choruses, New College Oxford, the cathedral choirs are doing this every day. They are singing a new program of music every day. And Clare College and Queens College are probably doing it three/four times a week. Every time they're meeting they're doing a new program of music that fits the liturgy for that day, while at the same time using that to formulate a program of music that they can take on tour or record for an album, and so in terms of shaping the music, I knew these were the kind of pieces that these kinds of very good chapel and cathedral choirs could do on their standard rehearsal, which is very limited. They rehearse maybe an hour for a program per day. The piece could be done in one rehearsal, but I also knew it was the kind of piece, that let's say it's a community choir and they're doing one concert every few months, they would be able to spend more time looking at it and doing it. I wanted it to, it's got to be interesting enough for the singers that they can get it at first go, if it's these choirs that are doing it very quickly, but also interesting enough to sustain many rehearsals if it's a choir that's not one of these elite groups.