MASS FOR PRISONERS OF CONSCIENCE

By

JOHN DAVID BRYSON BURGE

B.Mus., The University of Toronto, 1983
M.Mus., The University of Toronto, 1984

A THESIS SUBMITTED IN PARTIAL FULFILLMENT OF
THE REQUIREMENTS FOR THE DEGREE OF
DOCTOR OF MUSICAL ARTS
in
THE FACULTY OF GRADUATE STUDIES
(School of Music, Composition)

We accept this thesis as conforming
to the required standard

THE UNIVERSITY OF BRITISH COLUMBIA
May 1989
© John Burge, 1989
In presenting this thesis in partial fulfilment of the requirements for an advanced degree at the University of British Columbia, I agree that the Library shall make it freely available for reference and study. I further agree that permission for extensive copying of this thesis for scholarly purposes may be granted by the head of my department or by his or her representatives. It is understood that copying or publication of this thesis for financial gain shall not be allowed without my written permission.

Department of Music

The University of British Columbia
Vancouver, Canada

Date September 26, 1989
THESIS ABSTRACT

Thesis Supervisor: Dr. Stephen G. Chatman

Mass for Prisoners of Conscience is a sixty-minute composition scored for Baritone, Mezzo Soprano and Child soloists, Choir and Chamber Orchestra. In the work the soloists sing settings of first-hand accounts of political prisoners and their families in English. Although the original accounts are unrelated and drawn from events that occurred in different countries, in the work they are presented in a narrative fashion with the soloists personifying the roles of a father, mother and child. These accounts or testimonials were provided by Amnesty International, to whom the work is dedicated.

Surrounding the solo settings, the choir sings, in Latin, portions taken from the liturgical Mass. Like the chorus in a Greek tragedy, the choir comments on both the emotions and situations that are expressed in the solo movements. As this is accomplished musically, the work relies heavily on the motivic and structural connections that are repeatedly made between different sections of the Mass. In some instances, the musical setting becomes symbolically representative of the situation that is found in the text. For example, in the sixth movement, the baritone describes in first-person a prisoner's confinement, which the string section of the orchestra mirrors by surrounding the vocal line with eleven possible transpositions of the baritone's melodic line.

In addition to the string section, the chamber orchestra consists of four solo winds, four French horns, piano and percussion. The four French horns not only add a darker colour to the instrumental sound, but, when the text requires it, their fanfare-like music can help project a militaristic feeling. With a battery of twelve instruments, the percussionist also adds colour to the music, and, by projecting some of the important rhythmic activity, helps to better articulate the different sections of the Mass.

The work was commissioned by Vancouver's Christ Church Cathedral Choir, through funding provided by The Canada Council, marking the occasion of the Church's 150th anniversary. It will receive its premiere performance in the spring of 1990.
# TABLE OF CONTENTS

Abstract .......................................................................................................................... ii
Table of Contents .......................................................................................................... iii
Cover Page ...................................................................................................................... iv
Introductory Remarks .................................................................................................. v
Text .................................................................................................................................. vi
Orchestration ................................................................................................................... ix
   I. Kyrie .......................................................................................................................... 1
   II. I Was Picked Up ...................................................................................................... 25
   III. Christe .................................................................................................................. 60
   IV. I Cannot Find My Husband .................................................................................. 67
       V. ...Kyrie .............................................................................................................. 82
   VI. A Thick Wall of Silence ....................................................................................... 103
   VII. Sanctus ............................................................................................................... 119
   VIII. Benedictus ......................................................................................................... 138
   IX. There is No Truth ............................................................................................... 148
       X. Agnus Dei I ....................................................................................................... 167
       XI. The Fate of a Victim ......................................................................................... 177
       XII. Agnus Dei II ................................................................................................. 203
       XIII. Mr. President/Agnus Dei III ...................................................................... 221

A COMPOSER'S ANALYTIC VIEW ............................................................................ 248
PART ONE - INTRODUCTION .................................................................................. 249
PART TWO - THE WORK'S EVOLUTION .................................................................. 251
   I. The Work's Context in the Literature ................................................................. 251
   II. The Selection and Organization of Texts ............................................................ 253
   III. The Choice of Movements from the Mass ......................................................... 256
PART THREE - COMPOSITIONAL MATERIALS AND CONSIDERATIONS .............. 261
   I. The Two Tetrachords ......................................................................................... 261
   II. Tonality ............................................................................................................... 263
   III. Orchestration ..................................................................................................... 265
   IV. Symbolism ......................................................................................................... 267
PART FOUR - AN ANALYSIS OF EACH MOVEMENT .................................................. 269
   I. Kyrie .................................................................................................................... 269
   II. I Was Picked Up ................................................................................................ 274
   III. Christe .............................................................................................................. 278
   IV. I Cannot Find My Husband .............................................................................. 280
       V. ...Kyrie .......................................................................................................... 283
   VI. A Thick Wall of Silence .................................................................................... 285
   VII. Sanctus ............................................................................................................. 287
   VIII. Benedictus ....................................................................................................... 291
   IX. There Is No Truth ............................................................................................. 293
       X. Agnus Dei I ..................................................................................................... 295
       XI. The Fate of a Victim ...................................................................................... 297
       XII. Agnus Dei II ............................................................................................... 299
       XIII. Dear Mr. President/Agnus Dei III ............................................................. 301
Appendix One (Letters of Permission) ........................................................................... 306
Appendix Two (Compositional Aid for the Sixth Movement) ....................................... 309
MASS

for

PRISONERS OF CONSCIENCE

for
Solo Baritone, Mezzo-Soprano and Child,
SATB Choir and Chamber Orchestra

This work was commissioned by
Vancouver's Christ Church Cathedral Choir
with the assistance of the Canada Council

John Burge

Duration: Approximately 60 minutes
The solo texts of this work have been extracted from material that was provided by Amnesty International. Amnesty International has also kindly granted permission for the use of their writings. Where length has not been a factor, many of the excerpts have been presented intact.

There are two aspects concerning these texts that require special attention. First, both the performers and listeners should be aware that the experiences described by the soloists are based on actual events and second, that these events are not exclusive to just a few countries. In fact, although the six solos create a kind of narrative, in actuality they are drawn from accounts that were completely independent. On this level, the predicaments and concerns of political prisoners and their families appear to be almost interchangeable. The same situations are constantly being repeated around the world. It is, quite unfortunately, a universal problem. For this reason, no country has been mentioned specifically. One feels the need to be complete about such things, and the form of this work does not allow for a complete list of all the countries presently holding people in confinement for no other reason than to suppress their views or ideas. At this moment, prisoners of conscience number in the thousands.

JB/May, 1989
Mass for Prisoners of Conscience

Kyrie eleison

Baritone: I was picked up even before I reached the meeting place and taken off in an unmarked car by four armed policemen. When the car stopped in the courtyard of the headquarters, they immediately began to punch and kick me in the presence of some people seated on benches in front of the main building. I was beaten as I went up the steps to a room on the top floor where they continued to slap me, hit me about the head and bang my ears with cupped hands. They took off the handcuffs and continued to hit me with their truncheons whilst questioning me.

They ordered me to strip completely; I obeyed. They made me sit down on the floor and tied my hands with a thick rope. One of the six or seven policemen present put his foot on the rope in order to tighten it. I lost all feeling in my hands. They put my knees up to my elbows so that my bound hands were on a level with my ankles. Placing an iron bar between my knees and elbows they suspended me about three feet from the floor.

After punching and clubbing me, they placed a wire on the little toe of my left foot and placed the other end between my legs. The wires were attached to a camp telephone so that the current increased or decreased according to the speed at which the handle was turned. They began to give me electric shocks using this equipment and continued to beat me brutally. The shocks and beatings continued for several hours. As it was beginning to get dark I practically lost consciousness. Each time that I fainted, they threw water over me to increase my sensitivity to the electric shocks. One of the policemen remarked, "Look, he's letting off sparks. Put it in his ear now!".

Christe eleison

Mezzo: I cannot find my husband. I know that he was taken by the authorities, but they deny it. I have witnesses that saw him taken, but they deny it still. The local police will not investigate. Our lawyer says that even if we could find where they are holding him, they would probably move him farther away, if they haven't already done so.

I have no one to turn to. My friends avoid me. They do not wish to appear connected to me. It is as if I have a contagious disease and they don't want to get contaminated by me. Our neighbours fear for their families. I cannot blame them. The fear I have for my children is almost as intense as the fear that I have for their father.

Kyrie eleison
Baritone: A thick wall of silence, a silence of terror and of the grave surrounds this place, this prison, this hell-hole. Sometimes they blindfold you for days on end. Some people are even left blindfolded for weeks or months. They keep you like this to add to the fear -- then suddenly they whip off the folds to interrogate you. You are almost blind, the light is painful and you can't concentrate on a single thought. One man has spent twenty-seven months like this. Now he sits largely in total silence wagging his head from one side to the other. Sometimes he just sits knocking his head on the wall.

This waiting is interrupted by the interrogations. With torture they can get you to say anything they want. After the last session I was seen by a doctor and given a document to sign which included statements made under duress and also stated that I had been well treated. When I refused to sign they threatened to start torturing my family. Under such circumstances one has to sign.


Mezzo: They have finally admitted they are holding him. For weeks the authorities had assured the judge that "... the person in question was not in their custody." The liars! Of course they still have yet to charge him, but at least they are letting him write letters home. He says he is fine, but I know that is not the truth. There is no truth. Can there ever be any truth?

Soon we will run out of money. I cannot obtain a 'Declaration of Non-involvement' from the government. It is impossible to get a job without one. Soon I will not be able to feed and clothe our children. Right now I can barely afford to send them to school. Perhaps the only thing I know for certain, is that as miserable as my life is, my husband's can only be worse.

Agnus Dei, qui tollis peccata mundi, miserere nobis.

Baritone: I have experienced the fate of a victim. I have seen the torturer's face at close quarters. It was in a worse condition than my own bleeding, livid face. The torturer's face was distorted by a kind of twitching that had nothing human about it. He was in such a state of tension that he had an expression very similar to those we see on Chinese masks; I am not exaggerating. It is not an easy thing to torture people. For torturing requires inner participation. In this situation, I turned out to be the lucky one. For although I was humiliated, at least I did not humiliate others. I was simply bearing a profoundly unhappy humanity on my aching back. Whereas the men who humiliates you must first humiliate the notion of humanity within themselves.
Never mind if they strut around in their uniforms, swollen with the knowledge that they can control the suffering, the sleeplessness, the hunger and the despair of their fellow human beings, intoxicated with the power in their hands. Their intoxication is nothing other than the degradation of humanity -- the ultimate degradation. They have had to pay dearly for my torments. I was not the one in the worse position. I was just a man who moaned because he was in great pain. I prefer that. At this moment I am deprived of the joy of seeing my children going to school or playing in the park. Whereas the men who are holding me here, every morning they must first look their own children in the face.

_Agnus Dei, qui tollis peccata mundi, miserere nobis._

Child: Dear Mister President,

I want to ask you to let my daddy go free because he is good. I haven't seen him in such a long, long time! He always sends me little drawings and stories. I was always going to "La Plata" before with my granma, but I can't go there now because it is very far and I would have to take a plane. My mother also wants him to be free so we could all live together and he can buy me candy and toys. My friends are always asking me for my daddy. I tell them that when you, Mr. President, let my daddy go free he will take all of us to the park to play ball.

_Agnus Dei, qui tollis peccata mundi, Dona nobis pacem._
This work is scored for:

SATB Choir
Baritone solo
Mezzo-soprano solo
Child solo

Chamber orchestra:
1 Flute
1 Oboe
1 Clarinet in B♭
1 Bassoon
4 French Horns in F

1 Percussion:
   Vibraphone
   Triangle
   Tubular Bells
   Suspended cymbal
   Claves
   Tam-tam
   Snare drum
   Tenor drum
   3 Tom-toms (high, medium, low)
   Bass drum

Piano

Strings (minimum: 3,3,2,2,1)

All instruments are notated in C and sound as written. The only exception to this is the contrabass which sounds one octave lower than written.
Amnesty International

MASS
for
PRISONERS OF CONSCIENCE

I. Kyrie...

Moderately, but with energy (\( \mathfrak{f} = c.76 \))

John Burge

© 1989 by John Burge
Tempo primo

Fl.

Oboe

Clef.

Bsn.

1,2

Horns

3,4

Perc.
Sn. dr.

Piano

Tempo primo

Sop.

Alto

Tenor

Bass

Tempo primo

Vln. I

Vln. II

Va.

Ve.

Ch.
Pul mosso ($J = c.84$)

Soprano

Alto

Ténor

Basse

Vln. I

Vln. II

Va.

Vc.

Cb.
II. I Was Picked Up

Aggressively \( (J = c. 80) \)

\[ \text{accel.} \quad \text{rit.} \quad \text{a tempo} \]
_was picked up even before I reached the meeting place and taken off in an un-marked car by_
When the car stopped,
four armed policemen.
stopped in the courtyard of the head quarters, they immediately be

accel.

Pui mosso (\( \text{j} = \text{c. 88} \))
With more energy (\( j = c. 96 \))

I was beaten as I went up the steps.
to the top floor where they continued to slap me and hit me s-
Fl.

Oboe

Clse.

Bsn.

1,2

Horns

3,4

Perc.
Sosp. Gym.

Piano

Bar.

about the head and bang my ears with cupped hands.

Vln. I

Vln. II

Va.

Vc.

Cb.
They took off the handcuffs and continued to hit me.
They ordered me to strip completely. I obeyed. They made me sit down on the
floor and tied my hands with a thick rope.
One of the six or seven police-men present put his foot on the rope in order to tighten it. I lost all
They put my knees up to my elbows so that my bound hands were on a level with my knees.
they suspended me about three feet from the floor.
me, they placed a wire on the little toe of my left foot and placed the other
The wires were attached to a telephone.
so that the current... increased... or decreased... according to the speed at which the handle was turned.
They began to give me electrical shocks using this e-
rolled for several hours.
beg-n-ning to get dark
I prac-tic-ly lost con-so-lence.

Each time that I...
They threw water over me to increase my sensitivity.
<no text extraction possible>
One of the position men remarked,
"Look, he's letting off sparks. Let's put it in his ear now!..."
166

Pl.

Oboe

Clar.

Bass

1,2

Horns

3,4

Perc.

Bass dr.

Piano

change to speaking and crescendo

1.

in his ear! Look, he's letting off sparks. Let's put it in his ear! Look, he's

2.

Look, he's letting off sparks. Let's put it in his ear. Look, he's letting off sparks. Look, he's letting off

Bass

speaking and crescendo

1.

he's letting off sparks. Let's put it in his ear! Look, he's letting off sparks. Let's put it in his ear!

2.

Look, he's letting off sparks. Let's put it in his ear! Look, he's letting off sparks. Look, he's letting off sparks. Let's put it in his
* conductor gives two downbeats eight seconds apart
III. Christe

Adagio e molto rubato \( \left( \mathcal{J} = \text{c. 48} \right) \)

Fl.

Oboe

Clar.

Bsn.

1,2

3,4

Perc.

Piano

Sop.

Alto

Vln. I

Vln. II

Va.

Vc.

Cb.
Lento

Sop.

Alto

Vln. I

Vln. II

Vla.

Vc.

Ch.
IV. I Cannot Find My Husband

Lento \( \frac{j}{4} = 48 \)
I cannot find my husband. I know that he was taken by the authorities.
but they deny it. I have witnesses that saw him taken, but they deny it still.
"The local position will not invert the gate."

Our lawyer says that
Fl.
Oboe
Clar.
Bsn.
1.2
Horns
3.4
Perc.
Vib.
Piano
Mezzo
Solo
Vln.
Vln. I
Vln. II
Va.
Vc.
Ch.

even if we could find where they are holding him, they would probably move him farther away.
If they haven't read y done so.
With rubato (\( \text{j = c. 40-60} \))

I have no one to turn to. My friends, my friends avoid me.
They do not wish to appear connected to me. It is as if I have a contagious disease.
The fear I have for my
Mezzo: I love for their father. their father. my child
V. ...Kyrie

Calmly \( (j = c.44) \)

Fl.
Ob.
Cl.
Bn.
1, 2
Hn.
3, 4
Perc.
Vib.
Pno.
Sop.
Alto
Tenor
Bass

Calmly \( (j = c.44) \)

pp somewhat breathy

Ky-ri-e, Ky-ri-e, Ky-ri-e le-t-i-sion.

pp somewhat breathy

Ky-ri-e, Ky-ri-e, Ky-ri-e le-t-i-sion.

pp somewhat breathy

Ky-ri-e, Ky-ri-e, Ky-ri-e le-t-i-sion.

Calmly \( (j = c.44) \)

Vn. I
Vn. II
Va.
Vc.
Cb.
Faster ($j = c.132$)
VI. A Thick Wall of Silence

Not too slowly ($j = c. 60$)

Tom-toms

Piano

Baritone

Violin I
div. in 3

Violin II
div. in 3

Viola
div. in 2

Violincell
div. in 2

Contrabass
A thick wall of silence, a silence of terror and of the grave surrounds this place.
13

Tompkins

13

Piano

strum strings inside the piano with fingers

p cresc.

this poor... this hell-hole.

13

Vln. I
div. in 3

13

Vln. II
div. in 3

13

Vla.
div. in 2

13

Vc.
div. in 2

Ch.
Sometimes they blindfold you for days on end. Some people are even left blindfolded for

\[ p \]

\[ \text{mp with much effort} \]

\[ \text{cresc.} \]
weeks or months. They keep you like this to add to the fear and then they sud-den-ly whip off the folds to in-ter-ro-gate you.
You are almost blind, the light is painful and you can't concentrate on a single thought.
a tempo

Bell-like harmonic - lightly touch string a quarter of its length from the keyboard.

One man has spent twenty-seven months like this.
Now he sits largely in total silence wagging his head from one side to the other.
Sometimes he just sits knocking his head against the wall.
Piano

Tam-tam

Bar.

Vln. I
div. in 3

Vln. II
div. in 3

Vla.
div. in 2

Vc.
div. in 2

Cb.

Faster (\( J = c. 92 \))

Piano

Tam-tam

Bar.

Vln. I
div. in 3

Vln. II
div. in 3

Vla.
div. in 2

Vc.
div. in 2

Cb.
This waiting is interrupted by the interrogations. With torture they can get you.
to say anything they want. After the last session I was seen by a doctor and given a document to
sign which included statements made under duress and also stated that I had been treated well.

When I recr... poco a poco

Vln. I div. in 3

cresc. poco a poco
cresc. poco a poco
cresc. poco a poco
cresc. poco a poco

cresc.
cresc.
cresc.
cresc.

cresc. poco a poco
cresc. poco a poco
cresc. poco a poco
used to sign. They threatened to start torturing my family, my fami...
Under such circumstances one has to sign.
VII. Sanctus

As one line ($j = c. 69$)
VIII. Benedictus

Somewhat playfully at first ($j = c. 84$)
Benedictus qui venit in nomine Domini.

Qui venit in nomine Domini.
IX. There is No Truth

Adagio (J = c. 40)  Allegro vivace (J = c. 156)

Fl.
Oboe
Cl.
Bec.
1,2
Horns
3,4
Perc./Vib.
Piano
Mezzo
had assured the judge that "...the person in question was not in their custody."
course they have yet to charge him, but at least they are letting him write letters.
home. He says he is fine but I know...
that is not the truth. There is no truth! Can there ever be
More relaxed (\( \mathcal{J} \approx c. 120 \))
out of money. I cannot obtain the Declaration of Non-involvement.
Mezzo: from the government. It is impossible to get a job without
Soon I will not be able to feed and
af - ford to send them to school. Per - haps
the only thing I know for certain is as miserable as my
worse. My husband's life can only be worse.
X. Agnus Dei I

Stridently ($ J = c. 60 $)

Fl.

Oboe

Clar.

Bsn.

1.2

Horns

3,4

Perc.

Piano

Stridently ($ J = c. 60 $)

Vln. I

Vln. II

Vc.

Ch.

simile
Poco più mosso \( \text{J} = \text{c. 60} \)
XI. The Fate of a Victim

Not too fast, but with a sense of urgency ($\frac{\text{j}}{} = \text{c. 56}$)
poco rit. — a tempo

I have experienced the fate of a victim. I have seen the torturer's
face at close quarters. It was in a worse condition than my own bleeding, livid face.
The torturer's face was distorted by a kind of twitching that had nothing human about it. He was in such a state of
ten-sion that he had an ex-pression very sim-ilar to those we see on Chi-nese masks.
I am not exaggerating.

It is not an easy thing to torture people.
For torturing requires inner participation.
I turned out to be the lucky one. For although I was humiliated, at least...
I did not humiliate others. I was simply bearing a profoundly unhappy human
Whereas the men who humiliate you must
Never mind if they strut around in their uniforms, swollen with the knowledge that
they can control the suffering, the sleeplessness, the hunger and the despair of their fellow human beings.
In-tox-i-cated with the pow'r in their hands.

Their in-tox-i-ca-tion is
nothing other than the degradation of humanity the ultimate degradation

Slower (J = c. 48)
Fl.

Oboe

Clar.

Bass.

1,2

Horns

3,4

Perc.

Vib.

Piano

Bar.  

They have had to pay dearly for my torments, I was not in the worse position.

Vln. I

Vln. II

Vla.

Vc.

Ch.
I was just a man who moaned, because he was
park, playing in the park, Where
holding me here, every morning they must first look their own children in the
Agnus Dei, qui tollis pecora mundi,
Dei, qui tollitis pec-cta mun-di, mi-se-re-re

Agnus

mi-se-re-

mun-di, pec-cta mun-di.
XIII. Dear Mr. President

Easily (\(J = c. 52\))

Fl.

Oboe

Clar.

Bsn.

1,2

Horns

3,4

Perc.

Piano

Child

Vln. I

Vln. II

Va.

Vc.

Ch.
Child

Dear Mr. President,

Mr. President,

Vn. I

Vn. II

Va.

Vc.

Ch.
poco rit. — a tempo

Child
seen him in such a long, long time!
He always sends me

poco rit. — a tempo
always going to "La Plata" before with my granma, but I can't go there now because it is very
and I would have to take a plane. My mother so wants him to be free so we could
all live together and he can buy me candy and toys.
Poco meno mosso \( (J = c. 48)\)

He will take all of us to the park to play ball.
To play ball.
Adagio (J = c. 42)

Solo string cues: choir preferred a cappella
rit. — — Largo - as slow as possible

247
Mass for Prisoners of Conscience

A Composer's Analytic View

by

John Burge
PART ONE - INTRODUCTION

The evolution of a composition is a path marked by a great many inter-related decisions that, over time, become so tightly entangled it is often impossible to remove specific points for discussion. A work of art or music exists, and must be seen to exist, on a variety of levels. On a superficial level it should offer the casual listener something which can be immediately tangible, while at the same time holding back in reserve the more mysterious qualities, the understanding of which would require an in-depth level of concentrated study. Thus, the task of accurately explaining the compositional process involved in writing a large, multi-sectioned work is a difficult one.

For many composers, the attempt to substantiate the inner workings of their own music can be problematic. Being too inclusive in their approach generally leads composers to describe, in a narrative fashion, an over-abundance of small compositional details. This intense scrutiny might lead to a descriptive presentation of a work merely as a series of events, related more by their close proximity to each other than by anything else. This being the case, the reader would be left with too much information of a specific kind, which would in turn blur a clear understanding of the entire structure. Alternately, simply presenting an overview without sufficient evidence to validate the claims being made would be equally unconvincing.

What this introductory discussion has hoped to project is the idea that knowing where to begin an analysis is a complicated proposition. Further, there is the realization that short of actually studying and listening to the score itself, a synopsis will always be insufficient. In the case of the work to be examined shortly, my Mass for Prisoners of Conscience, there were so many pre-compositional decisions (Where to find writings of political prisoners?; Which movements of the Mass to use?; How many soloists to incorporate?; How many individual settings to give the soloists?; What size of orchestra to use?; etc.), that in some ways, the best place to begin would
to actually writing a note of music.

This method of establishing the preliminary framework involved in the compositional process will itself help to eventually display the complete formal structure used to organize the musical ideas. In reality though, the form was developed more by treating the general classifications of musical and non-musical elements in tandem, and by trying never to alter one element without gauging the effect that its change may have on the already existing components.

Once the interdependency of the individual movements has been demonstrated, each movement will then be examined on its own terms, thereby justifying its treatment and place in the work as a whole. Where possible, short examples have been placed within the body of the paper in order to more accurately explain particular points. However, as it would be impractical to include examples for every comment, readers are encouraged to refer to the full score for clarification.
PART TWO - THE WORK'S EVOLUTION

I. The Work's Context in the Literature

Throughout the history of Western art music—indeed, the music of most cultures—the combination of words and music in order to express a religious, humanitarian, philosophical or political statement has inspired many composers; the results of which are often works of great grandeur and emotion. In this tradition there is a great body of music, ranging, for example, from the Baroque Cantatas of Johann Sebastian Bach and the Oratorios of George Frederick Handel, to such modern day works as Benjamin Britten's War Requiem and Michael Tippett's A Child of Our Time.

The distinction between religious and political statement in the latter two works is more acute than in any work written prior to this century. A possible reason for this is that in earlier centuries, leaders of many countries were seen by the populace to receive their power directly from God. Thus, the combination of political motivation with religious doctrines throughout the society was very high. In contrast, the greater separation that our society has placed between church and state has no doubt helped the Britten and Tippett works just mentioned, to keep their religious and political ideology on functionally different planes, yet still within a single work.

In the War Requiem, Britten's approach involved setting some of the war poetry of Wilfred Owen for solo voice(s) and relegating the requiem text to the choir(s). This method of distinction is further articulated by the different languages of English and Latin as well as by the implementation of a chamber orchestra in addition to the full orchestra, and a boys choir in addition to the full chorus. Once these different levels are established, Britten then creates a cohesive work by allowing the various planes to exist separately, yet all the time trying to bring them closer together by occasionally overlapping the soloists with the choir, or by allowing one element to interrupt the other's line of musical thought.
This approach is partly what I sought in the Mass for Prisoners of Conscience. Like the Britten, the text for the solo movements is entirely in English, while the choir always sings in Latin. Not only does this separation allow the choral movements to exist on a different plane from that of the soloists, it also makes it easier for the choir to comment in a musically symbolic fashion on the subject matter of the solos. The use of Latin has therefore given the choir a feeling of impartiality and, like the chorus in a Greek tragedy, can then be used to articulate an emotional feeling, summarize a dramatic situation, or prepare the audience for the following scene. As this is often achieved by musical means, it may be created more by an implicit reference than by an explicit statement.

In Tippett's A Child of Our Time, a similar method of delineating the choir from the action is also visible. In this work, the choral settings of negro spirituals are interspersed throughout, often providing an emotional response to something that has been just described in a solo setting. The stylistic and musical change of character produced by the inclusion of the spirituals is quite similar to the differentiation achieved by contrasting Latin religious texts with texts in the vernacular and of a completely different subject matter. In both the Britten and Tippett, the choir has assumed the role of humanity and by doing so, makes the work more pertinent to the listener. The audience is, therefore, forced to evaluate the subject matter in relation to their own lives.

More than anything else, what I have drawn from the Tippett work, and other works of its kind, is the concept of having all the solos create a story-like narrative when viewed collectively. (This is not a new idea, as any research into the subject of dramatic oratorio will indicate.) Studying only the solo settings from Mass for Prisoners of Conscience, it is possible to follow a continuous line of events from the beginning of the work until the end. This dramatic progression comes directly out of
the libretto's construction and a more complete explanation will be found in the next section of this paper.

II. The Selection and Organization of Texts Concerned with Political Prisoners and Their Families

In the initial attempts to organize this work, one of the first decisions made was that all material relating to the political prisoners should be taken from first hand accounts of actual victims. Writings that would meet this requirement were obtained by contacting both the Canadian and British headquarters of Amnesty International. Their interest and support in this entire project has been very encouraging and once the choice of texts was finalized, they were kind enough to grant permission for the extracts to be used in the work.¹

Originally I had envisioned the Mass to be concerned only with the subject of political prisoners and their treatment in prison. It was after studying the first package of writings that I received from Amnesty International, however, that this criterion was slightly modified. This modification broadened the initial premise from only incorporating accounts of those taken into custody, to also include some references to how a political prisoner's immediate family would be affected. Such things as the potential loss of income or employment and possible ostracization by one's 'colleagues' and 'friends'--if one can actually use these words here--are some of the extreme hardships that the prisoner's family must endure.

While trying to assemble in a logical fashion a few of the various personal accounts that were made available to me, it soon became apparent that most of the writings were not entirely suitable. In some cases, they were not the right length, were too graphically descriptive, or were too local in a geographic sense, singling out by name or inference a specific country. As people around the world are being

¹Appendix One contains the photocopies of the letters of permission that were received from the National Headquarters of Amnesty International in both Canada and Britain.
forcibly confined for simply maintaining a belief or ideal, it seemed better not to focus attention on just one or two countries. The problem is universal, and as it is not this work's aim to present an inclusive list of offenders, no country has been referred to directly or indirectly.

The solution to the problem of finding texts of suitable length and content was a compromise of sorts. The answer involved taking extracts from different sources and combining them in such a way as to generate just a few coherent and well structured paragraphs. By doing so, the solo settings can be best described as a compilation of many experiences. This procedure of compilation has been used for most of the solos with the one exception being that of the child's solo in the last movement. The text for this is based entirely on a letter written by a young boy to the President of Chile. It is important to stress again though, that in all the solos, no description or event has been fabricated. They may draw upon three or four different stories, but there is always a factual basis.

The question of "How many solo movements to use?", needed first to be considered in relation to the number of movements that were to be taken from the Mass and how the Mass movements would then be subsequently divided. While considering the different possibilities, it appeared that six solo settings would be the ideal number as this would generate an overall symmetrical structure. (In the next section, more will be written about this particular aspect of the work's form; for now, it is only important that the reader be aware of the compositional limitation to no more and no less than the six solo settings.)

As mentioned earlier, the logical progression of events and situations through all the solos, thereby implying an unfolding of a dramatic sequence, is an extremely important unifying factor. Example II-1 contains a brief summary of each solo
movement's text, demonstrating a clear picture of the work's entire plot line.2

First Baritone Solo: (Movement II)  
A person is captured, interrogated, beaten and tortured.

First Mezzo Solo: (Movement IV)  
A mother describes her concern for her missing husband, her fear for their children, her alienation from friends and general grief.

Second Baritone solo: (Movement VI)  
A prisoner of conscience describes his long stay at prison, the unlivable conditions there and the treatment he and his fellow inmates receive. When he refuses to sign a document that states he has been well-treated, they threaten him with possible physical attacks on his family.

Second Mezzo Solo: (Movement IX)  
A mother describes her joy that she at least knows that her husband is alive, even if he is still in a prison somewhere. There is little else about which she can remain positive.

Third Baritone Solo: (Movement XI)  
A prisoner deals with trying to rationalize his plight into something more optimistic than it actually is. He tries to feel compassion for his captors and argues that they have to try to look their own children honestly in the face each morning. While he cannot at present be with his children, at least he does not have to lie emotionally to them.

Child Solo: (Movement XIII)  
A letter written by a child to the President of a country (unnamed in the letter) asking for the release of his or her father from prison.

Example II-1

Careful reading of the example above reveals a consistent personification of the three soloists as members of an immediate family unit: father, mother and child. As well, the texts for each solo make references to the concerns that each is feeling for the other family members; concerns that people in this situation no doubt think about constantly. As the difference in quality between a boys and girl's voice is slight, the gender of the child soloist is left unrestricted. Either will do.

---

2 The complete text for the entire work can be found at the beginning of the full score but for convenience's sake it has also been included in this paper as Appendix Two.
Although it is perhaps obvious, the significance of ending a work dedicated to Amnesty International with a letter is something that should not be overlooked. In the main, Amnesty International derives its power to promote change from the great numbers of people who write letters to various governments around the world. These letters are written on behalf of those people who are imprisoned for no other reason than the convictions that they hold and refuse to compromise. Of course the letter writing campaigns are not all that Amnesty International is involved in. For example, they compile statistics on human rights violations made by different countries and then use these to try and force the countries to change their domestic practices.

However, the writing of letters is probably the most locally visible thing that Amnesty International does, as groups of people across the globe gather regularly under their auspices to write letters on behalf of a single prisoner of conscience. They also write directly to the prisoners whose plight they are trying to resolve. In many cases, written correspondence is the only form of external contact a political prisoner has with the outside world. Receiving a letter in this kind of predicament must therefore be a very supportive event. In the second female solo a reference is even made to a letter that the mother receives from her jailed husband and how important this form of communication is to her. It is all that she has.

III. The Choice of Movements from the Mass and the Work's Overall Structure

Before explaining how the movements from the Mass were chosen and applied in this work, a few comments are needed on the juxtaposition of secular with religious texts. First, this work fits into the long tradition of music that, even though it may use a religious text, was not designed exclusively for performance in a church. Works like Bach's *Mass in B Minor*, Beethoven's *Missa solemnis*, or Brahms's *Ein Deutsches Requiem*, have long since moved into the concert hall and are normally
performed there. The second comment, and this is in keeping with how the works just mentioned are often experienced today, is that while some people may not hold any strong religious beliefs or affiliation, on hearing a piece of music with a strong religious bias they are still able to appreciate it on humanitarian grounds. This is, in part, a result of the poetic quality that underlies many of the texts found in sacred compositions. For example, the plea, "Kyrie eleison," (Lord have mercy upon us) expresses the need for compassion which, at some point in all our lives, we find ourselves wanting. The third and final point is that, if nothing else, the emotional understanding of music as a universal language helps the sacred quality of the text to supersede denominational and secular boundaries.

Although the work is titled, *Mass for Prisoners of Conscience*, it is really not a Mass but a Missa Brevis, as settings of both the Gloria and Credo have been omitted. The Gloria was left out because it was not in keeping with the work's mood or character. The work is much more reserved than the lines, "Glory to God in the highest and peace to His people on earth,..." will allow. For similar reasons the Gloria is always left out of the Requiem Mass and, in its place, the Dies Irae is used. It can be argued that I have simply gone a step further and used the textual interpolations of prisoners of conscience and their families in the place of the Gloria. The Credo, on the other hand, is just too long a text to include in an already expansive work and its lines do not directly comment on the emotions expressed in the solo movements as do the other portions of the Mass. This leaves just the Kyrie, Sanctus/Benedictus and Agnus Dei.

These remaining movements had to be divided in such a way that they would produce the most suitable opportunities to comment on, or prepare for, the subject matter or emotional level of the solo movements. In order to maintain an accumulative feeling of growth and expansion, it was decided that a choral setting should alternate with a solo setting. Since it seemed structurally advantageous to begin the
work with a forceful Kyrie and similarly end with a choral setting, seven choral movements would be required to alternate with the six solo movements.

Following the traditional approach to setting the Mass, the standard divisions within each movement have provided the larger breaks for the entire work. Thus, the Kyrie divides into three movements, each based on one of its three phrases: "Kyrie eleison, Christe eleison, Kyrie eleison." If the Sanctus and Benedictus are kept as an undivided pair, as they often are in Mass settings—even going so far as to occasionally share identical music for the same concluding line of "Hosanna in excelsis"—then a three-part arrangement of the Agnus Dei is required to bring the number of choral movements to the desired total of seven. Actually, there are far more significant reasons for keeping the Sanctus/Benedictus together as a unit, but these relate more to the work's overall structure; specifically, the work's changed emotional focus in the texts found before the Sanctus and after the Benedictus. More will be written about this later.

Returning to the problem of somehow dividing the Agnus Dei into multiple movements, in the Renaissance period it was not uncommon to have two settings of the Agnus Dei, the first ending with the phrase, "...miserere nobis," (have mercy on us) and the second replacing this phrase with "...Dona nobis pacem." (Lord grant us peace). In keeping with the three-fold structure of the Kyrie then, it seems quite simple to immediately repeat the first phrase of the Agnus Dei, making it into its own self-contained movement, thereby creating three movements.

The symmetry of the overall structure, taking into consideration the solo and choral movements, is clearly demonstrated in example II-2 below:
While the work consists of only thirteen movements—the child’s solo and Agnus Dei III being joined to form a single movement—the format of the diagram above indicates two five-movement structures which open and close the work. It is also possible to group the four middle movements together as a section (movements VI-IX). This latter grouping, though, does not have the advantage of the recurring texts as found in the choral movements of the two outer sections. As a result, the diagram visibly separates the two solos on either side of the Sanctus/Benedictus from their adjacent movements. From a compositional perspective, this is how the two solos were approached. The diagram, therefore, stresses the pivotal position of the Sanctus/Benedictus.

The main reason for this central emphasis on the Sanctus/Benedictus is a slight but marked change in the nature of the solo movements after this point. The first three solos are decidedly depressing, violently descriptive and full of pessimism. After the middle choral movements though, the final three solos begin to glimmer with a reserved hope and optimism, albeit somewhat qualified. The father may still be imprisoned, but the situation has at least reached a position of stalemate and, thankfully, the lines of communication are open.

Because the text of the Sanctus is more positive than either the Kyrie or Agnus Dei, the Sanctus is the perfect place around which to stress this shifting point of view. However, as the process of change for prisoners of conscience is no doubt a
gradual one, the Sanctus begins from a reserved standpoint, using ideas from the first movement, and gradually changes into a less dissonant, almost joyously tonal setting of the line, "Hosanna in excelsis," (Glory to God in the highest) for double choir and the full orchestral ensemble.

As this tonal and stylistic change in the middle of the Sanctus is a major departure from the previous music in the work, to counterbalance this the music after the climax returns to the same level of dissonance that opened the Sanctus. The Benedictus that follows continues to vacillate, beginning first in a naïvely simple, somewhat tuneful fashion, but near the end of the movement returns to the more dissonant and harsh treatment of the earlier musical settings. The means by which this is accomplished will be discussed in greater detail in the separate discussion accorded each movement in Part IV. In terms of the overall form, it is perhaps only important that the work's structure be observed to pivot dramatically, emotionally and symmetrically around the two middle choral movements.
PART THREE - COMPOSITIONAL MATERIALS AND CONSIDERATIONS

I. The Two Tetrachords

Early in the compositional process, it became clear that there should be some means of musically relating the various movements or sections together. A germinal motive which could be incorporated into the construction of new thematic material is one of many possibilities for unifying a work. An extension of this would be to treat the notes of a potential motive as an unordered set which could then be used to generate both harmonic and melodic ideas. After much thought, a decision was made to use two different four-note sets as possible motivic sources. These two sets are on the one hand, closely related by having at certain transpositions three pitches held invariant, yet on the other hand, they sound quite distinctive and can be easily differentiated aurally. These two referential sonorities are shown in the example below³.

Dissonant tetrachord

\[ \begin{align*}
\text{\textit{C}} & \quad \text{\textit{D}} \\
7 & \quad 0
\end{align*} \]

Consonant tetrachord

\[ \begin{align*}
\text{\textit{C}} & \quad \text{\textit{D}} \\
0 & \quad 7
\end{align*} \]

Example III-1

The labels of dissonant and consonant are self-evident when one listens to the two sets. The dissonance of the first tetrachord is a result of the semitone between the first two notes. In the second tetrachord, there are no semitones between any

---

³The set theory labels for these two tetrachords are 4-16 for the one marked 'dissonant', and 4-23 for the one marked 'consonant'. The statement that these two sets are closely related is easily demonstrated by the fact that they share the identical sub-set 3-9 (0,2,7). Although the remaining pitch needs only to be moved a semitone to create the other tetrachord, this difference is enough to make their respective vectors maximally dissimilar: 4-16 [110121] verses 4-23 [021030]. This helps to explain the different sound or character that these two chords have.
combination of pitches and its consonance is further substantiated by the fact that the set also happens to be the first four notes of the pentatonic scale.

In both tetrachords the emphasis on the perfect fifth helps to make the chords seem stable and, in a way, triadically tonal. This suggestion of tonality of course depends greatly on the context of the surrounding music. Even in terms of an artificial scenario, though, the two scales written out in the following example at least demonstrate the potential for integrating the chords into a traditional tonal framework. Because the consonant tetrachord is inversionally self-invariant, each bracketed consonant tetrachord contains two motivic statements.

Dissonant tetrachord bracketed

\[
\begin{align*}
\text{(inverted)} \\
\end{align*}
\]

Consonant tetrachord bracketed

\[
\begin{align*}
\end{align*}
\]

F minor (harmonic)

F major

Example III-2

There are quite a few different ways of voicing either of these four-note sets to create a chord. Examples of this can be found throughout the work and in many cases the chordal version of the set simply exists as a chord unto itself, without any real tonal relationship to the surroundings. It is, however, possible to use both of the sets in a more traditional harmonic fashion. The same pitches from example III-1 are presented in a vertical arrangement below, showing possible harmonic implications to a tonic of F.
Throughout the Mass for Prisoners of Conscience these two tetrachords are used in an almost metaphoric fashion, the dissonant tetrachord helping to convey (musically) a feeling of aggression or despair where needed, and the consonant tetrachord being used as compositional material for sections that are more hopeful or positive. There are many occurrences of this in the Mass and some of the more significant examples will be addressed in the separate description given each movement in Part IV of this paper.

On a broader scale, the most structurally significant uses of these two tetrachords are to be found in the main pillars of the work: the opening Kyrie, the central Sanctus/Benedictus and the final Agnus Dei. The tetrachordal emphasis and their frequency of occurrence during these movements mirror the emotional and dramatic direction of the work. The Kyrie uses only the dissonant tetrachord, the Sanctus shifts back and forth between the two, and although the last Agnus Dei primarily uses the consonant tetrachord, towards the end of the movement it, too, shifts back and forth.

II. Tonality

This is a somewhat nebulous topic as there are a variety of ways to suggest a tonic, not all of them being necessarily tonal, at least not in the traditional definition of the word. While many of the choral movements do in fact use a key signature, it is
often employed only for convenience. On the other hand, those movements which
are chromatic enough to negate any benefit from the use of a key signature, may
still have a single pitch which could be classified as a tonic. This tonicization, in dis-
sonant surroundings, is accomplished by the repetition, placement, register or con-
text of a particular pitch. In some cases, the general sonority of the music, whether
it be major, minor, modal, chromatic or strongly atonal, is just as important in
establishing a sense of tonality as the actual pitch that is being tonicized. On a com-
positional level, the movement to another key area is one of the more traditional
ways of creating variety in all music, and here also, it helps to provide a sense of
direction or motivation.

Regardless of the means by which a pitch is observed to be a tonic, it is perhaps
more crucial that there be some kind of long term relationship between the various
tonalities that are being presented. Taken collectively, the eight choral movements
demonstrate a close relationship to the work's central tonic of F. Actually, it may be
more accurate to say that it is the arrangement of the other choral movements' tonal
areas that make F the principle tonic. Although some movements may move to other
key areas, the Sanctus and final two Agnus Dei settings reaffirm the note F as the
tonic. In conjunction with this overall tonic on F, there is a strong mediant pull to D
in both minor and major modes. Example III-4 shows the primary tonic(s) for each
choral movement and the pattern of establishing F as a tonic and returning to it, via
a D tonic, is quite apparent.

I. Kyrie... F (quite chromatic)
III. Christe unresolved G minor
V. ...Kyrie D minor

VII. Sanctus F phrygian mode
VIII. Benedictus A\(^\sharp\) major becoming D minor

X. Agnus Dei I C (quite chromatic)
XII. Agnus Dei II D lydian mode and F minor
XIII. Agnus Dei III D major becoming F (quite chromatic)

Example III-4
The above example does not take into account the inner modulations or tonal contrasts which help to prevent the music in each movement from sounding too stationary. In the places where it is impossible to qualify the implied scale or mode, the tonic has simply been accompanied by the description 'quite chromatic'. At times it might be best to say that the music in these sections is atonal, but at certain points, usually with the support of a pedal point or ostinato, the tonic indicated can be clearly heard.

III. Orchestration

The final choice of instrumentation was a compromise between practicality and necessity. The practical considerations involved orchestrating the work in such a way that it could be successfully performed with an ensemble of about twenty players. Although the work is long, the difficulty of the choral movements is such that it would be possible for a reasonably experienced amateur choir of thirty voices to perform it. An orchestra of any more than twenty performers would therefore create problems of balance. Of course a larger choir could be off-set instrumentally by an increase in the number of strings players.

The problem of orchestral necessity stems from the work's length and its subject matter. In order to maintain a high level of interest as well as adequately capturing the emotional and dramatic content of the text, a wide variety of instrumental resources are called for. Handled with authority, simply changing an instrumental colour at the right moment can greatly enhance a musical phrase or effect.

The solution to all of this was first to establish a minimum of eleven strings, divided as follows: three first violins, three second violins, two violas, two cellos, and one bass. To the string section was added a solo flute, oboe, clarinet, and bassoon. These four winds contrast with each other both in terms of instrumental colour and range and are given ample opportunity to demonstrate this in the many solo passages
that they are assigned. Taken collectively, in an orchestral *tutti* the winds will also make the overall sound more acoustically interesting.

The orchestra was originally imagined to contain just a pair of French horns. It soon became apparent, however, that what was needed was a horn section that could be sufficient unto itself. There were just too many opportunities for the horns to take over the music's instrumental focus and for this, four horns proved to be more adaptable than two. For example, with the larger complement of four horns, it is possible to present a harmonic version of either of the two tetrachords discussed earlier. Four horns also tend to make the entire instrumental sound somewhat darker, which is in keeping with the general sentiment of the text. Finally, the many military references in the male solos are easily conveyed musically with fanfare-like writing for the horns.

The percussionist is given a battery of a dozen instruments to play which adds considerably to the repertoire of effects that can be used to help audibly distinguish the different parts of the work. This is a great advantage as it only involves one performer, making it also economically prudent. At times, one specific percussion instrument is used in a referential way to help convey a mood or feeling; for example, the vibraphone is used almost exclusively in the two female solos. In general, the percussionist uses non-pitched instruments to support the rhythmic energy of the other instrumental lines.

The only performer yet unaccounted for is the pianist. In this work the piano is primarily used as a resource to improve the projection of a particular instrumental line or section. At times it doubles the bass line or helps to realize the desired harmony. The piano also gives a sharper attack to the instrumental sound, and, by sustaining the damper pedal, can generate an artificial acoustic or resonance around the other instruments.
Even though the size of the orchestra is somewhat limited, in some movements an instrument or instrumental group may be entirely omitted. This helps to make the *tutti* seem more pronounced when they do occur and, in turn, more effective. It is also possible to favour certain instruments within the orchestra without necessarily reducing the ensemble, thereby achieving a more subtle, yet similar result to that of leaving out an instrument or instrumental group for a movement.

**IV. Symbolism**

Throughout the preceding discussion of compositional materials and considerations, there have been various references to the possibility of a musical idea or instrument suggesting something that is non-musical. These non-musical elements are referred to in the text and could be classified as emotions, events or situations. The great body of operatic literature in the world of music more than substantiates the claim that music can indeed add dramatic emphasis to an even single word.

The reason for including a few paragraphs about music's inherent symbolic potential is that, in some instances, the musical elaboration of a sentiment or action has become the justification for the extreme changes in the music's style or content. If one approaches this Mass solely from a musical standpoint, it would perhaps appear that there is a lack of consistency in the work. How can a single composition, for example, contain an eight second aleatoric scream like that at the end of the second movement, and later have a lyrical, tonal section like that found at the beginning of the child's solo?

The answer is to be found in the text. The second movement's aleatoric scream is a musical response to the action of someone generating an electric current inside a person's ear. Similarly, the tonal nature of the child's solo in the last movement carries with it the naïveté of a short letter requesting a child's father be released from prison.
There are other similar examples of employing musical metaphors for dramatic situations, though perhaps not as comparably different in nature. If this work does not at least try to convey to an audience the spiritual and emotional involvement that is required of humanity in order to relieve the world of the oppression that is continually applied to prisoners of conscience, then it has failed. The music must strive to maintain a high level of attention, and it does so by being vivid, forceful and intense and using all of the resources available to it.
PART FOUR - AN ANALYSIS OF EACH MOVEMENT

I. Kyrie...

The purpose of the first movement is to set the stage, both dramatically and musically, for all that is to follow. As such, the movement is characterized by an aggressive rhythmic energy. Instrumentally, it employs the full orchestra almost throughout with the horn section, at times, dominating the musical fabric. In relation to the other movements this opening statement maintains a high level of dissonance and is texturally dense. As well, the first movement's use of snare drum and the fanfare-like writing found in the horns, should help to foreshadow the many military references found in the next movement.

The form of the first movement could be diagrammed as follows:

Bars: 1 - 23  23 - 58  58 - 79  80 - 100  101 - 124

Orchestral Introduction  A  B  Development/Retransition  A/Coda

Example IV-1

The music is perhaps more continuous than the structural divisions above indicate. The B section, characterized more by a slight slowing of the tempo, a relaxed mood, and a softer dynamic level, does not represent an extreme change. The overall flow and momentum of the music found in the opening 58 bars should not be lost in the B section as the music still continues to develop many of the motivic ideas from earlier in the movement. This manipulation of a few motivic ideas helps to unify the movement. The remaining discussion will show examples of this motivic procedure.

Beginning with the opening phrase, one can see added to the dissonant tetra-chord, three closely related four-note sets. The resultant effect is a chain of overlapping entries found in the first two bars. This is easily visible in the full
score's horn parts. Here, the third and first horns enter on the last pitch of the fourth and third horn parts respectively. This helps to make the rhythm of an eighth-note, two sixteenth-notes, and a quarter-note more emphatic. The reason that the last three four-note groups are seen to be similar to the opening dissonant tetrachord, is that the intervalic distance between each note is primarily that of a semitone or a perfect fifth—intervals that are prevalent in the dissonant tetrachord. Example IV-2 has bracketed the four, four-note sets that begin the work.

These four motives are repeated throughout the movement; often in another transposition or slightly varied in order to better accommodate the current harmonic structure or the other contrapuntal lines. Actually, it is the common rhythmic profile of these ideas, as much as their pitch content, that makes their returns recognizable. This is particularly true of the first two motives, which, if regarded as a unit, form a larger seven-note gesture. Close examination of the string parts from bars 28-38 and the piano part with its orchestral doublings in bars 42-47, should provide ample opportunity to view this procedure.

This larger seven-note gesture also becomes part of the fabric toward the end of the movement. At bar 101, the music begins using this gesture in a series of one-bar statements, transposed to start on the pitches F, D or C. Harmonically, it is possible to give each bar the implied chordal function of I, VI, V in the tonality of F. Initially, the music at bar 101 goes beyond the scope of the seven-note gesture and
uses the first nine pitches from the movement's opening two bars. This is later shortened to the first seven notes at bar 106.

Another similar example is found in the bass line at bar 92. Here, the music has divided and reorganized the seven-note gesture into two, four- and three-note groups. Example IV-3 compares a reduction of the horns parts from bar 1 with the lower instrumental line that begins in bar 92. Although the boxed four-note group singled out in bar 92 is in reality the retrograde of the opening four notes, being harmonically identical, both passages are still audibly similar.

Besides the fact that it is usually considered a major characteristic of sound compositional technique, there is another reason for restricting the music in this movement to all but a few ideas. By doing so, this forced restriction could be considered as a metaphor for the confinement political prisoners must endure and the limited levels of subsistence that a prisoner's family must contend with. The deprivation of human rights removes one's freedom, and this is mirrored in the limited thematic material that makes up the opening movement. While some of the examples already given are fairly obvious, close comparison between the entrance of the choir at bar 23 and the first four bars of the movement shows the compositional process to be even more tightly controlled than was previously demonstrated.

At bar 23, there are two restatements of the music that began the movement progressing simultaneously, but at entirely different rates. The first restatement (and perhaps the more easily visible) is found in the choral parts. Here the music
treats the movement's opening pitches in a kind of free augmentation that results in two phrases. The first phrase is a single line doubled in octaves while the second breaks into two-part counterpoint doubled at the octave. This procedure is momentarily interrupted at bar 32 where there is a free expansion of the various motives. However, at bar 42, the choral parts continue where they left off in bar 31. A comparison of bar 42 with the pitches that make up the horn parts from bar 2, beat 3 will reveal this.

The second restatement of the movement's opening material can be described as a kind of free diminution and is found in the string parts at bar 23. The missing F on which this statement should start is satisfied by the downbeat of the horns and choir. For the following three bars, the string parts employ a linear restatement that uses all the pitches found in bars 1-3 of the horn parts. (As some of the pitches in the opening horn presentation sounded simultaneously, there is a certain amount of freedom available in finding a horizontal expression for these notes. This has also provided enough flexibility with which to make the two restatements combine to form a harmonically satisfying experience.)

Although I have described four motives in this movement, in reality the dissonant tetrachord is by far the most important. This is true primarily because of its greater frequency and the fact that it is the sonority given emphasis at the movement's structurally significant moments. Melodically there are many examples of this and in most cases the references are overtly obvious. It is as a harmonic goal, though, that the dissonant tetrachord truly gains its importance. For example, the chord on which the choir cadences at the end of the A section in bar 52 is a transposition of the dissonant tetrachord to a starting pitch C—a kind of functional dominant to F.

A slightly more elaborate harmonic treatment of this tetrachord is found at the climax of the movement. This climax occurs in bars 98-100, just before the return of
the dissonant tetrachord on F in bar 101, and consists of three four-note chords above a descending bass line. Close examination reveals that the first of these chords is really a transposition of the dissonant tetrachord (G-A\textsuperscript{b}-C-D); the second chord is a transposition and inversion of the same pitch set (F\textsuperscript{#}-E\textsuperscript{b}-C\textsuperscript{b}-B); and the third chord, although not an exact version of the dissonant tetrachord, uses up the remaining pitches of the complete chromatic (A\textsuperscript{#}-B-D\textsuperscript{#}-E). (By simply changing one pitch, B to B\textsuperscript{#} or the D\textsuperscript{#} to D\textsuperscript{b}, the final chord would be a dissonant tetrachord.) The bass line underneath this even outlines the dissonant tetrachord. In fact by doing so, it anticipates the F resolution at bar 101 (C\textsuperscript{b}-B\textsuperscript{b}-G\textsuperscript{b}-F). Other non-pitch elements that would support this climax include the feeling of hemiola, the suspended cymbal crescendo and the flourish in the upper winds to the high F\textsuperscript{#}.

In order to observe the dissonant tetrachord in the bass line that was just described above, the B\textsuperscript{#} in bar 98 must be given some kind of non-chord function analogous perhaps to an accented passing note. This kind of expansion or elaboration of the various motives is important to any work if the musical lines are not to sound too excessive in their motivic construction. In fact, while this kind of ornamentation may hide or obscure an obvious motivic reference, it also has the ability to make a musical statement more subtly artistic. For example, in an earlier sketch the vocal line at bars 80-84 simply used the following version of the dissonant tetrachord: A-B\textsuperscript{b}-D-E. As example IV-4 shows, these notes are still quite visible—even audible—but with the insertion of two auxiliary pitches (C\textsuperscript{#} and E), coupled with the implied rhythmic feeling of syncopation, the effect is far more lyrical than what would have been created by a simple four-note restatement of the dissonant tetrachord.

Example IV-4
As a means of conveying a greater sense of struggle and in turn heightening the overall rhythmic tension and dissonance, the four horns end this movement by playing slightly altered versions of their opening fanfares without any metrical relation to the other performers. As the music in the other parts is rhythmically obvious and repetitively static, the blurring that the horns will create should be somewhat controlled, although admittedly cacophonous to a great extent. However, the horns do begin at a softer dynamic level, and supported by the crescendo in the snare drum, the effect increases gradually.

The real 'twisting of the knife' arrives when, after the other performers have cadenced on an F, the horns continue to play and grow in volume. When the horns do finally arrive on their last notes, which in all cases are pitches still within their opening fanfares, these notes are quite dissonantly opposed to the tonic F. However, the final four pitches of the horns do collectively combine to create an inversion of the dissonant tetrachord (C\#-C\#-G\#-F\#), providing one final reference to this sonority. The harmonic conflict and increased level of dissonance that ends the opening Kyrie is immediately continued in the solo that follows.

II. I Was Picked Up

The approach to the solo settings in this work are marked by two initial premises; first, that the text itself must always be clearly understood, and second, that the instrumental writing should always try to support the text in some fashion, perhaps involving a descriptive style of composition or text-painting.

All of this is demonstrated in the first male solo. The style of singing includes half-spoken lines, sung recitative and sections that are in a more traditionally lyrical style. The orchestra is used to help capture the desired effect by projecting the situation's intensity, aggression, pain and despair. As this is the first solo setting
to be examined, the discussion that follows will primarily concentrate on describing the implementation of these approaches.

Compositionally, the tool used most in this movement is the ostinato. There are a variety of ostinato patterns introduced through the course of the solo, many of them often consisting of just a short rhythmic figure. As the term implies, the ostinato patterns are usually continuous, figuratively conveying a sense of ongoing perpetuity. Sometimes though, they are marked more by the silences that punctuate the pattern's repeated statements than by anything else.

Because the first two male solos contain some extremely graphic descriptions, the level of dissonance used in both movements is at its most atonal in relation to the rest of the work. While the end of the previous Kyrie had in some ways prepared the listener for the musical language of this first solo, it is perhaps safe to venture that there is not a great deal that would prepare a listener for the story that is about to unfold. Musically, therefore, the tonal departures find their validity in the extreme shock that one finds contained within the text. The furthest extension of this principle of tonal departure is found at the conclusion of the movement, where for eight seconds there is the orchestral tutti of instrumental noise that was mentioned earlier.

In the first part of this movement there are many examples of how the orchestra has been used to musically capture or suggest a dramatic effect. For example, at bar 19, the freely repeating rhythmic figure that began in bar 3 is momentarily interrupted with the line, "When the car stopped." Later at bar 24, the winds play a series of quick imitative entries, supported with off-beat pizzicato chords in the strings, that vividly capture the phrase, "...they immediately began to punch and kick me." After this, as the text continues to get more violent, there is greater use made of accented rhythms and sforzandi.

At measure 58, the winds begin to play a staccato eighth-note figure which is occasionally punctuated by the strings. There is a march-like precision in this
passage which heightens the effect of the commands being given to the prisoner. The piano gradually takes over the wind ostinato, with the right hand of the piano changing from a two-note to a three-note pattern. As the prisoner is being restrained with ropes and a metal bar, the strings enter individually with long, softly-held notes in contrast to the steady ostinato of the piano. This small section comes to an end with a series of ascending wind entries, each picking up a different transposition of the last five notes of the voice part which ends with the phrase, "...they suspended me about three feet from the floor." As the winds rise, so rises the prisoner.

The music begins aggressively again at bar 100 as the harsh treatment used on the prisoner momentarily intensifies. This fades away during the description of the final preparations for a rather crude form of torture with electric shocks. The extreme uneasiness, if not nauseousness of the text here, is marked in the orchestra by two atmospheric interruptions, out of which only a soft chord in the strings is left (bar 116 and 118). At this point the baritone half-speaks, half-sings, his lines. The second of these string chords moves to a soft cluster in the winds. At bar 122, this held cluster becomes a repeated staccato eighth-note chord in the winds, this time doubled by the piano. This ostinato stops briefly every time there is an accented pizzicato chord in the strings. The interruption of the strings is given further emphasis by having the percussionist double the strings' attack with claves. During the music here, the tension is starting to build all over again. (It is perhaps worth noting that because the four wind instruments are only playing a three-note chord, one part is always free to play the same notes in a linear fashion. This is meant to provide a sense of movement within the static texture.)

At measure 137, the music begins a twenty bar build-up to the text's final quotation of, "Look! He's letting off sparks! Let's put it in his ear!". The anxiety as this moment is approached musically is achieved by combining two ideas that were heard
earlier. These two ideas are quite different and by relegating one to the string section and the other to the winds, their differences are further articulated. The strings employ the long sustained lines from bar 81, with the bass part now doubling the cellos, first at the unison and then an octave lower. The winds play a small figure of three repeated off-beat sixteenth notes in octaves. This is quite similar to the pattern of two off-beat sixteenth-notes found in bars 44-55. The winds start out by playing in constantly changing groups, at first always in pairs, but later increasing to three instruments, and finally at bar 151, all are playing the same music over four octaves.

Working on a level somewhere between these two ideas is the piano, which uses the pitches of the winds but plays each note only once on the eighth-note off-beat. As the pedal is held throughout this section, the piano will increase the amount of dissonance and also make the wind material more resonant.

All of this breaks down at bar 158 where the piano is left holding with the pedal, the flourish from bar 157. After the baritone's penultimate line, there is a brief tutti crescendo and for the first time in the work, the tam-tam is used. The tam-tam and the piano continue to ring after all other instruments are cut off, and above this, the solo baritone exclaims the guard's threat of electrocuting the prisoner's ear. At this point the male voices of the choir (T.T.B.B.) begin whispering this exclamation in canon, gradually getting louder and shortening the length of the quote to simply, "He's letting off sparks!".

In the entire work, this is the only occurrence of the choir using an English text and the only time that the choir can be so closely connected with the soloists. The reason that this single event works is because the prisoner is in fact quoting what someone else has said, and the audience is now hearing what that exclamation could have sounded like to a person already in a great deal of physical pain. Further, the close canon of the rhythmic speaking, sounds like an inhuman distortion of speech, analogous perhaps to the inhumanity that the statement carries with it. Also,
it seems appropriate to use only the men of the choir here as one assumes that it is only men that are treating the prisoner in such a cruel fashion. A final justification for the male choir's interjection is that it creates a better balancing of the performing resources when, in the setting of phrase, "Christe eleison," that follows, only the female voices of the choir are used.

During this spoken choral section, the orchestra also increases in volume using the drum-like pattern from bar 3, this time underlined by a muffled bass drum. Gradually, with the slow addition of other instruments, the chord above the pedal D becomes increasingly more dissonant. This receives its release in the form of the eight second orchestral scream that was referred to earlier. This scream ends with a low sounding cluster that is held only by the piano. Using the fermata liberally, the natural decay of the piano should provide a suitable way to at least partially relax the tension before the next movement. As the difference in character between these two movements is extreme, something is needed to bridge the gap. The pause should gradually relax the tension and provide a momentary respite before the Christe.

III. Christe

The main purpose of the Christe is twofold; first, it provides contrast to the dissonant and emotional barrage of the previous two movements and second, it eases the listener into the more plaintive female solo that follows the Christe. To meet these two ends, the music in this movement is slow and generally soft; the melodic writing relatively smooth; the harmonic language less chromatic; the orchestration somewhat thinner and favouring the strings; and most importantly, only the female voices of the choir are used. Actually, with regard to the last point, in Renaissance settings of the Mass there is a tradition of reducing the number of vocal parts in the Christe. One of the reasons for this is that Christ, having come down to earth, is seen
a more approachable entity. By using fewer voices, therefore, the music can be more intimate.

Tonally, this movement is in a kind of G minor key structure, but it is a tonality that is never resolved in a traditional fashion. Rather, it is the opening chord (B-D-F#/A) that is really the referential sonority of the movement as it is used to begin and end most of the smaller sections. While it is possible to consider this chord as the top four notes of the tonic G minor triad with an added seventh and ninth (it does appear this way on the downbeat of bar two), the fact that the movement never resolves in G minor makes this line of reasoning unsatisfactory.

The opening four-bar phrase, elided with its expanded repetition at bar 5, provides most of the material for the movement. After the orchestral introduction, this phrase is repeated at bar 16 with the entrance of the female voices. In fact, the first fifteen bars are more or less intact in the music of bars 16-29. Later, the music is marked by three more returns to the opening four-bar phrase: at bar 30, bar 44, and in a coda-like fashion at bar 58. The intervening music is characterized by slight modulations away from the key of G minor and two small climaxes, the latter being never above the dynamic level of mezzo forte.

The first climax that involves both the choir and the orchestra occurs during bars 39-43 and is taken from the music in bars 8-10. The second climax, which is less intense than the first, is found at bar 54. The music leading up to this bar develops, in a freely imitative fashion, the horn motive from bars 8-10. This motive can be seen first in the clarinet at bar 49 and is then repeated once in each of the following four bars in the horns.

Above these imitative entries, the violins have a high obbligato line in octaves. As already mentioned, the orchestration of this movement favours the strings and this moment foreshadows the violin solo in the movement that follows. Also, the piano and percussion have been entirely omitted in order to further differentiate
this movement from the first two. Without these instruments, the overall orchestral sound is also much more homogeneous.

IV. I Cannot Find My Husband

In contrast to the earlier male solo, which was rhythmically active and violently dramatic, the first female solo is depressingly reserved and filled with the anxiety of a woman knowing neither what has happened to her husband nor where to turn for help. Orchestrally, this change of mood is supported by the use of the vibraphone for the first time and also of a solo violin. The vibraphone's sound has a sensually evocative quality and with the solo violin's capacity to be intimately expressive, both instruments can subtly support and contrast the vocal line. The other instrumental elements that help to establish the soloist's predicament are best explained in conjunction with the form of the movement which is diagrammed below.

<table>
<thead>
<tr>
<th>Introduction - A</th>
<th>B</th>
<th>C</th>
<th>B' - Codetta</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bars: 1 - 26</td>
<td>26 - 40</td>
<td>42 - 61</td>
<td>67 - 86</td>
</tr>
<tr>
<td></td>
<td></td>
<td>[41]</td>
<td></td>
</tr>
<tr>
<td>-Interruption-</td>
<td></td>
<td>[61 - 67]</td>
<td>Bridge-</td>
</tr>
</tbody>
</table>

Example IV-5

After an introduction of seven bars, the woodwinds and French horns are omitted for the rest of the first section. A sustained harmonic background is provided by the string section, with the solo violin and vibraphone adding a unison obbligato line to the voice part. In this section the piano simply plays passages that are rhythmically free from the other parts, making the music feel less static and somewhat impressionistic.

The music used in the A and C sections has in common a very improvisatory quality, caused in part by the recitative-like vocal writing and the fact that the vocal
line is never doubled in the orchestra. This symbolic lack of instrumental support should further articulate the sense of solitary despair that the person in the text is feeling. Continuing this symbolic line of reasoning, in the C section the constant shifting of the accompaniment from one instrument or instrumental family to another is designed to signify the lack of reliable support that the mother can find (“I have no one to turn to...”).

The two sections which have similar music, B and B’, are both settings of lines which openly express the woman’s concern for her husband, each bringing the two paragraphs of the text to a close. In the first paragraph the mezzo sings, “Our lawyer says that even if we could find him, they would probably move him farther away, if they haven’t already done so,” and in the second, “The fear that I have for my children is almost as intense as the fear that I have for my husband.” In the first B section, the piano and vibraphone are replaced by the gradual entrance of the horns and winds with the solo violin doubling the voice part an octave higher. The range of each wind instrument is kept relatively low, which provides contrast to the more active woodwind parts in the B’ section.

To better punctuate the form, a one-bar interruption and a six-bar bridge are placed on either side of the C section. In the case of the bridge, the winds enter separately, with all parts eventually creating a free contrapuntal fabric around the other parts in the final B section. As a means of generating a kind of artificial acoustic for the winds, the piano plays and holds with the pedal the notes that the winds happen to be playing on every quarter note beat. The solo violin in this final section is joined by the rest of the first violins, now doubling the vocal line at the unison. The material that the first violins had during the first B section is now found in the vibraphone part in octaves.

The major difference between the two B sections is that the second one has a 3/4 meter instead of the first section’s 2/4. In actuality, the difference is slight, as most
of the pitches still maintain the same proportional relationship. All that has happened is that the music first heard in a duple meter has been reworked into a triple meter framework. Example IV-6, by comparing two similar portions of the vocal line, demonstrates the rhythmic alteration of an earlier phrase in the final part of this movement.

```
\begin{music}
\bar{30} \hspace{2cm} \bar{71}
\end{music}
```

Even if we could find where they are holding him, they would

Almost as intense as the fear,

Example IV-6

Close scrutiny of the music for the strings and horns will also reveal the same kind of rhythmic treatment. The single most important effect achieved by this reworking of the second B section is that a metrical conflict is created between the piano and winds on the one hand and the voice and remaining instruments on the other. The first group is squarely playing three beats per bar while the second group is really still playing in 2/4 but notated in 3/4 for the sake of convenience. It is envisioned that this pulling against each other should help to convey the tension and turmoil that the mother is feeling during her soliloquy.

There is a brief two bar coda in which the solo violin and vibraphone combine to repeat the last short phrase of the vocal line. This phrase merely consists of three repeated F#'s to the words, "...my husband." In the coda, the violin holds an artificial harmonic an octave higher than the final note of the vocal line, while the vibraphone repeats the exact pattern an octave lower. It is important that the attacca at the end of this movement be observed, as the pitch F# is needed to prepare for the a cappella choral entry at the beginning of the final Kyrie. This soft choral entry,
coming from out of nowhere, should prove to be an effective response to this move-ment, and a suitable bridge to the main body of the final Kyrie.

V. ...Kyrie

It was felt to be somewhat inappropriate to immediately begin the second setting of "Kyrie eleison," in an aggressive style comparable to the first Kyrie, since this change would be too abrupt in relation to the end of the previous movement. The solution, therefore, was to construct a two-part introduction that would enable the music to more gradually shift the music's style from something introspective, into something decidedly more pronounced. The choral opening of the fifth movement could have just as easily ended the previous movement as start this one. Being an unaccompanied setting, this passage also provides a choral atmosphere that has yet to be heard in the work, and does not return again until the final few pages. The full choir entrance here also reunites all four choral parts for the first time since the opening Kyrie.

The second part of the introduction consists of the gradual addition of the instruments in the orchestra with a steady increase in the amount of rhythmic activity, the speed of the tempo, and the music's volume. This comes to an end on the downbeat of bar 26 which overlaps the beginning of the main portion of the movement.

The remainder of the music is generally forceful, loud and accented. It also rarely strays from the the overall tonality of D minor, but as the harmony is often quite chromatic, any blatant tonal references are somewhat obscured. The meter remains in 3/4 throughout with the large bar-to-bar phrase structure varying in length from three to six bars. The occasional hemiola is used to accentuate the major cadential divisions. In order to emphasize the melodic lines chorally, there are many
sections in which the full choir is singing in just two-part counterpoint doubled at the octave.

After the introduction, the music can be divided into two large sections with a coda. Each section is characterized by having a single motive that is expanded and developed in a style indicative of Classical symphonic writing. In order to make the movement structurally related, each section includes a small reference to the other's primary motivic element and the coda returns to the music from bar 26. Example IV-7 gives the bar numbers for the divisions of the complete movement.

<table>
<thead>
<tr>
<th>Introduction</th>
<th>Part One</th>
<th>Part Two</th>
<th>Coda</th>
</tr>
</thead>
<tbody>
<tr>
<td>[Allegro marcato]</td>
<td>[Faster]</td>
<td>[Allegro marcato]</td>
<td></td>
</tr>
<tr>
<td>Bars: 1 - 26</td>
<td>26 - 98</td>
<td>99 - 154</td>
<td>154 - end</td>
</tr>
</tbody>
</table>

Example IV-7

The central motive for the music found in bars 26-98 is perhaps characterized more by its rhythmic profile than by its melodic shape. The rhythmic shape in turn comes from the setting of the word "Kyrie," starting on the downbeat and following the natural rhythm of the word. The resultant rhythm is a dotted eighth-note, sixteenth-note, and half-note (depending on how the music continues, the final duration may also be written as a dotted quarter-note). The melodic component of the motive is more flexible and, as long as the second note descends from the first note and is then repeated, remains easily recognizable. Usually though, the interval of descent is an octave. Supporting the rhythmic quality of this motive is the percussionist, who tracks most of the motivic occurrences on two or three tom-toms, these sounding high, medium, or low in pitch.

Towards the end of the first large section, there is a brief relaxing of the tension at bar 71. It is here that the choir begins to sing the melodic phrase that makes up much of the music found in part two. Not only does this foreshadow the change that is to occur at bar 99, but it gives a clear presentation of the melodic phrase which,
due to the more contrapuntal nature of the part writing in the second part, may not be initially recognizable.

The second part of this movement simply takes the melodic phrase just referred to and treats it in a quasi-fugal fashion above a tonic pedal. The pedal is found in the lower string parts and piano but is also underlined by the bass drum roll. Like the introduction to this movement, there is a steady increase in volume and rhythmic activity.

It is during this increase of tension that the music from bars 136 to 146 uses the motive from the first part of the movement. The motive's interval of descent is always a fifth here, being either perfect or diminished according to the scale of F major. The overall pattern of this motive's repetition actually follows a descending F major scale.

Prior to the passage discussed above, the first violins have a short phrase beginning with the pick-up to bar 128 that deserves comment. This phrase is repeated by most of the orchestra and the choir in unison octaves from bars 147 until the entrance of the coda. The general scalar motion of this phrase, moving as it does in an ascending direction, fills in the octave D to D. This slow unfolding of the octave prepares for the falling octave of the initial motive that is heard five times in the coda. The coda is really the climax of the movement and the definitive quality of the final cadence brings to a close not only the movement itself, but the larger structure of the first five movements, from Kyrie to Kyrie.

VI. A Thick Wall of Silence

The reality that is facing the imprisoned person in this movement is bleak, painful and extremely depressing. This moment is the low point of the work and the confinement described in the text is immediately mirrored in the orchestration,
which is reduced to only strings, percussion, and piano. The string sound is further stifled by the addition of mutes.

There is an eight-bar introduction in which the piano and percussion, above a pedal point in the lower strings, prepare the musical stage. The rhythm on the tom-toms occurs throughout the first part of the movement and the string pedal point merely provides the starting pitch for the solo voice part. A bar after the baritone enters, the strings begin playing all of the eleven possible transpositions of the vocal line. This is of course the reason for dividing the strings into eleven parts.

Another way of explaining this procedure would be to say that each string line is in canon with the vocal line. This is a free canonic treatment in that the rhythmic element of the vocal line is ignored. At first the strings begin by playing homophonically but later they become more independent. The entire vocal line from bars 8 to 42 is found transposed in each string part. This gives the music a quasi-dodecaphonic quality as all twelve transpositions of the same line are being employed more or less simultaneously. It should be stressed again that while the pitches are canonic, the rhythm is free.4

There are several ways to symbolically relate this compositional method to the imprisoned situation described in the text. On a superficial level, the string parts form a cage around the vocal line, leaving it little room in which to maneuver. Paradoxically, it is the vocal line itself that has dictated the music with which the strings are creating the walls of sound. A possible analogy is found in the limited choices given to many prisoners of conscience; if they would just keep quiet and cease their activities, their freedom would be returned. Here too, if the baritone stops singing, the pitches that surround him will have to vanish as the canon will not

---

4 As the instrumental parts become more rhythmically independent, the canonic writing is increasingly difficult to follow. To facilitate the examination of this passage, the reader will find in Appendix Three, the complete transpositions of the vocal line for each string part. This is actually the compositional aid that was used in the construction of this movement.
have a leading voice. To stop singing or struggling, however, would be to disengage one's sense of morality and mean losing the humanitarian convictions that have lead him to this spot. Given this choice, the prisoner has decided that it is better to rebel against the authorities with the confidence that, at least in this decision, he has been free to choose.

The climax of the movement occurs in bars 43-48. In the music leading up to this moment, the string parts have been proceeding through their individual transpositions of the voice part at different rates. The rate of progression for each part has been predetermined only so far as to make sure that the pitch that occurs in each part in bars 45-48 also happens to be part of the dissonant tetrachord: G-A♭-C-D. As this chord has become symbolic of the oppression described in the text, it is appropriate that this chord be emphasized in such a pronounced way.

In the last portion of this solo, the strings continue along their canonic paths in a steady march-like pattern. This pattern rises and falls through all the string parts and, with a constant crescendo, builds until the end of the movement. Since the remaining vocal line does not figure in the canonic treatment by the strings, it could be viewed as a more forceful struggle against the restrictions of the music. It is perhaps analogous to the situation in which someone may be willing to submit himself to captivity in order to maintain his ideals, but given the chance he would continue to rail quite loudly against the injustice of it all. Underlining all of this is the percussionist's soft tam-tam roll which gives a dark sheen to the sound.

VII. Sanctus

During the discussion of the work's overall form in Part Two, it was pointed out that the Sanctus and Benedictus occupy a pivotal position around which the other

---

5 In Appendix Three, the note found in bar 45 has been marked with a box on each part.
movements can be aligned. In proportional terms, these two movements not only divide the work symmetrically in half, but they also internally mirror the emotional contrast between the movements that precede and follow this point.

It was stated earlier that on one level the choral movements often reflect what is being described and experienced in the solo movements. What is most apparent in all three of the solos that follow the Sanctus and Benedictus is that, in comparison with the first three solos, there is an emotional shift from a sense of dread to a feeling of hope and imagined resolution. While the situation of the prisoner hasn't changed, at least it has reached a point of stalemate and is not deteriorating any further.

By changing the tonal and harmonic focus from something darkly dissonant to something more clearly consonant and then back again to the opening dissonance, the music of the Sanctus becomes a musical paraphrase for the work's changing emotional line. To create this change musically, the principle tools are tonal and modal shifts with emphasis on the dissonant and consonant tetrachords where appropriate. Example IV-8 clearly shows this pattern of alteration, as well as how it continues through the Benedictus. The Benedictus, though, only makes passing references to the two tetrachords, instead using other means to establish the desired sonority.

<table>
<thead>
<tr>
<th>Sanctus</th>
<th>Benedictus</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 - 44</td>
<td>1 - 29</td>
</tr>
<tr>
<td>45 - 60</td>
<td>[consonant]</td>
</tr>
<tr>
<td>61 - 78</td>
<td>[dissonant]</td>
</tr>
<tr>
<td>dissonant</td>
<td>consonant</td>
</tr>
<tr>
<td>mysterious</td>
<td>clear</td>
</tr>
<tr>
<td>mystery</td>
<td>mysterious</td>
</tr>
<tr>
<td>soft - cresc.</td>
<td>loud - dim.</td>
</tr>
<tr>
<td>F phrygian</td>
<td>G major</td>
</tr>
<tr>
<td>[climax]</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Ab major</td>
</tr>
<tr>
<td></td>
<td>D minor</td>
</tr>
</tbody>
</table>

Example IV-8

In two ways, this example perhaps oversimplifies the subtle means by which the music's character is altered. First, the change between the divisions marked above is
achieved gradually. This is achieved by such things as long crescendos and diminuendos which, although these dynamic indications are contained in the example above, as a unifying factor their importance is quite strong. In this way, the music found in bars 41-44 and 52-61 could be more aptly described as transitory passages. Second, as close examination of the music will reveal, the tonal quality of the music is not as overtly blatant as the terms "major" or "minor" might indicate.

Concentrating solely on the Sanctus, the choice of an F tonic can be seen as a return to the tonic of the first movement, but more importantly, the phrygian mode also allows for the repetition of the same transposition of the dissonant tetrachord that began the work. Example IV-9 shows how in both cases, the similarity is emphasized orchestrally by the use of a horn.

I. Kyrie (bar 1) VII. Sanctus (bar 1-2)

![Example IV-9]

Some of the elements that contribute to the dark, mysterious quality of the outer sections include the fast scale passages in violas and cellos (these being doubled in the piano whose damper pedal is held throughout) and the long-held chords in the muted horns. There are two aborted attempts at the climax before it actually arrives at bar 45, the first of these occurring at bar 17 where the music modulates to D minor. The dynamic level and instrumentation is also increased here. The music slides back to the opening material at bar 22, and begins an even louder second attempt at a climax, now in the key of E-flat minor (bar 27).

At bar 31 the music is again cut short, this time by a subito piano. After this sudden change of volume, the final crescendo begins. This build-up is supported by
the slow addition of winds and brass, the glissando-like runs in the piano which get increasingly higher in each bar, and the division of the choral forces into two choirs that collectively sing in a canonic dialogue (the canon is initially at the distance of a bar and later a half-bar).

The text of the Sanctus finds its resolution in the last three words, "Hosanna in excelsis," (Glory to God in the highest) and it is this phrase that is used at the climax of the movement. To some listeners, the pleasant quality of the music here may seem out of character with the rest of the work. An argument that counters this is that the music is simply expressing its version of the desired resolution that would be brought about by the release of all prisoners of conscience. While admittedly this event does not happen during the solo settings in the work, it remains a vision about which one can dream and perhaps imply musically.

Earlier, in example IV-8, the tonality of the climax was said to be G major and although this may be the key signature used, in reality the music is more concerned with the dominant of G. This is strongly suggested by the twelve bars of a D pedal-point. The fact that this implied dominant chord does not resolve helps to avoid any overt tonal references to G major. Later, at the end of the Benedictus, this D pedal is reinterpreted as a tonic, but in a minor mode.

In the Sanctus, some of the instrumental parts that accompany the musical setting of "Hosanna in excelsis," make use of the consonant tetrachord as a way of increasing the textural density of the part-writing. The pitches that the horns use for their fanfare-like passages makeup one tetrachord, and the use of triplet quarter-notes further separates the horns from the other instrumental lines. The other transposition of the tetrachord is found in the tubular bells part which is doubled in the piano. These two versions of the tetrachord share two pitches in common as the following example illustrates:
The sudden change of harmony at bar 52 helps to pull the music back towards the more dissonant style with which the movement began. At bar 56, the music slides to F minor and while the choir, horns and winds continue descending to the return of the dissonant tetrachord at bar 61, the upper four string parts have an ascending line moving against this in unison. At bar 61, the piano enters with a repeated eighth-note figure that is based entirely on the dissonant tetrachord built on F. The repetitive nature of this figuration makes this ostinato pattern closely aligned to the sixteenth-note passages that occurred at end the first movement.

Just before the end of the Sanctus there is a slight juxtaposition of the consonant tetrachord above the dissonant tetrachord-based ostinato in the piano. This is found in the choral parts which, when taken collectively, are seen to contain the pitches $B^b$-C-$E^b$-F. This conflict between the two four-note chords is indicative of the dilemma of choices that face many prisoners of conscience and those people with whom they are associated.

VIII. Benedictus

By sharing the same last line (Hosanna in excelsis), settings of the Sanctus and Benedictus are often closely related. In this particular work, although they do not contain any identical passages, the discussion above has shown a close affinity between the two different movements by nature of their common shifting of a consonant and dissonant character.

Traditionally, the text for the Benedictus (Blessed is he who comes in the name of the Lord) is set in a more restrained fashion; and, like the Christe between the two Kyries, it often employs fewer vocal and/or instrumental parts than the Sanctus. In
this work, both the Christe and Benedictus do not use the piano or percussion instruments. Again, like the Christe, this smaller and more intimate approach to the setting of the Benedictus is in part related to the personal relationship that Christianity has had with Christ, the Son of God who came down to earth in human flesh.

As example IV-8 indicated, the Benedictus is in two parts. In the first part, only the alto and tenor voices are used and the accompaniment is limited to a solo woodwind quintet with the occasional pizzicato bass line in the cellos. The music for this section is quite simple, being based primarily on the few motives that are easily recognizable in the first five bars. There is a slight tinge of irony in the fact that although this is one of the most tonal parts of the entire work, it begins with a version of the dissonant tetrachord. Here though, its voicing and context make it appear less aggressive than it has sounded in some of its other guises (see example IV-11 below).

Example IV-11

With the pick-up into measure 30, the second part of the movement begins, being marked by the change of tonality to E-flat minor and the introduction of the entire string section and the French horns. In the choir, the alto and tenor continue to sing the word, "Benedictus," but against this the soprano and bass parts enter in octaves with the final phrase, "Hosanna in excelsis." The phrasing of the soprano and bass parts cuts against the melodic lines of the tenor and alto. It is as if the music is being pulled back to the despair of the solo settings, which are about to begin again.
As mentioned in the description of the Sanctus, the D pedal for the last seventeen bars of the Benedictus can be closely aligned with the pedal D that was prominently presented during the climax of the Sanctus. Continuing along this line of reasoning is the fact that the tonal movement from F at the beginning of the Sanctus, to D minor found at the end of the Benedictus, is the same tonal movement that passes from the first Kyrie to the second Kyrie, although in the Kyries there happens to be three other movements in between.

IX. There Is No Truth

The second of the two female solos greatly contrasts the first. It is lighter in texture (omitting the horns), faster in tempo, and more energetic rhythmically. The movement begins with a short introduction on vibraphone, after which the main body of the solo can be divided into two parts. The division of the music follows the two paragraph structure of the text and the music that accompanies the vocal setting of these lines reflects the change of focus that exists between each paragraph.

At the beginning of the movement the mother in the text is relieved at finally having heard from her husband, but is angry at the whole process that has robbed her of her husband’s presence and continues to hold him prisoner. This section is dominated by pizzicato string writing, little wind doubling and only occasionally rhythmic support from the percussion. The vibraphone enters again at bar 60 as the music builds to the climax at bars 70-74. After this climax the tempo of the music slows down and the second section begins.

The second section reintroduces an idea from the middle part of the first Kyrie setting. Although this connection does, in a fairly obvious way, help to unify the work structurally, the major reason for re-using this idea is that in both cases this music has been used to provide relief from the surrounding sections which are based either on the dissonant or consonant tetrachord. This is slightly more audible in the
Kyrie, where the outer sections of the movement make great use the dissonant tetra-chord. It is the tetrachordal basis of the Sanctus and first Agnus Dei that is being contrasted in the second female solo. In example IV-12 below, the first few bars of the second part of the Kyrie are compared to the similar passage found in this solo.

Although the female solo does not continue to adapt the music from the Kyrie in as strict a fashion, the overall harmonic sonority and similar accompanimental material that is found in both sections justifies their comparison. In the female solo, the text at this point returns to the mother's concern for the welfare of herself, her husband and her family and the reworked material is suited to the anxiety of her words. In this reworking, although the meter has been changed from 3/4 to 4/4 and the tempo in the female solo is almost double that of the Kyrie, the rhythmic values of the solo have also been approximately doubled, making the two passages sound more audibly similar than they visually appear.

In the second part of the solo the wind instruments become more involved and, in a freely contrapuntal fashion, add to the more lyrical writing of the voice and
violin parts. The vibraphone, now with the addition of the piano, is not only adding harmonic support, but as in the earlier female solo, it is providing a more sensual quality to the sound. At bar 95 the music returns to that found in the example above and from there, slowly grows in volume until the end of the movement.

X. Agnus Dei I

A cursory examination of this movement will reveal that the opening orchestral introduction takes up almost a third of the movement's total length. This may appear to be somewhat disproportional, but the purpose of the introduction is both to prepare for the entry of the choir, and to provide a response to the end of the previous movement. In a way, this introductory gesture is more of an interlude, coming between the two movements, than a simple prefatory statement to the Agnus Dei.

The introduction itself divides into three small phrases or sections. The first phrase pits the horns and piano against a rather disjunct line in the other instruments, scored over either three or four octaves. The second section, beginning at bar 9, is a reworking of the music found in the opening bars of the first movement. This draws the connection between the larger five movement structure that both begins and ends the work (see example II-2). The third part includes a viola solo which is placed inside a widely scored and sustained perfect fifth (the notes C and G). The viola solo ends with the pitches F and D♭, the same pitches on which the female voices of the choir enter in the next bar.

These three sections are united, indeed organized, around three different transpositions of the dissonant tetrachord. While the movement appears to be based on a tonic of C, this is really more of a dominant sonority to F in relation to the large scale tonal movement found in the rest of the work. Example IV-13 shows this movement's progression of dissonant tetrachords notated in the exact register in which they are placed in the music. The bracketed choral entry at measure 17 completes the same
dissonant tetrachord with which the introduction began. As this is the referential sonority for the rest of the movement, its role as a tonic is now more applicable.

The remainder of the first Agnus Dei is contrastingly introspective, as are many other composers' settings of the same text (O Lamb of God, you takest away the sin of the world): The music is homophonic and rhythmically simple. The solo viola returns briefly in bars 31-34 where it plays in unison with the tenor section's line. The music then becomes more contrapuntal as the rest of the choir enters with a variant of this solo line. These entries are doubled softly in the winds, a solo horn and piano. By having the pianist keep the damper pedal sustained during this, the music is given an atmospheric blur.

A comparison of the movement's ending with the choral entry at bar 18 reveals an exchange of roles or functions. At the end, the male voices are left alone, in contrast to the earlier entry of only the female voices. More importantly, though, is that by having the men end on the perfect fifth of C and G, and the women start on the notes D♭ and F, the outer extremes of the movement's vocal parts can be viewed as collectively forming the dissonant tetrachord built on C. This exchange is also mirrored in the strings, which after holding the perfect fifth of C and G for twenty-two bars (bars 18-36), they repeat at the end of the movement, the female choral phrase from bar 18. This creates a cross-relation between the outer extremes of the first Agnus Dei (shown in example IV-14) and effectively balances the movement.
XI. The Fate of a Victim

In comparison with the previous two male solos, the third and final one is not as freely constructed or as intensely dissonant. This is in part a reflection of the movement's text which, unlike the other two movements, has a forced complacency or resignation about it. The baritone is singing the words of someone who wants to find, from deep within his heart, the mercy and compassion necessary to forgive his torturers. He is trying to gain the upper hand, at least psychologically. He rationalizes that their action of humiliating him really destroys their own souls and sense of moral convictions. Although, being the prisoner, he may be in physical pain, the perpetrators of his misery are the ones in a state of psychological upheaval, or will be in the future. It is their conscience.

The musical setting alternates passages of simple lyrical writing with others that are somewhat more dissonant and disturbed in character. The lyrical sections all begin with the same few bars, the repetition of which creates a kind of referential sonority. This aural reminder is as recognizable for its ostinato accompaniment as for its expressive appoggiatura flavour (often emphasizing the pitches E to D) and the diatonic colour of the harmony. A piano reduction of the beginning of this idea is provided below.
The form of this solo is closely related to a simple rondo structure, with a short introduction and coda surrounding the main body of the movement. In the diagram of this movement's form (example IV-16), the sections labelled A, A', and A'' refer to similar passages that develop and expand the music found in the example above. The differences between these three sections are slight and are caused primarily by making the music accommodate texts of different lengths and sentiments. The two interruptions could as easily be labelled B and C respectively, but since their departure from the character or style of the A sections is quite dramatic, they probably seem more like detours from the logical progression of the music. While the two interruptions have little in common with each other, they do share similar textual references to the prison guards and to their torturing of prisoners.

<table>
<thead>
<tr>
<th>Bar number</th>
<th>Section</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 - 7</td>
<td>Introduction</td>
<td>First two bars are a buffer between the end of the previous movement and the main theme of this movement which follows.</td>
</tr>
<tr>
<td>8 - 22</td>
<td>A</td>
<td>&quot;It is not an easy thing to torture people...&quot;</td>
</tr>
<tr>
<td>32 - 57</td>
<td>A</td>
<td>&quot;...they can control the suffering, the sleeplessness, the hunger and the despair of their fellow human beings,...&quot; [march-like military feel in the strings]</td>
</tr>
<tr>
<td>58 - 77</td>
<td>Interruption</td>
<td>&quot;They have had to pay dearly for my torments. I was not in the worse position.&quot; [pitches E and D pivot back and forth in cellos and horns.]</td>
</tr>
<tr>
<td>77 - 83</td>
<td>Transition back to A</td>
<td></td>
</tr>
<tr>
<td>84 - 105</td>
<td>A</td>
<td>Instrumental tutti which builds to one last climax but ends, like the beginning, with two bars that seem rather removed from the rest of the music—a coda's coda.</td>
</tr>
<tr>
<td>106 - end</td>
<td>Coda</td>
<td></td>
</tr>
</tbody>
</table>

Example IV-16
There are two aspects of this movement which may not be obvious from the diagram above. First, the extreme irony of the prisoner's lines that occur during the transition back to the final A section are perhaps the most poignant words uttered in the entire work. What the prisoner is attempting is to turn the brutality and pain that he has endured into his captors' problems ("They have payed for my torments."). Psychologically, just as the music here is trying to return to the more tonal and lyrical thematic material heard earlier, so too is he attempting to make his situation more bearable and somehow positive.

The second aspect to observe is the slight change to the referential sonority that happens at bar 98. Here, the lowest two notes are still C and D but their positions have been inverted. No longer are they a major ninth apart with the C on the bottom, but a minor seventh apart with the D as the lower note. This may seem inconsequential, but it makes the harmonic quality more stable by the stronger relation to a D minor chord. The text here makes reference to the fact that, although the prisoner cannot see his children at this moment, unlike his guards he does not have to look dishonorably into his children's faces every morning. The implied root of D is significant at this point because the tonality of D major is the central key of the child's solo.

XII. Agnus Dei II

The faster tempo of the second Agnus Dei is in direct contrast to the slower tempi of the solo movements on either side. Further, in relation to the entire work, this choral movement has a different atmosphere. This is partly a result of the neighbour-note ostinato in the tubular bells, as well as the unison cantus firmus treatment that occurs later in the French horns. There is also a curious modal feeling in the music which helps to set this movement apart. This modality is caused by the combination of two different transpositions of the dissonant tetrachord, arranged
in such a way as to produce the scale that is used for much of the music in the first half of the movement (example IV-17).

![Example IV-17](image)

At the beginning of the movement there is a ten bar introduction during which the two tetrachords unfold gradually with the addition of a new pitch every two bars. After the separate choral entries of the alto and bass parts there is a brief orchestral flourish in the music of bars 25-30. Hiding in the background of this flourish is a transposition of the dissonant tetrachord built on the pitch G.

After all the choral voices enter individually, the music builds to a *forte* passage at bar 55. This is a reworking of the music from bars 25-30, this time with the choir taking part. The clarinet and flute become much more active during this section and at measure 62, they play a syncopated obbligato line in octaves above three very similar four-bar phrases in the choir. This climactic progression is interrupted at bar 74 with a *subito piano* and, at this point, the choir and orchestra begin developing a faster moving idea. Five bars after this sudden drop in volume the four horns begin playing a slower moving line made up entirely of whole notes. In actuality, this line is an overlapping chain of dissonant tetrachords. Example IV-18 contains the entire horn line with the motivic construction clearly bracketed. The final four notes are not an exact transposition of the tetrachord, but the two pairs of semitones at least maintain a partial similarity.
All of the forces gradually get louder until the *tutti* climax at bar 99. After a half-bar break, the winds and horns continue the sequential pattern of the female voices in octaves, finally stopping on the note $D^b$. As the instruments fade, the tubular bells enter with the same ostinato figure heard at the beginning. Everything is more relaxed this time, as the dissonance that was created at the beginning by the $D^b$ and $E^b$ against $D^b$ and $E^b$, has vanished.

The movement ends with three nearly identical phrases, the first played by the first violins, and the last two sung by the soprano and alto parts respectively. The difference between these three phrases is that the third and fourth notes from the end are given increasingly longer rhythmic values. This creates an illusion of broadening without actually slowing the tempo. One final point is that these three phrases are all made to sound a bit brighter by having them doubled an octave higher in the piano. Further, by having the pianist keep the damper pedal sustained, there is a noticeable impressionistic aura generated around each line.

XIII. Dear Mr. President/Agnus Dei III

As the title suggests, the last movement is really the combination of two different movements. The reason for this is that the child soloist continues to sing after the choir enters with the *Agnus Dei* text, and therefore, any possible division between the movements had to be eliminated. In fact, as the choir comes in softly,
beginning first in the basses and gradually moving up through the other vocal parts, no real join is apparent.

The use of a diatonic tonal language in this section has already been mentioned in earlier parts of this paper. The audacious simplicity of the child's letter could not be presented in a better fashion. Throughout the solo, the music is characterized by the rising and falling of a minor third which is used initially to set the letter's salutation of "Dear Mister President." It is to be found in both the voice and instrumental parts and is a constant reminder of the letter's focus.

Harmonically, the music is constantly returning to the opening sonority of a second inversion D major triad with an added major seventh. There is a lightness about this chord, achieved (in part) by the gentle neighbour-note motion that is perpetually active in the viola and second violin parts. The musical climax of the solo is found in bars 35-46 when the child imagines what his--or her--father could do, if the President would only set him free.

Soon after this moment the choir begins to enter, each voice using some transposition of the consonant tetrachord. From this point on, the music seems to be struggling with the choice of whether or not to use the dissonant or the consonant tetrachord. On an immediate symbolic level, this contrast is perhaps indicative of the desire for the optimism that was expressed by the child's words and the realization that, in the cold reality of the world, the situation remains bleak and unresolved.

Another underlying thought is that it is this child and all the other children of the world, who are going to be left to solve this problem. It seems unlikely to be resolved by those currently in positions of authority. Since this child's situation is the product of our generation, it is only by the education of our off-spring that we may be able to eradicate this method of uncivilized human containment in the future. Children must be brought up to value human life, to respect the freedom of the individual, and to despise all forms of oppression.
The first change back to a dissonant character is found at measure 69 which leads to the section marked "Agitato," at bar 75. In the agitato section, the choral and wind parts continue to use a transposition of the consonant tetrachord (built on $B^b$), but against this, the part-writing in the strings becomes increasingly chromatic. Finally, when the choir drops out, the dissonance of the strings triumphs momentarily at bar 81. This fortissimo climax is based on the dissonant tetrachord, which is found repeated on every beat in a sequential pattern. In bar 84 the first and second violins are left briefly unsupported, but on beat three the winds and horns enter with a final barrage that is very similar to the music that began the work.

This boisterous music for winds and brass also fades, however, and in bars 89-93 the strings and winds hold a softly-sustained chord, above which the piano plays a figure containing two different transpositions of the dissonant tetrachord. The chord in the strings and winds eventually resolves chromatically, with the entrance of the choir, back to the second inversion of a D (major) major seventh sonority. (The tonality this time, though, is really A major.) The text for this section is the final phrase of the Agnus Dei, "Dona nobis pacem," or "Lord, grant us peace," heard here for the first time. While the choir sings a simple chordal setting of these words, the strings, and later the winds, play variations on the melodic line which the choir first used underneath the child solo. This, it will be recalled, was based on the consonant tetrachord.

Although the work is obviously drawing to a close at this point, it appears that the music still cannot decide whether to end in a consonant or dissonant fashion. The A major key signature at bar 101 is cancelled and the music once again becomes more chromatically inclined. At measure 104, the alto part has two phrases that outline a transposition of the dissonant tetrachord on D. This is used to foreshadow the last thirteen bars of the piece which are based entirely on this tetrachord. During these two short phrases in the alto part, there is a general descent by the other
voices of the choir and, in contrast to this, the strings climb in the opposite direction, finally fading out of the picture. This leaves the choir unaccompanied for the first time since the beginning of the second Kyrie, and as the earlier *a cappella* section was not as independently contrapuntal, this final passage is one of the most individual moments found in the work.

The music that the choir sings is constructed using the same motivic method that generated the unison horn line in the second Agnus Dei. In this case, though, there are four distinct parts, each made up of different transpositions of the dissonant tetrachord which is treated as an unordered set. The final transpositions of the tetrachord all contain the pitch C and it is to that pitch that the voices are directed. The entire phrase can be found annotated in example IV-19 on the next page.

During the choir's third and final statement of the word "*pacem,*" the orchestra enters with the remaining notes that are required to complete the transposition of the dissonant tetrachord on F. This set of pitches began the work and throughout, has been used at other equally important moments. As the choir is left holding the C by itself in the last bar, there is a quality of an unresolved dominant in the air. The choral sound is further coloured by the decay of the tam-tam, which although it only achieved the dynamic level of *mezzo forte,* should noticeably effect the sound.

As the tam-tam has only been used prior to this moment in the male solos, its use here could serve as a reminder that the prisoner, central to this work, remains in an unresolved situation. Further, although there were numerous opportunities, great restraint has been used with the tam-tam; allowing it to be played only at soft dynamic levels. It has been disallowed the typical *fortissimo,* gong-like treatment often encountered with the tam-tam and this lack of expressive freedom instrumentally personifies the prisoner and his plight.
Example IV-19
Appendix One

-Letters of Permission from Amnesty International-

1. Canadian Headquarters
2. British (International) Headquarters
ATTN: JACKIE GORENSTEIN

PRESS AND PUBLICATIONS IS VERY HAPPY TO GIVE PERMISSION FOR EXTRACTS FROM 'VOICES FOR FREEDOM' TO BE USED IN A MASS FOR POCS. IF ANY OF THE PHOTOS ARE USED IN PUBLICITY MATERIAL PLEASE NOTE THAT THE SOURCES ARE DETAILED ON PAGE 206.

BEST WISHES FROM GILLIAN HOFFMANN

AMNESTY INT' OTT

28502 AMNSTY G
Appendix Two

-Compositional Aid for the Sixth Movement-
String Canon Transpositions of Vocal Line

Bar. (bar 8) (bar 10) (bar 12) (bar 14)