

PARALITURGICALISM IN THE VESPERS SEQUENCE OF IVAN MOODY

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ABSTRACT:

Ivan Moody (b. 1964) is an Orthodox priest, composer, editor, and critic who deserves better recognition as a composer. He is primarily known through his scholarly writings and performing editions. Moody's own compositions are influenced by and maintain a stream of continuity with the school of sacred minimalist composers like Arvo Pärt, John Tavener, and Henryck Gorecki. His vocal compositions often exhibit "paraliturgicalism"—a term he uses and in part created to describe repertoire with roots in music of liturgical rites repurposed for concert use. Choirs and small vocal ensembles from amateur to professional have used repertoire from sacred music traditions to program concerts since the advent of concerted music. Specialist vocal ensembles such as the Hilliard Ensemble, Trio Mediaeval, Cappella Romana and New York Polyphony are current champions of his work. However, quantifying the use of essentially liturgical music in a concert setting has had little exploration or explanation. This project serves to open the veil, break down some of the potential barriers, and open doors to make the methodology of programming liturgical sacred music at a concert context a less ambiguous or reckless affair. Through Moody's music, particularly his *Vespers Sequence*, we see a contemporary composer deliberately placing the idioms and styles of liturgical music into the traditional venues and parameters of concert performance. Their symbiosis is defined as "paraliturgicalism" and this thesis offers situations and suggestions for its use in concert programming.

TABLE OF CONTENTS

PREFACE:.....	1
CHAPTER ONE: Who is Ivan Moody and What is Paraliturgicalism?.....	2
CHAPTER TWO: Ivan Moody in the Choral Community.....	14
CHAPTER THREE: <i>Vespers Sequence</i> : Evolution and Execution	19
CHAPTER FOUR: Paraliturgicalism in Practice.....	28
CHAPTER FIVE: Conclusion.....	31
BIBLIOGRAPHY.....	35
APPENDIX A: Concert Reviews: Ivan Moody’s “Vespers Sequence”.....	38
APPENDIX B: Program for March 6, 2018.....	42
APPENDIX C: Three questions posed to Ivan Moody.....	45
APPENDIX D: An interview with Dr. William Brooks.....	49
APPENDIX E: Ivan Moody Complete Works list	58

PREFACE:

Choirs and small vocal ensembles from amateur to professional have used repertoire from sacred music traditions to program concerts since the advent of concerted music. Ivan Moody (b. 1964) is an Orthodox priest, composer, editor, and critic who deserves better recognition as a composer. He is primarily known through his scholarly writings and performing editions. Moody's own compositions are influenced by his Orthodox faith and maintain a stream of continuity with the school of sacred minimalist composers like Arvo Pärt, John Tavener, and Henryck Gorecki. His vocal compositions often exhibit "paraliturgicalism"—a term he uses and in part created to describe repertoire with roots in music of liturgical rites repurposed for concert use. Specialist vocal ensembles such as the Hilliard Ensemble, Trio Mediaeval, Cappella Romana and New York Polyphony are current champions of his work. However, quantifying the use of essentially liturgical music in a concert setting has had little exploration or explanation. This project serves to open the veil, break down some of the potential barriers, and open doors to make the methodology of programming liturgical sacred music at a concert context a less ambiguous or reckless affair. Through Moody's music, particularly his *Vespers Sequence*. A pragmatic approach to programming can be utilized. We see a contemporary composer deliberately placing the idioms and styles of liturgical music into the traditional venues and parameters of concert performance. Their symbiosis is defined as "paraliturgicalism" and this thesis offers situations and suggestions for its use in concert programming.

CHAPTER ONE: Who is Ivan Moody and What is Paraliturgicalism?

Over the past two decades, an increasing body of Eastern Orthodox music has joined the Western choral canon. On September 6, 1997, the world's eyes were opened to contemporary Eastern Orthodox Music in a palpable and tangible way. The Choir of Westminster Abbey under the direction of Martin Neary sang Sir John Tavener's *Song for Athene* - a non-liturgical paean on the tragic death of a young girl. The piece was used for the most solemn of liturgical occasions – the procession as Princess Diana's coffin was borne from Westminster Abbey. Its original form as an Orthodox Kontakion (hymn) to the Deceased was transformed by the occasion of that internationally broadcast funeral.

There remains a sense of mystery surrounding the Orthodox repertoire stemming perhaps from naiveté and a lack of knowledge of its musical history and use in liturgy. The most well-known work from this repertoire is Rachmaninoff's All Night-Vigil, colloquially referred to as the "Vespers" which has received hundreds of performances since the new Musica Russica edition was published in 1992. The Clarion Choir (Steven Fox, director), Conspirare (Craig Hella Johnson, director), and the Phoenix Chorale (Charles Bruffy, conductor) have all been nominated for GRAMMY awards for their recent recordings of Orthodox-based repertoire. A modern companion to Rachmaninoff's masterpiece is Ivan Moody's *Vespers Sequence* composed in 2016. This wealth of repertoire has become more broadly known outside of the Rachmaninoff, including a wave of worldwide popularity for the music of composers such as John Tavener and Arvo Pärt. These composers can be characterized by their use of minimalism, along with chant and early polyphonic influences and they have become mainstays in the programming of choral and small ensemble concerts. Ivan Moody, a student of Tavener and an Orthodox priest himself has become a meeting point for all things associated with Orthodox

music and sacred minimalism, and the creator of the concept of paraliturgicalism, a term we will define below.

Who is Ivan Moody?

Composer, priest, and conductor Ivan Moody was born in London in 1964. He studied music and theology at the Universities of London (winning the Royal Holloway Prize in 1984 for his *Three Poems of Anna Akhmatova*), Joensuu and York (where he obtained his PhD), his composition teachers being Brian Dennis, Sir John Tavener and William Brooks. His music has been performed and broadcast all over Europe, in Japan, the USA and South America. Through a number of roles as a composer, conductor, and editor of volumes of early music, and in his role as an Orthodox priest, Fr. Ivan Moody is deserving of far better and wider recognition as a composer outside the Orthodox world and that of early music and new music specialist musicians and ensembles. As a point of reference, *The New Grove Dictionary of Music and Musicians* (Online) entry for Ivan Moody was last updated in 2001.¹

Following the enormous success of *Canticum Canticorum I* (1990), written for the Hilliard Ensemble and performed by them all over the world, one of his most important compositions to date is the oratorio *Passion and Resurrection* (1992), based on Orthodox liturgical texts, which was premièred in June 1993 by Red Byrd and the Estonian Philharmonic Chamber Choir under Tõnu Kaljuste at the Tampere Festival and recorded by Finnish Radio. It has subsequently been repeated and broadcast and recorded on CD by Hyperion. *Words of the Angel* was first performed by the three female voices of the Norwegian group Trio Mediaeval in

¹ Chater, James. "Ivan Moody (William George)." *Grove Music Online*. Edited by Deane Root. Accessed 5 May, 2018. <http://www.oxfordmusiconline.com>

Oslo in December 1998 and subsequently released to tremendous critical acclaim on CD by ECM in 2001. The success of *Words of the Angel* has outstripped even that of *Canticum Canticorum* and has become a regular feature in Trio Mediaeval concerts. Ivan Moody's largest work to date, the *Akathistos Hymn*, for a cappella choir (the first complete setting of the text since the middle ages), was premièred by Cappella Romana under Alexander Lingas. Both *A Lion's Sleep* and *Troparion for Kassiani* were recorded by Trio Mediaeval for a new disc on ECM, launched in Oslo in January 2004, and celebrated with a concert given by Trio Mediaeval ending with *Troparion of Kassiani*. Another major work, *The Dormition of the Virgin*, a large-scale cantata commissioned by the BBC for soloists, choir and instrumental ensemble, was premièred to prolonged applause by the BBC Singers and St James Baroque under the direction of Stephen Layton at the Temple Church, London, on 21st May, 2004. Following a concert given to celebrate the composer's 40th birthday at Christ Church Cathedral, Oxford the work was also recorded by the BBC and subsequently broadcast. Please see Appendix E (page 68) for an updated complete works list.

Fr. Ivan was Composer in Residence at the Hilliard Summer Festival for the 3rd International Festival of Voices and Viols in Evia, Greece. He was invited to give composition seminars at the Universities of Toronto and Manitoba, Canada, and in the USA, at Reed College, Portland, OR and the University of Oregon. He has lectured at the Universities of York, Joensuu and Belgrade, at the Uspensky Cathedral, Helsinki, the Academy of Arts and the Matica Srpska Gallery in Novi Sad, Serbia. and was Composer in Residence at Biola University, La Mirada, CA, in October 2014. In 2016 he was resident composer at the Stimmwerkstage in Regensburg, Germany.

Moody's music has been broadcast by radio stations all over the world and has been featured on the Finnish television programme “Jeesuksen syntymäjuhla” and in Britain, on both Channel 4 and BBC television. His work has been featured particularly at the Tampere International Choir Festival (Finland), the Musica Sacra festival in Maastricht (Holland), the York, Thaxted, Little Missenden, Presteigne, Spitalfields and Byzantium in London festivals (Great Britain), the Mafra International Music Festival, Estoril, Leiria and Capuchos Festivals (Portugal) and the Byzantium Festival in Plovdiv (Bulgaria).

Eastern liturgical chant has had a profound influence on his music, as has the spirituality and liturgy of the Orthodox Church. Formerly a member of the choir of the Russian Orthodox Cathedral in London, under the direction of Fr Michael Fortunato, Ivan Moody served as cantor in both Greek and Bulgarian parishes in Lisbon until his ordination to the diaconate and then the priesthood in 2007. He was elevated to the rank of Economos in 2008 and Protopresbyter in 2012 and is vicar for the parishes of the Ecumenical Patriarchate in the Lisbon area.

He has edited a large number of performing editions of sacred music, including 16th century music from England, Spain, Portugal and Mexico and Russian Orthodox repertoire, much of which is published by the Chester, Faber, Mapa Mundi and Novello publishing houses. He has also served as musicological and program consultant for such ensembles as The Tallis Scholars, The Sixteen, the Orlando Consort, the Hilliard Ensemble and Westminster Cathedral Choir. He has contributed insert notes for recordings on the BIS, Collins Classics, Delphian, ECM, Gimell, Hyperion, Ikon, Mafra de Guido, Nimbus, Philips and Sony, Virgin and Harmonia Mundi labels.

As a writer, Ivan Moody contributes regularly to *Gramophone*, *International Record Review* and was a contributor and editorial panel member of *Goldberg*, and has published many articles on contemporary and early music in such periodicals as *Contact*, *Composer*, *Musical Times*, *Contemporary Music Review*, *Anuario Musical*, *Revista Portuguesa de Musicologia*, *Early Music*, *Plainsong & Mediaeval Music*, *Jacob's Well*, *Choir and Organ*, *Tempo*, *Muzikologija*, *Muzikološki Zbornik*, *New Sound*, *Temenos Academy Review* and *Music and Literature*. He is a contributor to the revised edition of the *New Grove Dictionary of Music*, the *Canterbury Dictionary of Hymnology* and *Musik in Geschichte und Gegenwart* and was Managing Editor of Harwood Academic Publishers' series *Music Archive Publications* and one of the editors of the *De Clavichordio* series, published by Musica Antica, Magnano (Italy). He has collaborated regularly, as program advisor, writer and lecturer, with international music festivals including the Tampere and Turku Festivals (Finland), Juiz de Fora (Brazil), Holland Festival Oude Muziek (Utrecht, Holland), the Gulbenkian Early Music Series (Lisbon, Portugal), Hilliard Summer Festival (Cambridge, England) and the Almeida and Spitalfields Festivals (London, England), has acted as language editor for the Serbian journal *Muzikologija*, is a member of the editorial board of *Bulgarian Musicology*, Editor of the *Journal of the International Society for Orthodox Church Music* and Co-Editor of the *Revista Portuguesa de Musicologia*. Having been Professor of Church Music at the University of Eastern Finland from 2012-2014, he is currently a researcher at CESEM - Universidade Nova, Lisbon, and is also Chairman of the International Society for Orthodox Church Music.

Ivan Moody is also extremely active as a conductor. He has directed a considerable number of choirs and vocal groups most notably Cappella Romana in the USA and Capilla Peña Florida in Spain as well as Voces Angelicae and the Kastalsky Chamber Choir in Britain which

he founded. He is a founder member of Ensemble Alpha, specializing in eastern and western mediaeval music, and of the Pravoslava chamber choir, the only choir devoted exclusively to Orthodox sacred repertoire in the Iberian Peninsula. He is a co-founder, together with Peter Phillips, Pedro Teixeira and Jordi Abelló, of the choral course Victoria 400, held in Barcelona. He lives in Estoril, Portugal, with his wife, the singer Susana Diniz Moody. They have three children; Sebastian, Sofia and Barbara.

What is “Paraliturgicalism?”

In order to view Ivan Moody’s work through the lens of paraliturgicalism, we must first define it. In quite elementary terms, paraliturgicalism refers to musical literature that takes existing liturgical forms or components and placing them in a concert or non-liturgical setting such as a choral concert or recital. Such liturgical forms may include the Ordinary of the Mass (*Kyrie, Gloria, Credo, Sanctus and Benedictus, Agnus Dei*) or, in the case of the Eastern Church “The Divine Liturgy,” canticles from the Daily Office (especially the *Magnificat*), the *Kaddish* from the Jewish tradition, or Islamic calls to worship. In the Anglican Church, to use a *Magnificat* as an extra-liturgical anthem within a Mass could be considered paraliturgical. For our use, paraliturgicalism can take three forms. First, it can refer to existing liturgical repertoire that has become concert repertoire. Gabriel Faure’s *Requiem* takes liberties with the liturgical texts, though it can quite effectively be used in a true liturgical celebration of the Requiem Mass with one exception (the piece does not set the *Benedictus* following the *Sanctus*). A second use of the term paraliturgicalism refers more specifically to compositions that connect liturgical music to wider audiences and occasions with influence by either text or style of the original form. Take, for another example, Gregory Brown’s *Missa Charles Darwin* (commissioned by

New York Polyphony). In this piece, the structure of the Catholic Mass is the foundation for the musical idiom, but the texts set are imported from the writings of Charles Darwin (namely *On the Origin of Species* and *The Descent of Man*) with special attention being paid to shared themes with the original intent or meaning of each Mass movement; the *Kyrie* as a plea for mercy, a song of praise in the *Gloria*, a profound statement as in the *Credo*, and so on. A third form of paraliturgicalism involves extraction of single liturgical movements from their original context to become a part of a larger gathering of music that may include non-liturgical or even secular repertoire.

An excellent example of the successful incorporation of paraliturgical music into the repertoire has been Ivan Moody's *Words of the Angel*. In 1997, the Scandinavian ensemble Trio Mediaeval was founded. In 1998, Moody composed, and the ensemble premiered *Words of the Angel*. The piece anchored and gave the title to the ensemble's debut recording on the ECM Records label. It was the only contemporary piece in a program of a cappella medieval polyphony including French mass movements, English motets, and Italian solo laude. Trio Mediaeval's soprano Anna Maria Friman states:

We found the piece astonishing. The way in which he managed to combine old and modern into a "timeless" sound world was a new and exciting experience for us. It was very natural for us to include it in our medieval programme, and when we did our first recording for ECM (1999) the album was titled after the piece.

The work has cemented the ensemble's programmatic *raison d'être* in the deliberate pairing of early music with complementary modern works. As my first introduction to Moody's work, I was struck how *Words of the Angel* presents ancient material by new and more accessible means without diminishing the gravitas of its tradition or the innovative spirit in which it was conceived.

Because Ivan Moody has written and spoken at great length about “sacred minimalist” composers such as Pärt and Tavener, his own output as a composer has been largely overlooked. Orthodox music plays a significant role in Moody’s balance between liturgical music and music as art outside the liturgy. For Moody, music and faith are inextricably linked though he “draw(s) a distinction between liturgical art and paraliturgical art, and what one might characterize as ‘spiritual art.’”² Clarification of this distinction by the performer encourages the use of sacred music both in liturgy and in the concert hall, while maintaining the integrity of its liturgical use. For example, the text of the *Agnus Dei* and its prayer for peace is a universal prayer or at minimum a hope which all humanity can embrace and the spiritual nature of peace as a part of our daily lives can be effectively championed through music without requiring the elevation of a Eucharistic host, belief in transubstantiation and redemption of sin, or any higher power for that matter. To quote Fr. Ivan:

Could it really be the case that concert music might speak more directly of the sacred than music designed specifically for the words of the liturgy, sung in liturgical time and space?... If it were so, liturgical music would long ago have been seen to be of no spiritual use and the Church would scarcely have become so involved in the question of precisely what that music should be.³

In comparison with his modern colleagues, Moody is more clearly associated with the sacred composers of the Renaissance or the mystics of the 20th century. In an interview conducted on May 24, 2018, Dr. William Brooks, Moody’s teacher and advisor at the University of York stated the following about Moody’s sacred contemporary counterparts (please see Appendix D for complete interview):

² Ivan Moody, “Orthodox Aesthetics and Contemporary Art.” Keynote address at the CCAA Composers Conference, 2014. <https://www.youtube.com/watch?v=iTgilsTw3D8>

³ Ivan Moody, “The Seraphim above: Some Perspective on the Theology of Orthodox Church Music,” *Religions* 2015, 6, 350—364.

My take on the broad sweep of paraliturgical/liturgicalism [of] Pärt, Tavener, etc., is that there are, very broadly speaking, two different theologies. They both date back at least to the Middle Ages and arguably before then to the early days of Christianity. And one is *creation and universe centered* and the other is *person and self-centered*. The creation and universe centered theologians tend to spend a lot of time looking at structure and pattern...They describe the world and the beauty of God's creation in terms which they hope justifies science as a tool for understanding the Divinity. The self and personal theologians don't really care so much about the world. They care about the experience of the Divine and they care about the God that resides in all of us...[*person and self-centered*]theologians begat a kind of music theory that is devoted to pattern and structure. It seems to me that Arvo Pärt falls into that category...And above all his compositional technique, which is super, super structured and completely analytical analyzable, perfectly straightforward. He falls into that category. You have this kind of inspirational inflowing and all you do is give voice to it. Tavener I think belongs more to that category...What's going on there is that he's taking a sense of his personal experience through time and trying to convey that sense in music.

Ivan Moody is admired as a critic and commentator on music for his great clarity and direction. He often lectures in symposiums and conferences and those which are available to view online reveal his ability to communicate clearly and plainly while offering a transparent window into his persona. In general, Moody presents his point of view on Art and the Church more in his role as a priest and commentator than as a composer.

Tradition gets in the way of our relationship with God when we make it an idol. Simple as that. If tradition is not something that's a means for channeling God, for communicating with God - it's dead, it's a museum piece and it's not alive.⁴

The music and life of John Tavener is very much at the center of Ivan Moody's life. Moody was Tavener's student and wrote the composer's obituary.⁵ Tavener's music, like many aspects of the Eastern church billows with mysticism, but Tavener was also rather cloaked in stardom. Both Moody and Tavener connect being English and Orthodox. But David Patrick Stearns claims that Tavener's Eastern Orthodox tradition that he embraced was to water down

⁴ Ivan Moody, "Orthodox Aesthetics and Contemporary Art." Keynote address at the CCAA Composers Conference, 2014. <https://www.youtube.com/watch?v=iTgilsTw3D8>

⁵ Ivan Moody. "Obituary: Sir John Tavener (1944-2013)," *International Record Review*, January 2014.

both sides. By contrast, Moody's music is incredibly integrated: You're getting the individual voice of a modern-day composer, one unlike any other, but built from refractions of traditional music. Rather than being limited by the formality of Byzantine art, Moody seems liberated – to be a larger version of himself.⁶

When writing about Tavener, Moody paints a much clearer picture of the influences both sacred and secular, the tradition, and the form of Tavener's music. Much of the mystique of Tavener and, in my opinion, much of the Eastern Orthodox musical realm, stems from the cloud of mystery about the inspiration for these faith-based composers. Moody clarifies the influence of religious themes on Tavener's music, which in turn influenced Moody's own writing, though he seems careful not to reference his compositions.⁷

Moody distinguishes the literal meaning of mysticism and its theological counterpart. He aims to dispel the misuse of the term "spiritual" as "confusion between a genuine aspiration towards the sacred and mere romantic sentimentality."⁸ By contrast:

Orthodoxy speaks of the mind entering the heart - this is the condition for real prayer - and this must be, at least partially, what is required for the composition of sacred music...that is another important element of mysticism. In an ikon there is no perspective, that is to say, it is not situated in reality. Similarly, mystical music must suspend real time in order to create its own 'two-dimensional' level into whose metaphorical simplification the initiate may enter in order to understand the multidimensional mystery thus presented.⁹

⁶ "Days of Tension, Anger and (thank God) New York Polyphony." *Condemned to Music*. January 25, 2017. Accessed April 02, 2019. <http://www.artsjournal.com/condemned/2017/01/days-of-tension-anger-and-thank-god-new-york-polyphony/>.

⁷ Ivan Moody. "Circular Movement. Spiritual Traditions in the work of John Tavener." In *Temenos Academy Review*. 2014 pg. 206-213

⁸ Moody, "Music in the Christian Church." CCAA Composers Conference, 2014. <https://www.youtube.com/watch?v=GFFE8uNaieI&feature=youtu.be>

⁹ Moody, "Music in the Christian Church."

Moody has compared his own work, particularly his large-scale oratorio *Passion and Resurrection* to the longer concert works of Tavener such as *Akathist of Thanksgiving* (1987) or the monumental *The Veil of the Temple*,¹⁰ and to Arvo Pärt's *Passio* and *Stabat Mater* wherein Pärt, also Orthodox himself, chooses to set much of his music in Latin, the primary language of the Roman Catholic Church. These three composers all use the nature of time and silence and space to build their large-scale works and give them a minimalistic grandeur. Moody delves into the misappropriation of the term "minimalism" with "mysticism," arguing against repetition as a compositional tool and denying that trance-like music creates mysticism because it contains no inherently sacred elements. Contrarily, he says mysticism can be achieved through both a sensual and theological use of symbolism.¹¹ By virtue of its deep roots in faith and tradition, Ivan Moody's music elevates the choral art to one with a higher concept than simply painting colorful textures. This is music which makes time stop. Because it is well conceived and crafted, it calls upon the highest demands of the performer and the listener to both create and perceive at levels beyond basic humanity. From Ivan Moody's perspective on minimalism:

Well, actually I loathe the term 'holy minimalism'...it started out as a pejorative term and it stuck particularly for the music of Tavener and Pärt and Górecki. And it's a very unfair term. You cannot confuse the music of Tavener with the music of Part and the music of Górecki, they are completely different technically and in sound....all it means is composers who use a certain amount of repetition in their works and they use sacred texts. I prefer the term "sacred" (minimalism) really.¹² and paraphrase.

¹⁰ Moody, "Circular Movement. Spiritual Traditions in the Work of John Tavener."

¹¹ Moody, "Arvo Pärt: Aspects of Spirituality, Music and Text in the 21st century," in *Principles of Music Composing: Sacred Music. 10th International Music Theory Conference*(Vilnius: Lietuvos muzikos ir teatro akademija, 2011), 209-213.

¹² Ivan Moody, "Orthodox Aesthetics and Contemporary Art." Keynote address at the CCAA Composers Conference, 2014. <https://www.youtube.com/watch?v=iTgilsTw3D8>

The term paraliturgicalism is not a widely used term in the general lexicon of music. It does provide an umbrella under which we might collect the use of liturgical music as potential concert repertoire. Unfortunately, paraliturgicalism doesn't clearly delineate between all sacred repertoire and specifically music or sacred texts originally intended for a liturgical function. For our purpose we will use liturgical function as a primary element of the examples. Moody is not a strictly minimalist composer by any means; if anything he could be characterized as a neo-medievalist or neo-Renaissance composer. For the purpose of elevating Moody's recognition, he can be grouped with the likes of Pärt and Tavener and their music. That said, the minimalistic nature of much of their writing is both unique between them and certainly not comparable with Moody. Moody's approach to text setting, traditional counterpoint, and other western systems of musical composition eschew the minimalistic nature of Pärt and Tavener. By contrast, his role as an active Orthodox priest grounds him in the human side of his faith rather than the otherworldly and mystic nature of his 21st century counterparts.

CHAPTER TWO: Ivan Moody in the Choral Community

Ivan Moody's compositions have reached throughout the international choral community but it is through performances by historically-informed musicians, especially the Hilliard Ensemble, Trio Mediaeval, and New York Polyphony that his work has been most recognized. The Hilliard Ensemble together with its American counterpart, Anonymous 4 were the forerunners of the single-voiced ensemble which rarely changed personnel and specialized in early music. While the Hilliards established their association with new music through their massively popular ECM Records including *Officium* with saxophonist Jan Garbarek and their Hilliard Songbook albums, Anonymous 4 too ventured into pairing ancient repertoire with a few touches of contemporary commissions to strengthen their concert and recorded programs. Evidence of Moody's influence include recordings and concert programs of these ensembles, as well as interviews with Dr. William Brooks who was Moody's teacher at the University of York, John Potter formerly of the Hilliard Ensemble and Anna Maria Friman of Trio Mediaeval both of whom worked with Fr. Ivan through commissions. John Potter as member of the Hilliard Ensemble would take his experiences on to more experimental approaches to programming and inclusion of other media with instruments. However, it was Potter's outstanding reputation as a scholar of historical singing that led me to interview him about his experiences with Moody and paraliturgicalism. Anna Maria Friman, whose scholarly work in the performance of vocal music by women of the medieval era is exemplary and thorough, knew Moody during their shared time at York (when he was studying with Brooks and she was a student of Potter). Friman and Trio Mediaeval would later commission works from Moody and thus she has unique insights into him and his compositions. By convenient surprise, Dr. Brooks is a former professor of the University of Illinois and was one of Moody's teachers. Interestingly, Brooks and Moody

mostly focused on the composition of instrumental (rather than vocal) works during Moody's time at the University of York completing a PhD.

I asked Brooks about parallels between Rachmaninoff and Moody other than textual and liturgical similarities. He explained that Rachmaninoff is:

so clearly culturally determined. And Ivan is very much a European. He's not British. He is not Portuguese, he's not anything. He's not a conventional Orthodox priest either. I mean his background is very unconventional he does not speak all the languages that they do...Rachmaninoff's music is grounded so deeply in Russian traditions and the sound and the qualities of Russian music, whereas Ivan is much more eclectic. You can't hear repeat. Most of the pieces of evidence that I've heard, you don't immediately think, oh, this guy is a Greek. Oh, this guy is a Russian, or this guy is Portuguese. So this guy is English. You certainly don't think he is English. You think you might if you were in the right situation in London at a concert and his name sounds English. It kind of stuck with that. I think that the stylistic minutiae of all of these composers, Duruflé is another example has to be considered in the context of their culture. And it's a very interesting question, what European culture is right now.

Brooks suggested that some Renaissance composers such as William Byrd were:

trying to be several different things at once, partly for political reasons, partly for musical reasons, probably for theological reasons. It's very complicated. Byrd's situation is hugely complicated.

Like Byrd, who was a fierce Catholic and wrote for the Protestant Church virtually under protest, Moody's faith is linked to his composition as well though far less politically motivated. However, Moody's link to chant and early polyphony is clear according to Brooks.

If I remember rightly that part of one of the bassoon movements or one of the pieces anyway was somehow based on chant or a bit of chant and again our, as I remember our conversations and this is just me, you might have a completely different view of them. My concern really was how he's going to use the chant. If you're just going to lay it in as a tune, that's one thing. If you're going to try to build a vocabulary out of it. That's another thing and we might have talked about [namely]earlier procedures, *cantus firmus* procedures and, and others in that context. To the extent that I had an agenda with Ivan. I think I was trying to push him to be a little bit more systematic because his music always held together very well.

John Potter also shared his insights about Moody and paraliturgicalism.

GW (e-mail to John Potter): Might I beg you to pen a few sentences about your experience in commissioning him and working with him and how those pieces lived on in the Hilliard Ensemble's programming, i.e. how you placed his works in a program - solely New Music programs or in context with early music?

John Potter: Ivan and Paraliturgicalism – great topic!

A quick look at his worklist reminded me that he wrote quite a lot for the ensembles that I've been connected with... If I remember correctly he sent the original *Canticum Canticorum* to Paul Hillier on spec and we only discovered it after he'd left. It stayed in the repertoire until well after I left. We commissioned *Arkhangelos*, *Amannisis* and *Hymn to the Light* for our summer schools in Hitchin and Cambridge and as well as *Canticum Canticorum 2* (commissioned by Hillard Ensemble not Singer Pur, though they made the first recording) and *Endechas y Canciones*. He wrote *Hymn to Christ the Saviour* and *Passion & Resurrection* for Red Byrd and then *Blessed Among Women Weeping*. In 1997, I phoned and asked if he had anything for tenor and harp, and later that morning *Canticum Canticorum 3* spewed out of my fax machine, literally hot off the press. *Words of the Angel* was the first of three written for Trio Mediaeval (also originating at one of our summer schools I think). In fact, Ivan's connections with the Trio, Singer Pur and Amarcord all stem from the very fertile Hilliard Ensemble summer school experience.

Ivan is great to work with as I am sure you know, pragmatic and flexible. His summer school pieces, written for semi-pro student ensembles on the hoof (he hadn't met them before) demonstrated that in spades. He would always give you (in terms of ranges etc.) what you wanted so you could always count on getting something immediately performable. He would often send pieces on spec (I'm not sure how many we actually paid for but by no means all of them) – and that's partly why he has such a huge worklist. In my time we mostly did mixed programs of old and new stuff, and Ivan's music fits perfectly into that format. We even tried *Canticum Canticorum 1* with Jan Garbarek.

As John Potter states below, Moody's adherence to his faith creates a few issues in the public consumption of his work.

I'm a big fan, but we differ considerably on two topics: women's rights and John Tavener. His Orthodoxy gives him musical structures which he finds very easy to work with, but it also means he has to take on board (and has set) a lot of texts that no self-respecting feminist would perform. Next to God he worshiped Tavener and I could never persuade him that Tavener was something of a fraud and only musically semi-literate.

I posed the same question to Anna Friman:

The Trio Mediaeval first met Ivan Moody in 1998 at the Hilliard Ensemble Summer School in Cambridge, and shortly after he sent us the piece “Words of the Angel” composed for the trio. We found the piece astonishing. The way in which he managed to combined old and modern into a “timeless” sound world was a new and exciting experience for us. It was very natural for us to include it in our medieval program, and when we did our first recording for ECM (1999) the album was titled after the piece. We have had the great fortune of receiving another 5 pieces by Ivan Moody. The latest three commissions (*Ave Maris Stella*, *O Maria/Maris Stella/Ti Theotoko* and *Resurgentis/Dhefte lavete/Christos anesti*) were written in 2018 to be included in a program called “The Conductus in Castille”, where the medieval music is taken from the Spanish Las Huelgas manuscript. Moody’s pieces create the frame of the program and are placed at the start, middle and end of the program. In between we present monophonic, two and three part medieval conductus.

In Moody’s compositions our voices and vocal ranges are being used in a more extended way than in the medieval music. The melody lines are closely connected to chant and the medieval sound world, but with Moody’s harmonic, rhythmic, textural and melodic touch the contrast and exciting musical language creates a mystic and new experience, both for the performer and the listener. The way in which Moody connect and work with the original sources and text material enrichens the experience of the seamless musical connection between ancient and present.

We know that the presentation of sacred medieval music around the world today differs extensively from its original context: performers bring music from around thousand years ago alive in the present – an act of simultaneous preservation and re-creation. To me, this is similar to what Moody manages to do with his music – it is modern, yet it carries the depth and history of another time.

Moody offered his own insights in an interview conducted for this project (see Appendix C).

[GW]How much theology do you hope to invoke from performances of your music? In other words, do you hope to achieve a subjective or objective approach from performers of your choral/vocal/texted music?

Moody: This is simultaneously a very simple and a very complex question... When I am writing a piece, if it has a religious text then it seems to me obvious that the theological context is important and it is surely not necessary to explain that part of it to an audience, though it might be useful to discuss certain aspects of it, such as why one chose the text or combination of texts. One does not know who one’s audience will be, of course, so it is logical that some might be completely accepting

of such a setting, others may have reservations and others still may reject it outright, but may still get something from the music. The same is true of performers. I have often been in the situation of writing sacred music of some kind for performers who are non-believers, for example. In such situations all I can do is hope that the music communicates in some other way, as, I am happy to say, has usually proved to be the case. In “mixed” situations, then, one might end up with a combination of subjective and objective approaches, in which case it largely depends on the conductor to arrive at a convincing musical interpretation, from whatever point of view that might be. You can’t impose meanings on an audience, even in works with text.

In the case of a title indicative of spiritual origins for an instrumental piece, that generally has to do with the inspiration of the work from my point of view. What a listener will make of it is, in the end, totally unpredictable, and I believe a composer needs to be aware of this.

CHAPTER THREE: *Vespers Sequence*: Evolution and Execution

In 2016, the GRAMMY-nominated male classical vocal quartet New York Polyphony celebrated its tenth anniversary. The ensemble's programming has been heavily influenced by its rather curious beginning. In 2006, producer Malcolm Bruno approached Geoffrey Williams to put together a group of New York City singers to record for a Public Radio International broadcast at Christmastime. The project entitled "Footprints to Paradise: A Medieval Christmas" included modern versions of medieval mystery plays brought to life by actors. To complement the plays, the group programmed a selection of English medieval carols; *Marvel not, Joseph*, *Coventry Carol*, and others, together with modern settings of the same texts, including Kenneth Leighton's *Lully, lulla thou little tiny child* and Andrew Smith's six-voice *Nunc dimittis*. This habit of pairing early music and early music-influenced contemporary repertoire became the backbone of the ensemble's programming. Within the confines of early music and because of the ensemble's background as professional church singers, the primary repertoire of the ensemble has been sacred music with at least some original context as liturgical music, that is to say settings of the Ordinary of the Mass, the Magnificat and other canticles, Psalm settings, and a myriad of Latin-texted motets. This use of liturgical music as programmable concert music appeals to concert presenters and concertgoers as the early repertoire and contemporary works both share aspects of clarity and the aesthetic of the spiritual without requiring a theological background to support the appreciation of the music being performed. By the same token, performers and listeners with a religious background can find a deeper meaning as the music speaks to or in support of faith.

With few American ensembles specializing in the performance practice of one voice per part, New York Polyphony was quickly able to set itself apart as a unique institution. Vocal

groups like Anonymous 4, the Hilliard Ensemble, and the Orlando Consort became the model on which New York Polyphony is built. Commissioning new works then became essential to the early work of the group, especially from English-born Norwegian composer Andrew Smith who had composed *Veni Redemptor Gentium* (“Saviour of the Nations, come”) for the original radio broadcast project. Over the course of the next decade (2006-2016), New York Polyphony introduced new works by Gregory Brown (*Missa Charles Darwin*, 2011), Jackson Hill (*Ma fin est mon commencement*, 2009), Gabriel Jackson (*Ite missa est*, 2012), Michael McGlynn (*O pia Virgo*, 2013) and another ten pieces from Andrew Smith.

In November of 2012, Fr. Ivan Moody contacted the ensemble after viewing a YouTube performance of William Byrd’s *Agnus Dei* from the Mass for Four Voices (https://www.youtube.com/watch?v=CE_onO8fY7E). After a brief period of communication over e-mail, Moody gifted the ensemble *O Gladsome Light* which was premiered at the Taipei International Choral Festival in July 2013. The piece is macaronic, setting multiple texts simultaneously. In *O Gladsome Light*, the text of the Greek *Phos hilaron* is sung by the tenor as soloist in English translation accompanied by the other three voices in Church Slavonic:

O Gladsome Light of the Holy Glory of the Immortal Father, heav’nly, Holy, Blessed Father, Jesus Christ! Having come to the setting of the sun, having beheld the evening light, we praise the Father, the Son, and Holy Spirit: God. Meet it is at all times to worship Thee with voices of praise. O Son of God, Giver of Life, therefore all the world doth glorify Thee.

To mark a decade of music making, the ensemble commissioned Moody to expand upon *O Gladsome light* to compose *Vespers Sequence*. Modeled on the “Vespers” of Sergei Rachmaninoff’s *All-Night Vigil*, the piece sets the many liturgical texts of the Eastern Orthodox Vespers liturgy in eight movements:

- I. Anoxantaria
- II. *Blessed is the man...Alleluia*
- III. *O Lord, I have cried unto Thee*
- IV. Theotokion
- V. *O Gladsome light*
- VI. Doxastikon
- VII. Prayer of St. Symeon
- VIII. *Rejoice, Virgin Theotokos*

The piece was completed in October 2016 and rehearsals began during an ensemble residency in Philadelphia. The premiere was given on January 21, 2017 as part of Miller Theatre at Columbia University's Early Music Series at The Church of St. Mary the Virgin, Times Square in New York City. This venue holds special significance to the ensemble as it is the church where the founding members met and sang in the professional choir. Because of the unique acoustic of poured plaster over a steel structure, the ensemble's sound has been influenced as much by this space as by their vocal makeup and the repertoire they program. The piece was performed to great acclaim (see Appendix A for concert reviews) and the ensemble has maintained the piece in its repertoire, both as a complete work and as an example of paraliturgicalism. New York Polyphony has transplanted movements into other concert programs where texts are shared or a particular acoustic or occasion calls for the color and timbre of Moody's compositional voice to elevate the ensemble's performance.

For the premiere performance in January 2017, the program opened with Palestrina's beloved motet *Sicut cervus* including its neglected second part *Sitivit anima mea*. The *Vespers Sequence* filled the remainder of the first half. The second half taken over by Palestrina's monumental *Missa Papae Marcelli* giving some elevation to the Moody as a major new work in the canon. Because of the additional voices with Palestrina's Mass (beyond New York Polyphony's usual number of four singers), the second half began with *Tu es Petrus* for six

voices. In addition to providing the second alto voice something else to do (he only sings on the second stroph of *Agnus Dei*) the piece creates the good visual of a short opening motet at the beginning of each half, which looks good on a program page! See Appendix A for reviews of the premiere performance.

The European premiere (September, 2018) of *Vespers Sequence* was nearly compromised by numerous requests by the presenter Musica Sacra Maastricht (Netherlands) who wished to pair the Moody with the *Dies Irae* from Antoine Brumel's *Missa 'pro defunctis,'* and Jacob Clemens non Papa's *Tristitia obsedit me*, as well as a setting of Psalm 133 ("Behold how good and pleasant it is for brethren to dwell together in unity") unsuitable for the makeup of the ensemble. Finally, the motet by William Byrd *Ecce quam bonum* was found and transposed into a suitable key.

Jacob Clemens non Papa *Tristitia obsedit me* (text by Savanorola)
Antoine Brumel *Dies irae* from *Missa 'pro defunctis'*
William Byrd *Ecce quam bonum*
Igor Stravinsky *Ave Maria*
Ivan Moody *Vespers Sequence*

The key to this program's success was twofold: First, the discovery and execution of Byrd's motet and second, the inclusion of the Stravinsky *Ave Maria*. The Byrd contrasted the Clemens and Brumel in two ways. First, the elegant and elaborate counterpoint of the Byrd is a lighter texture and provides an ebullient respite from the close-knit and at times heavy-handed polyphony of the Flemish works. Secondly, the texts of the Flemish repertoire are dour and heavily penitential in contrast to the optimism of Psalm 133. The Clemens *Tristitia obsedit me* requires a careful control of vocalism in achieving the balance and dynamic required to keep the piece in focus and avoid a noisy, overly dramatic performance. The Brumel *Dies irae* is difficult to perform outside the context of its place in the center of the Requiem (it is the first ever

polyphonic setting of this sequence in history). Finally, the crafting of the order of these five pieces was crucial because of their extreme duration. While the presentation of a concert made up entirely of three-minute motets is a challenge, a different challenge was presented by the vocal demands of the five pieces that made up the Maastricht program, where three of the works ranged in length from nine to thirty five minutes. The proper placement of the two “palate cleansers” required careful thought. The Byrd is really an opening motet from a programming standpoint. It has a fanfare quality to its opening but a subdued ending which keeps it from a which keeps it from functioning as an effective closing number programmatically. Its original liturgical function is as a Gradual when no liturgical action takes place solidifies its nature.

The text is set in two parts:

Prima Pars: *Ecce quam bonum et quam
jucundum, habitare fratres in unum!*

*Sicut unguentum in capite, quod descendit in
barbam, barbam Aaron,*

Secunda pars:
*quod descendit in oram vestimenti ejus;
sicut ros Hermon, qui descendit in montem
Sion.*

*Quoniam illic mandavit Dominus
benedictionem, et vitam usque in saeculum.*

First part: Behold, how good and joyful a
thing it is: brethren, to dwell together in
unity!

It is like the precious ointment upon the
head, that ran down unto the beard: even
unto Aaron's beard,

Second part:
That went down to the skirts of his clothing.
Like as the dew of Hermon: which fell upon
the hill of Sion.

For there the Lord promised his blessing:
and life for evermore.

The Stravinsky *Ave Maria* sets up the “spiritual” and sonic world of Moody’s Orthodox work. The placement of the Stravinsky also serves as connective tissue between the Western Church music opening the program and the music of the Eastern Church by using Stravinsky’s later Latin version. The F which functions as the *Vespers Sequence* tonal center might have been even better set up had the Ave Maria been sung in its original C Phrygian, rather than in the transposition which suits New York Polyphony’s lineup of counter-tenor, tenor, baritone, and

bass. By virtue of its brevity, the *Ave Maria* also served to clear the listeners' ears of the Renaissance tonality of the previous three works.

Performances of "Vespers Sequence"

January 21, 2017 Miller Theatre at Columbia University's Early Music Series – The Church of St. Mary the Virgin, Times Square. WORLD PREMIERE (complete)
March 19, 2017 Washington National Cathedral
Movements IV, VI, VII, VIII with Stravinsky *Ave Maria*
March 21, 2017 University of Idaho, Haddock Hall – Lionel Hampton School of Music
Movements II-VIII with Stravinsky *Ave Maria*
March 24, 2017 Trinity Episcopal Cathedral – Omaha, Nebraska
II-VIII with Stravinsky *Ave Maria*
June 16, 2017 Emmanuel Memorial Episcopal Church – Champaign, Illinois
Movements IV-VIII
September 21, 2018 Vlissingen (Zeeland), Netherlands St. Jacobskerk (Complete Performance)
September 22, 2018 Maastricht, Netherlands Musica Sacra Onze-Lieve-Vrouwebasiliek

In March of 2018, the University of Illinois choral department presented a festival of Russian and Orthodox-influenced music. As part of this event, Moody's Vespers was performed in a version to make the work successful when performed by a larger ensemble (in this case the University's Oratorio Society under the direction of Geoffrey Williams). The programming and revision required some care.

Vespers of "All-Night Vigil" (1915) - Sergei Rachmaninoff (1873-1943)
Vespers Sequence (2016) - Ivan Moody (b. 1964)

Svete tikhy - Kievan chant
Priidite, poklonimsia - Sergei Rachmaninoff
Blagoslovi, dushe moya, Ghospoda - Rachmaninoff
Blazhen muzh - Rachmaninoff

Svete tikhy - Rachmaninoff
O Gladsome Light - Ivan Moody
Doxastikon – Moody

Nine otpushchayeshi- Rachmaninoff
Lord, now lettest thou (Song of St Symeon) - Moody

Rejoice, O Virgin - Moody
Bogoroditse Devo - Rachmaninoff

Exaposteilarion for Theophany (WORLD PREMIERE) – Moody

It was originally hoped that Moody would be willing to adapt the entire *Vespers Sequence* for full SATB choir from its original version for single voices of countertenor, tenor, baritone, and bass. As events unfolded he was unable to fit the transformation into his busy schedule so, due to time constraints, I took it upon myself to adapt the piece for a 70-voice choir as best I could.

The first consideration was the adaptability of the piece without major rewriting or drastic transposition. This consideration drew me to conclude that some movements were simply not suitable for choir by virtue of their extensive solo passages, namely the first three movements;

I. *Anoixantaria* - this was the first composition to set a solo chant for the celebrant of an Orthodox Vespers liturgy into polyphony and it works much better on its own with the single voices.

II. *Blessed is the man...Alleluia*

III. *O Lord, I have cried unto Thee* In hindsight if time allowed, I would have made adaptations for this movement to work with SATB as well because of the benefits of the additional opportunities for the tenor soloist mentioned below.

The cuts to the 35-minute Moody required some fleshing out of further repertoire to include the first six movements of Sergei Rachmaninoff's *All-Night Vigil* which constitute the "Vespers" or *Vechernja* portion of the service. The Rachmaninoff also provided a strong familiar piece to open the University's celebration of Russian Choral Music in March 2018. Rather than performing each composer's work in isolation, the movements from the Moody *Vespers Sequence* were interspersed with their Rachmaninoff textual counterparts as follows.

Paired settings of the *Phos Hilaron*
Svete tikhy - Rachmaninoff
O Gladsome Light - Ivan Moody
(followed by Doxastikon – Moody)

Paired settings of the *Nunc dimittis*
Nine otpushchayeshi- Rachmaninoff
Lord, now lettest thou (Song of St Symeon) - Moody

Paired settings of the *Ave Maria*
Rejoice, O Virgin - Moody
Bogoroditse Devo - Rachmaninoff

One disadvantage from the conductor's perspective was the surprising difference in vocal and mental requirements for the singers to shift between the two composers but the programmatic arc was indeed successful. In giving the pitches to the choir, it became necessary for the conductor to sing the modal idea of the Moody and arpeggiate opening pitches for Rachmaninoff. The marriage of Rachmaninoff with Moody also allowed for a pleasant surprise. The use of the tenor and contralto soloists in Rachmaninoff is minimal. The roles of both soloists were elevated by the adaption of the *Vespers Sequence* in particular for the contralto as she was taken beyond the relatively minimal participation in the Rachmaninoff (only mvt. 2) to take on the Slavonic texts in *Vespers Sequence* sung almost exclusively by the countertenor in the original version. The tenor was to have a more significant role as soloist as well (see Appendix for annotated score). The few interspersions of Slavonic by the original tenor, baritone, and bass parts were then taken by the tenor soloist or the guest octavist, Glenn Miller. An additional movement, *Exaposteilarion for Theophany* was provided by the composer as a gift to me to complete the new sequence.

A few key decisions were made with the purpose of introducing the idea of paraliturgicalism to this project. . The opening of Rachmaninoff in Vladimir Morosan's brilliant

edition includes the opening chants for deacon and celebrant punctuated by one of the many chordal “Amens.” It was quickly decided that to maintain the point of paraliturgicalism we must strip away much of the extraneous liturgical music. One exception was made which was to quiet the room and calm the conductor, a small schola of graduate students and the conductor hidden from view behind the gathering Oratorio Society sang the original Kiev chant *Svete tikhy*. Dr. Morosan admitted his disagreement with this decision namely by virtue of the rather Anglican performance style but as I was the conductor and my traditional background is steeped in Anglican church music, I have no excuse.

CHAPTER FOUR: Paraliturgicalism in Practice

How do we begin to conceptualize the programming of paraliturgicalism in practice? For me, any concert program begins with one piece of repertoire to which the entire ensemble is committed. Then, there is a foundation around which something can be built. The greater success has always been in creating a complete package of an experience for the performer which is passed on to the audience. In the case of Moody's *Vespers Sequence*, the challenges and vulnerability of a four-voice texture create a sense of tension and release which must be balanced with moments of calm and peace. This is as true for the performer as for the listener. *Vespers Sequence* was commissioned as a paraliturgical piece. By virtue of the narrow but penetrating thrust of the liturgical arc that is a Vespers service, and to a certain extent the period practice of smaller performing forces (four solo voices), there is a sense of immediacy and purpose. The opening movements each very much highlight a single voice: the low bass in the opening *Anoixantaria*, the baritone in *Blessed is the Man*, and the tenor in *Lord, I have cried*. This pattern of featuring solo voices in rising tessiturae continues into the remainder of the sequence, where the countertenor is featured. This occurs at the same time Slavonic text is introduced, in the fourth movement, the *Theotokion*. The vast majority of the remaining movements set Slavonic texts in the countertenor voice while the tenor, baritone and bass sing the same texts in English. In the 2018 version for SATB choir, this solo is assigned to a solo contralto, echoing the prominent use of contralto in the Rachmaninoff "Vespers" movements which were also sung at the premiere of the choral version. *Vespers Sequence* certainly can be pulled apart and single movements featured as individual works, namely *O Gladsome light* but the overall arch of the eight-movement sequence is much stronger as a unit.

New York Polyphony has performed works by Moody in many concerts. An example of successful paraliturgical programming is the program “A Lily Among Thorns” which includes Moody’s *Canticum Canticorum I* surrounded by short motets.

Regina caeli - Francisco Guerrero (1528-1599)

Ave Maria - Adrian Willaert (c.1490-1562)

Speciosa facta es - John Dunstable (c. 1380-1453)

Quam pulchra es – John Pyamour (d. 1431)

Tota pulchra es - John Plummer (c. 1410 – c. 1483)

O pia Virgo - Michael McGlynn (b. 1964)

Quae est ista/Surge propera - Guerrero

Canticum Canticorum I - Ivan Moody (b. 1964)

I *Surge propera* - II *Descendi in hortum meum* - III *Ego dilecto meo*

Sicut lilium – Antoine Brumel (c. 1460-c. 1515)

Ego flos campi/Sub umbra illius - Jacob Clemens “non Papa” (c. 1510-c. 1555)

There is no Rose - Trinity Roll MS

There is no Rose - John Scott (b. 1956-2015)

There is no Rose - S. S. Wesley/arr.

Geoffrey Williams (b. 1976)

This program evolved over a period of three-five years. This version shown above has a few programmatic thrusts. Firstly, both Renaissance works and contemporary ones share the same texts from the Song of Solomon or the Song of Songs (the *Canticum Canticorum*). Second, the Western Church has re-appropriated those sensual texts as devotional to the Virgin Mary. Third, the imagery of the texts is floral. Finally, those contemporary composers who connective tissue with early repertoire to blur the lines between the ancient and modern. The reasons for the specific placement of the Moody are twofold. Given its texts from the Song of Songs, it could occur literally anywhere in the program. However, to best highlight this gem, it requires careful consideration of how it compares and contrasts with the other elements of the program. The opening two Marian motets showcase the four-voice polyphony to which the audience will be exposed for sixty-five minutes, a genre quite foreign to many. The Spanish and Flemish schools will be, hopefully another point of contrast and variety. The three English *contenance angloise*

motets provide a Gothic architectural sequence of sound in their three-voice structure and clarity and the Marian undertones are punctuated with the first piece of modern polyphony by Michael McGlynn whose *O pia virgo* was composed as an ode to Sir John Tavener, again one of Ivan Moody's teachers. The second motet by Francisco Guerrero *Quae est ista/Surge propera* challenges the audience with a significantly longer dose of high Renaissance polyphony after which the brevity of Moody's sequence and its new palate of vocal color are a welcome change. This placement (just about two-thirds of the way through the program) gives the listener, both educated and amateur, a measure to appreciate the contemporary work as both forward looking and referential to early repertoire which is the ensemble's specialty. This sequence of works creates the effect of a large wave cresting and breaking on the shore.

While lengthy, the subsequent pairing of two soothing works by Flemish composers, Antoine Brumel and Jacob Clemens returns the listener to the repertoire in which the group is best suited. This is a drastic contrast to these two composers in the previously discussed program presented in Maastricht in 2018. Here, the casual early-music fanatic will be happy to learn that Clemens could be as successful setting *Ego flos campi* for three voices as with his more famous 7-voice setting of the same text. The three settings of the medieval text *There is no Rose* allow the ensemble to pay homage to one of its important influences, e.g. the medieval carol which introduces many people to the genre for the first time. John Scott's commissioned setting is by a man who was tremendously influential on the musical and personal development of the ensemble and my own adaptation of Samuel Sebastian Wesley's hymn tune *Hereford*, an homage to the author's Anglican upbringing and faith.

CHAPTER FIVE: Conclusion

The lines between sacred and secular have been blurred amongst the confusion between the terms “religious” and “spiritual.” We go to hear live music because the electricity of the energy of live performance is something which cannot be adequately captured by any other means than in person. A recording can only hint at that real vibration. The propulsion that is the experience of sharing something personal and intimate with no barriers of speakers or microphones cannot be recreated. Renaissance sacred music is inherently human no matter how distant or foreign the language or theology. This inherent humanness is supplemented with the vulnerability that comes with singing a cappella. Since most Renaissance music is sung a cappella, it carries with it the emotional and tangible fragility of singing without accompaniment. It is a sound only humans can make. It is the vibration that only a voice can make. It is equally vulnerable in the part of a string or wind player but without the safety of the mechanics of pressing a button or vibrating a string and with the engine of expression that is language, the high-wire is even more dangerous. This is what attracts audiences. It may not cause them to purchase tickets or seek out the experience in the first place, but I believe it is the human take away. It is likened to sports. We go to see humans basically just like ourselves do things that either we cannot do, or we know how difficult it is to achieve for ourselves that we can truly understand the skill and care it takes to execute. We are moved by the ability of humans to create transcendence.

You can't make music holy, you can't say 'I've written a holy piece.' You can't do it. You can set a text from a sacred tradition and intend that music to be part of that tradition in some way...but you can't yourself make it holy. it is perhaps consecrated by use but that's as near as we can come to it...Music

can express the Incarnate (god-born) quality. Spiritual music is generally sacred music whether it is liturgical or paraliturgical - a body of music inspired by but not directly drawn from liturgical which draws on many traditions, unified by different expressions of (orthodox) culture.¹³

An inclusive approach to paraliturgicalism in programming elevates the viability of sacred music, even if divorced from its original function and context. Music possesses an inherent ability to provide the listener and performer with cathartic experiences as well as access the conscious and unconscious historical notions of faith and beauty.

On the contrary, programming must be sensitive to the ears and heartstrings of the listener. A full two hours of tight-rope walking and one leaves a performance exhausted and perhaps frustrated. In a perfect program (if such a thing exists!), the performer must absolutely love each piece they perform and thus is not merely performing it but knowing it more and more deeply in each performance. We can find a new way to present repertoire each time so that we are not presenting a perfect “take” each time we step on stage.

One could program any combination of pieces for which one can find a connection. For example, one can program all three *Western Wynde* Masses of Tye, Taverner, and Sheppard and the singer may remark, “how cleverly those composers used the melody in a unique and individual way!” From my point of view, the audience and performer might walk away from such concerts with the sense that no single piece or movement was a standout amongst others on a program. A

¹³ Ivan Moody, “Orthodox Aesthetics and Contemporary Art,” Keynote address at the CCAA Composers Conference, 2014, Transcribed from Question and Answer session response.

fast-paced opener and a slow and serene lament that may follow must be seamlessly connected. Similarly, a piece or collection of pieces which are programmed to challenge an audience ought not be simply challenging to sing or execute or present difficult subject matter through which to sit. Rather, it must feed the elements in folk song arrangement or spiritual that might be programmed to follow it.

Also, we must tell stories. We must engage the audience not as experts but as humans, as equals. Their experience of a piece must have human context rather than the likeness of a museum artifact. When programming the *Credo* of a Mass by William Byrd, it may be essential for the listener to have 16th century English religiopolitical context for the pain that is laid bare in “one holy Catholic and Apostolic Church” and what is the hope that is revealed for Byrd in *Dona nobis pacem*? Is this sort of rhetoric absolutely necessary? I believe the music of Ivan Moody proves that it is not necessarily so. By virtue of its extraction from a liturgical use, the piece in question is now able to take on a multi-faceted identity for the listener which may or may not include its original phenomenological intention as William Brooks would put it (see Appendices). *Vespers Sequence* was able to take on a completely different identity with a choir of seventy from that of its original conception for four single voices. The piece became its own new work in a new context and the music of Rachmaninoff was also shown in a new and refreshing light. In other words, paraliturgicalism is not simply recycling old material. Rather like the music of Bach, existing material can be repurposed and a good idea used to create something beautifully and surprisingly new.

Before this thesis research, I spoke of programming like a menu from which a great meal could be created. I now can qualify that analogy. A good meal is not simply well-prepared and

beautifully presented, with a logical order in which food is served. It is the conversation in the kitchen and at table between courses. The music we program, particularly that which we re-appropriate from a liturgical tradition, can initiate and stimulate conversation. Hopefully, through intelligent programming we can invite anticipation of the special and extraordinary. Herein lies the success of paraliturgicalism. Whether or not we have an underlying belief in the theology as performer, we have an opportunity as performers to seek deeper meaning in texts we sing. The opportunity for the listener is equally deep through an objective approach to performance, the “conversation” is begun. Through the act of singing and through the avenue of sacred-texted music, we have a palpable connection to the tradition of humans singing.

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APPENDIX A: Concert Reviews: Ivan Moody's *Vespers Sequence*

Concert Reviews

New York Polyphony sings works by Ivan Moody and Giovanni Pierluigi da Palestrina

Miller Theatre's Early Music series at Church of St. Mary the Virgin

Saturday, January 21, 2017

Sequenza 21

by Christian Carey

NEW YORK – As part of **Miller Theatre's** Early Music series, the male vocal quartet **New York Polyphony** (**Geoffrey Williams**, countertenor; **Steven Caldicott Wilson**, tenor; **Christopher Dylan Herbert**, baritone; and **Craig Phillips**, bass-baritone) celebrated their ensemble's tenth anniversary with a concert at **Church of St. Mary the Virgin** on Saturday, January 21st. Speaking from the stage, the group acknowledged their long relationship with both Miller Theatre and St. Mary's; they have appeared on a number of concerts curated by Miller and began their association when they were singers in the choir at the church. The concert began with *Sicut cervus*, a seamlessly beautiful motet by the evening's star composer, **Giovanni Pierluigi da Palestrina**. For the occasion, New York Polyphony commissioned a new work that received its world premiere. **Ivan Moody's** *Vespers Sequence* demonstrates his abiding interest in incorporating music and liturgical practices from the Orthodox church into his composition language. In addition to settings in English from Protestant and Catholic liturgies (St. Mary's is an Anglo-Catholic Episcopal church), the piece featured chant and texts from the Russian, Serbian, and Greek traditions. In his program notes, Moody even provided a connection to Jewish liturgical practices in one of the psalms he chose to set. However, and fittingly for the location, special attention was paid to Marian texts: the piece culminates in a lustrous rendition of *Rejoice, Virgin Mother of God*, the Byzantine rite version of "Ave Maria." Moody juxtaposes chant with chords featuring stacked seconds and fifths, which provide the proceedings with a shimmering quality. Another distinctive part of his language is the use of canon and other imitative passages to overlay melodic material into polytonal or polymodal pile-ups, again allowing dissonance to season the chant-inspired atmosphere. It is an often haunting and always elegantly written piece.

Like *Sicut cervus*, all of the selections on the second half of the concert were by Palestrina; all were also programmed on New York Polyphony's latest **BIS** CD, *Roma Aeterna*. This segment featured the core quartet alongside three additional singers: **Timothy Keeler**, countertenor; **Andrew Fuchs**, tenor; and **Jonathon Woody**, bass-baritone. Clearly there was an affinity among the entire group's membership; the additional trio's tone quality and flowing legato fit right in with the New York Polyphony "sound." *Tu es Petrus*, a six-part motet, was rendered in exuberant fashion. It was followed by the concert, and the compact disc's, centerpiece, one of the most famous and beloved pieces of the Sixteenth century: *Missa Papae Marcelli* by Palestrina. *Roma Aeterna* is the first recording of this piece of which I am aware to feature countertenors, rather than trebles or sopranos, on the top lines of the mass. Herein lies a choice that changes the entire sound world of the piece. Williams is a countertenor of the alto, rather than

male soprano, variety. And while there is little consensus on absolute pitch in the Renaissance, this leads to a transposition of the mass that is lower than the norm. Thus, where one was previously accustomed to bright sonorities and bustling rhythmic activity, New York Polyphony instead accentuated sonorousness, lyricism, and a supple gentleness. They provide an entirely different, and often appealing, version of this masterwork.

The audience's applause demanded an encore, and the quartet complied, but with a somewhat out-of-season selection: the Christmas folksong "I Wonder as I Wander," arranged by Williams. While it was well performed, it ended the evening in somewhat curious fashion. I wouldn't have minded another Palestrina motet or a reprise of Moody's "O Gladsome Light" in its place.

<http://www.sequenza21.com/2017/01/new-york-polyphony-at-miller-theatre/>

Days of tension, anger and (thank God) New York Polyphony

<http://www.artsjournal.com/condemned/2017/01/days-of-tension-anger-and-thank-god-new-york-polyphony/>

January 24, 2017 by David Patrick Stearns

Post-inauguration Saturday wasn't the easiest time to be in New York City. Whatever side you were on politically, the streets in much of mid-town were closed off. Police were everywhere. Cars seemed not to know where to go or what to do. I even saw a cab driving with its passenger door yawning open.

The one way across 42nd Street was the Park Avenue overpass; looking down from it onto the street, I saw an ocean of protesters unlike anything I'd imagined. They were peaceful, but who knew that at the time?

That night, just feet from an unusually crowded, rowdy Times Square, New York Polyphony (the four-member male vocal group) gave a long-planned concert at the Church of St. Mary the Virgin on 46th Street with Palestrina's Pope Marcellus Mass, presented off-site in the Miller Theatre's Early Music series). Legend has it that the music's beauty kept church counter-reformists from banning anything other than plainchant from what were the performing arts centers of the 16th century.

That story has been debunked. But under the circumstances of January 21, 2017, the point was made: Just because art can seem impotent to aid a divided, divisive nation, it is not ineffective – in the long run. Or at least we have to believe that, for lack of anything else to help us get out of bed in the morning and face a world of “alternative facts.”

I didn't realize how physically tense I was until the concert began with Palestrina's “Sicut cervus” and I began to feel warmth that was coming from some place other than the heating system.

The Palestrina mass was wonderful: New York Polyphony has gained extra authority in this repertoire in recent seasons. In years past, I've doubted their abilities with late-Renaissance polyphony. Not now. No wonder the church was unusually full.

The surprise of the concert – and it was an immense surprise – was Ivan Moody. The 52-year-old British composer had written a short work for New York Polyphony in seasons past, and then was commissioned to expand it into what became the eight-movement Vespers Sequence, which had its world premiere on Saturday. (Recording plans are already afoot.)

It is a major work. As a convert to the Orthodox church (as well as what's called an “archpriest”), Moody structured the piece according to the “dramatic curve of the vespers service of the Byzantine rite” with settings of psalms and hymns, including the Byzantine version of “Ave Maria.” Much of his musical material is taken from the Russian, Serbian and Greek chant traditions.

How to describe the final result? The music is spare in ways that are necessary with anything written for four unaccompanied voices. But the music carries itself with a confidence of purpose that makes it seem highly concentrated, certainly more so than much of Arvo Pärt. The piece was deeply devout but not all that contemplative, if only because Moody is inclined to say a lot in a short space of time. The counterpoint hasn't the cathedral-like expanse of Palestrina but a narrowness of range that gives the music consistent intensity. Often, individual voices break out from the texture in ways that suggest influence from ancient church modes. But modern ears might also call certain moments “blue notes” (in the jazz sense) because they come out of nowhere, make no logical sense but seem perfectly right.

Once might assume that Moody is similar to the late Sir John Tavener (1944-2013), whom I admired only intermittently because his way of finding a common denominator between himself as an Englishman and the Eastern Orthodox tradition that he embraced was to water down both sides. I'd even say, at times, he was like a musical tourist picking up souvenirs from Constantinople.

Moody's music is incredibly integrated: You're getting the individual voice of a modern-day composer, one unlike any other, but built from refractions of traditional music. Often, Byzantine art is formal and strict. It's supposed to be unvarying. But rather than being limited by that sensibility, Moody seems liberated – to be a larger version of himself.

I know this is a bit vague, but I'm still very much digesting the piece, as well as his rather massive output. Most delightful, perhaps, is that he eschews that messianic demeanor of Tavener. At Saturday's concert (pictured above) he looked like a genteel, unpretentious Brit. He doesn't wear his insides on his outsides. He doesn't manage your opinion of him. That kind of dignity-from-within is a model I will keep in my mind's eye for the years to come – hopefully while I have his music in my mind's ear.

APPENDIX B:
PROGRAM for March 6, 2018
University of Illinois Oratorio Society
Geoffrey D. Williams, conductor
Sadie Cheslak, mezzo-soprano
Andrew Turner, tenor
Glenn Miller, bass octavist

Vespers of “All-Night Vigil” (1915) - Sergei Rachmaninoff (1873-1943)
Vespers Sequence (2016) - Ivan Moody (b. 1964)

Svete tikhy - Kievan chant
Priidite, poklonimsia - Sergei Rachmaninoff
Blagoslovi, dushe moya, Ghospoda - Rachmaninoff
Blazhen muzh - Rachmaninoff

Svete tikhy - Rachmaninoff
O Gladsome Light - Ivan Moody
Doxastikon – Moody

Nine otpushchayeshi- Rachmaninoff
Lord, now lettest thou (Song of St Symeon) - Moody

Rejoice, O Virgin - Moody
Bogoroditse Devo - Rachmaninoff

Exaposteilarion for Theophany (WORLD PREMIERE) – Moody

PROGRAM NOTE:

On September 6, 1997 the world’s eyes were opened to contemporary Eastern Orthodox Music in a palpable, tangible way. John Tavener’s *Song for Athene* - a non-liturgical “Paean” to the tragic death of a young girl was used in the most solemn of liturgical motions as Princess Diana Spencer’s coffin was borne from Westminster Abbey. Its original form as an Orthodox Kontakion to the Deceased was transformed by the occasion and began to elevate the commissioning and composing, research, programming and performing of Orthodox influenced sacred music for the next 25 years and more. The spiritual and mystical nature of the Eastern Orthodox Church and its liturgical Music provides a unique opportunity for music-making in the realm of what we shall label as “Para-liturgicalism,” that is to say, the use of sacred liturgical music in a context outside that of its intended use in a church service or liturgy, and placed in a public choral performance or recording as programmatic music. Para-liturgicalism can have another meaning as that repertoire written for use in liturgy yet outside the narrow scope of liturgical rubric made up of the Mass Ordinary and Propers, Antiphons, Hymns, and Psalms.

Performances of masterworks, like Beethoven's *Missa Solemnis*, Faure's *Requiem*, and modern crossover classics like Karl Jenkins "Mass of the Armed Man" and Morten Lauridsen's *Lux aeterna* feature essentially liturgical works in a concerted context. What makes this an intriguing element

in concert programming and does it create more than simply a new venue? Does it give the performed work a completely new life outside its originally intended liturgy or ritual? Sergei Rachmaninoff's "All-Night Vigil" presents such a juxtaposition of liturgical objective mysticism with the subjective human response. The first goal as a programmer must obviously be the preservation of the integrity of this liturgical music through careful, thoughtful, and respectful programming. Innovation has always been achieved (in my belief and training) by respecting tradition as a foundation for that innovation. As Ivan Moody states, "Make a bridge between tradition and innovation...(that) 'space' between the church and the concert hall." It has become commonplace to showcase a broad scope of repertoire in concert programming since the advent of the HIP (Historically Informed Performance) movement which features para-liturgicalism; Deller Consort, New York Pro Musica, Tallis Scholars and Hilliard Ensemble and New York Polyphony. These ensembles specialize in the paraliturgicalism of repertoire by placing it in a concert context. Renaissance Masses, Lamentations, Requiems with their motivic themes and multi-movement structure can relatively smoothly replace the String Quartet for Chamber Music audiences. Concert Requiems and Orchestral Masses like those by Faure or Mozart are as sensibly replaced perhaps by Victoria's 6-voice Requiem, Schutz's *Musicalisches Exequien*, or the Masses of William Byrd.

Likewise, we have taken the liberty to program works of the Orthodox Church as a newer member of the Western canon of concerted sacred music. Rachmaninoff's "All-Night Vigil" is commonly known as the Vespers, though only the first six movements (presented here tonight) comprise the music for the *Vechernya* or Vespers liturgy. Surprisingly, complete settings of Orthodox liturgies by one composer date only to Tchaikovsky's setting of The Divine Liturgy in 1878. Quite the contrast to the Western settings of the Mass which remain relatively unbroken as a form beginning with Machaut right through to Vaughan Williams and Stravinsky.

- Geoffrey Williams

Vespers Sequence was written for New York Polyphony in 2016. Much of my work as a composer has been concerned with bringing the concepts and principles underlying Orthodox spirituality as expressed through its various musical traditions into dialogue with modernity;

Vespers Sequence continues this chain of ideas, in that it exploits both the tremendous skills of the ensemble so evident in their performances of renaissance polyphony and their interest in exploring new territory in their championing of contemporary repertoire. In addition, it aims to contribute to the creation of a specifically Orthodox para-liturgical repertoire that brings together liturgy and concert. To this end, the sequence adopts the basic structure and dramatic curve of the vespers service of the Byzantine rite, *O Gladsome Light*, the evening hymn, is common to Orthodox, Roman Catholic and Protestant traditions (it was translated, for example, in the 19th century, by the renowned Anglican scholar John Keble), and also relates to the ancient Jewish tradition of the evening lighting the lamps. As such, it is in many senses the central pillar of this sequence.

Following this there is a setting of the *Doxastikon* (hymn of praise) from the vespereal *Aposticha* verses, and the Canticle of Simeon (*Nunc dimittis*), again a common element in Orthodox, Catholic and Protestant traditions. The sequence ends with the hymn *Rejoice, Virgin Mother of God*, the Byzantine-rite version of the "Ave Maria". The musical material for all the movements in the Sequence is derived from three Orthodox chant traditions, Russian, Serbian and Greek, and another aspect of the sequence is its multi-lingual character. While *O Gladsome Light* sets English and

Slavonic, the one language “commenting” on the other, other movements also make use of liturgical Greek, and continue the interaction between these languages, as a symbol both of the plurality of languages in contemporary Orthodox worship and of the multicultural character of the contemporary world. - Ivan Moody

APPENDIX C: Three questions posed to Ivan Moody

I presented Moody with three fundamental questions for this paper:

GW: You have mentioned a strong influence of Stravinsky and specifically the *Symphony of Psalms* on your composition. Can you speak broadly to that influence and give one more specific musical example?

Moody: I had the opportunity of performing in the *Symphony of Psalms* at school, as a double bass player, and also attended the choir rehearsals, and then sang in it again in the University Chamber Choir. It seemed immensely challenging to me the first time I heard it, on a recording, but it quickly drew me in, which was why I wanted to attend the choir rehearsals as well, even though I had been asked to play in the orchestra. What astounded me particularly, and still does, was the final movement, in which time seems to be completely suspended: an epiphany occurs, and the music is transformed – it enters into another realm, undergoes an apotheosis. Many of my pieces have similarly epiphanic endings: some that come immediately to mind are *Meeting in the Garden*, *Moons and Suns*, *the Akathistos Hymn* (even though that may not seem the most obvious candidate on account of its sectional structure), *Nocturne of Light*, *Lacrimae d’Ambra*... even though all of these work in slightly different ways.

More generally, I came very much under the spell of the ritual quality of much of Stravinsky’s music, its frequent sense of austere, hieratic grandeur, though I never tried to imitate his sound (except in *Psalm Antiphon*, which is a deliberate homage,

a piece commissioned for the same forces as *Symphony of Psalms* and intended to be programmed with it).

GW: My interpretation of your composition is that rhythm and pulse are strong components. Can you speak to the aspect of consistent rhythmic pulse in your writing and when you interpolate chant melodies do those melodies call for rubato or a strict sense of that same rhythmic pulse?

Moody: Rhythm for me is inseparable from melody. That is to say, I find melody to be the most fundamental aspect of composition, but of course that fundamental aspect is itself composed of further fundamental aspects, including rhythm. Rhythm on its own has limitations, just as unmetered melody has limitations, but when the two are brought together there is an infinite richness to be found. A variation of that is the alternation of strictly metered music with free rhythm, of course, but more interesting is what you ask about here: chant in its various Orthodox manifestations inherently has tempo/rhythm, but there needs to be flexibility within that – anyone who is familiar with Gregorian or other western chant traditions will understand this immediately. One of my most frequent tempo indications is “flessibile”, which is in essence an instruction to be guided by the text, in the case of vocal/choral music. Of course, if a chant melody is deeply embedded in a polyphonic context, then compromised have to be made. Such is the case with my carol *The Manger*, in which it is vital the Byzantine melody of the Christmas kontakion be sung in strict rhythm or the whole piece would fall apart!

GW: How much theology do you hope to invoke from performances of your music? In other words, do you hope to achieve a subjective or objective approach from performers of your choral/vocal/texted music?

Moody: This is simultaneously a very simple and a very complex question... When I am writing a piece, if it has a religious text then it seems to me obvious that the theological context is important and it is surely not necessary to explain that part of it to an audience, though it might be useful to discuss certain aspects of it, such as why one chose the text or combination of texts. One does not know who one's audience will be, of course, so it is logical that some might be completely accepting of such a setting, others may have reservations and others still may reject it outright but may still get something from the music. The same is true of performers. I have often been in the situation of writing sacred music of some kind for performers who are non-believers, for example. In such situations all I can do is hope that the music communicates in some other way, as, I am happy to say, has usually proved to be the case. In "mixed" situations, then, one might end up with a combination of subjective and objective approaches, in which case it largely depends on the conductor to arrive at a convincing musical interpretation, from whatever point of view that might be. You can't impose meanings on an audience, even in works with text.

In the case of a title indicative of spiritual origins for an instrumental piece, that generally has to do with the inspiration of the work from my point of view. What a

listener will make of it is, in the end, totally unpredictable, and I believe a composer needs to be aware of this.

APPENDIX D: An interview with Dr. William Brooks

William Brooks studied music and mathematics at Wesleyan University (BA 1965), then received degrees in musicology (MM 1971) and composition-theory (DMA 1976) from the University of Illinois. Among his teachers were Charles Hamm in musicology and Ben Johnston, Kenneth Gaburo and Herbert Brün. He has been associated with John Cage as both performer and scholar; he played in the world premiere of HPSCHD and has several times directed productions of Cage's Song Books. Brooks taught at the University of Illinois (1969-73) and at the University of California (1973-7), then worked as a freelance composer, scholar and performer before returning to the University of Illinois (1987). There he was Associate Professor of Composition, director of the Contemporary Chamber Singers, and Chair of the Composition-Theory Division for many years. In 2000 he became Reader in Music at the University of York, and in 2006 he was named Professor. Recently he has also been appointed Senior Research Fellow at the Orpheus Institute, Ghent, Belgium. He remains active as a composer and scholar.

May 24, 2018

Interviewer [GW]: So, Ivan Moody. He's a fairly established composer by the time he comes to York. So, if you could characterize his approach to composition as a student, as an already fairly established composer, how would you compare it to maybe a younger student and then how do you think his work changed over his time?

Brooks: The circumstances were unusual in Ivan's case; he came to York because of John Potter who was then on the faculty. He didn't want to do a vocal PhD, so he couldn't study with John. John said he should work with me. And I said, that's fine. And so, his portfolio, I don't think it actually excluded vocal music, but it was heavily instrumental music and the purpose of his PhD was to develop his instrumental chops in a sense. He wrote a bassoon concerto...I have only my memory, which is pretty imperfect to go on. But we didn't talk very much about vocal music and we didn't talk about liturgical concerns except to the extent that he was anxious to use chant as source material from time to time. Mostly we talked about very mundane things like orchestration and structure and so forth. They're

sort of more broad views about the questions that you raised in your PhD. But if you want my opinions, I'll give them to you later. So, the upshot of it was that this was not a very "interventionous" PhD. He already knew what he was doing. He wanted to try it in other domains. I basically was an editor, not so much a tutor or a supervisor or anything like that. Although we had some very interesting conversations. So, I have no idea whether studying at York had any consequence for him whatsoever. He hasn't done a lot of instrumental music since then. His situation was different then in that he was not entirely sure he was going to stay in Portugal. There were possibilities coming back to York. One consequence of the PhD is that you'd become qualified for an academic post; that was clearly somewhere in the back of his mind, but he didn't pursue that in the end. So, in a lot of ways, I think the PhD was just byway on his highway of life, a place to stop and get a sandwich and a cup of coffee and have some nice conversation. So, I can't say that I think I had any impact whatsoever on him. And I'm not concerned about that. I don't like to produce composers who are "like me." Sure. So, I'm always happy when they say no, I don't want to do that. Okay, great. Do what you want to do, and I'll want to be as a critic, the proofreader in a general cat fly.

GW: He (Moody)'s done so much writing about all these other composers and he's such a good commentator on not just the sacred minimalist thing.

Brooks: He was not yet a priest at that point. When he worked at York, he was in whatever the process is that allows you to become a priest.

GW: Was (he) not yet so influenced by perhaps liturgical music, or an impulse in writing liturgical music?

Brooks: I don't know for sure, but I think that was probably already present in his mind. I hate to speak for him, ... my sense is that he felt that was sort of in hand and you wanted to reach out to other genres and other media and he thought the PhD would have a way to do that. The other thing to bear in mind, which I'm sure you know, I think it's important always is that the economic situation of composers in Europe and to some extent in the UK is very different from the economic situation of composers here. And I think also Ivan was, at least eyeing the London scene in a more focused way than he had been previously he'd had some London performances. I heard one or two, including a couple of movements of the Vespers late. I think he probably finished that, and it was practically finished. I can't remember. But, if you're going to do the London professional composer person, you can't really limit yourself to liturgical vocal music if you're thinking of yourself as a professional composer. If you think of yourself as a church musician, that's another matter. So, I think that probably that was somewhere in the background and that's probably part of the motivation for the instrumental focus. So, I suppose if you want to push me on the identity question, probably he wasn't as secure as he is now in who he is and what he's chosen to be. But he seemed pretty well sewn on his path. I had very little to offer really by way of that. I mean as supervising a PhD you wind up being a kind of hand holder and professional counselor, you know, life coach kind of person sometimes. While that was not the case for Ivan, he would have that well in hand.

GW: Coached?

Brooks: Well he coached himself, and I think living in Portugal as he did then and as he continued to do, gave him a certain independence and at the same time engagement with the idea of being a professional. And he was also a very good critic then at that point already well known and probably better known as a critic than as a composer. He was constantly generating pieces of one kind or another; Newspapers, articles, whatever.

GW: So, if you were to be allowed to pigeon hole him within the sacred minimalist composer genre, what would you say distinguishes him? I could conceive easily to say his music is not the same as Pärt, it's not Tavener's music, he is not Gorecki or whatever; the big three he always names when he talks about things, but if you were to say in one sentence, this is where I would place Ivan Moody. Well, it's not a very fair question.

Brooks: No, it's perfectly fair, but it's more than one sentence. But there's no way to do that in one sentence. So, I would say my take on the broad sweep of the paraliturgical liturgical Pärt, Tavener's, et cetera, is that there are kind of, very broadly speaking, there are two theologies, two different theologies. They both date back at least to the Middle Ages and arguably before then to the early days of Christianity. And one is *creation and universe centered* and the other is *person and self-centered*. The creation and universe centered theologians tend to spend a lot of time looking at structure and pattern. And a lot of them are mathematicians or scientists. They describe the world and the beauty of God's creation in terms which they hope justifies science as a tool for understanding the Divinity. The self and personal theologians don't really care so much about the world. They care about the experience of the Divine and they care about the God that resides in all of us and so forth. So, you would call them phenomenological? Existential, I don't know. Phenomenological, that's not fair. Actually, good phenomenologists are highly subjective, maybe Newtonian and Einsteinian. The Newtonian theologians begat a kind of music theory that is devoted to pattern and structure. Out of that come things like isorhythm and systematic counterpoint of various kinds and rules, rules, rules, rules, which are institutionalized at various times in various ways. Well, you know about it, you're a choral music person, you know that their council after council sets then the news, new bars and you have to all sign on the new paper and then, you know, follow the rules just like the University of these days. Anyway, it seems to me that Arvo Pärt falls into that category. He's very much, even though he doesn't talk about the universe as such and he's not a scientist or he doesn't claim to be that, the way he speaks with the precision that he speaks with extreme economy of words. And above all his compositional technique, which is super, super structured and completely analytical analyzable, perfectly straightforward. So, he falls into that category. The other type of people is given to writing poetry. They are the mystic poets of the 14, 15th, 16th Century; Saint John of the Cross and people like this, and the music that they begat is, starts sort of like with unfair, but an early representative would be Hildegard von Bingen and the ideas you have this kind of inspirational inflowing and all you do is give voice to it. And that carries on down

through the Shakers for instance. So Tavener I think belongs more to that category. He actually doesn't, he talks about his structure and you can analyze Tavener's music and you can play various games with it, but that's not really what's going on there. What's going on there is that he's taking a sense of his personal experience through time and trying to convey that sense in music. Oversimplifying again on both of those cases. You mentioned Stravinsky in your proposal, and he strikes me as a very interesting figure that is neither more both.

GW: Well, Ivan mentions (Stravinsky) a lot, but I haven't found much where he talks about why he's is so influenced.

Brooks: Okay, so what I am going to say about Ivan is that it seems to me that to the extent that I know his music, which is much less than you do. I mean not really. My sense of my knowledge of the liturgical stuff is confined to the Vespers and a couple of pieces whose names I can't even remember and they're all 10 years old, probably by now, maybe a little bit less, but not much. I don't think I've heard a new piece of Ivan's for at least for eight years. Even though he sends me the links.

GW: Well, his Grove entry is 2001 or something. That's one of the reasons I'm doing this.

Brooks: Well, I think it's a very good project. So, my sense anyway, to the extent that I know his music is that he's been trying to find a way to embrace both of these camps, if you want to call them that, both of these views without resulting in a kind of awkward compromise. He doesn't mention it. But to go back to this polar thing. To a certain extent you can put Duruflé in the, in the personal experience category and Messiaen in the universe category. And I think that's a fair thing to do. But I would also say with respect to that, that Duruflé is very much more like Ivan Moody and Stravinsky is too than Messiaen or Pärt or even Tavener I would say because Tavener doesn't have the, in my view, I confess immediately that I'm not a great fan of Tavener's music because I like rigorous, I like discipline. I'm the kind of universe guy, well that's not true. I guess I am trying to do both to in my life. But anyway, the point is that I am not a fan, great fan of Tavener whereas all these other people that we've said, I am quite a fan of. So, I am a little bit biased in that regard, but it seems to me that Duruflé and Stravinsky are more logical precursors for Ivan's approach in terms of trying to bring these two theologies into dialogue

GW: Is that most significantly because they draw so many old themes, whether it's chant or whatever else?

Brooks: It's because they draw on source material. It's because both of them are very careful, structured composers, I mean Stravinsky, the case is beyond dispute and particularly when you get to the *Requiem Canticles* or something like that, let alone the *Symphony of Psalms*. But Duruflé, it's mostly that his counterpoint is so carefully worked out. I mean he spent years on every, every bar it seems like. And it feels that way when you sing it. And you know, I don't feel like I am awash in a sea of divine impulse morally or more likely that I am awash in a sea without a boat really, which is what I sometimes feel when I sing Tavener. But on the other hand, I don't feel that I'm kind of imprisoned by a system, which I often do when I sing

Pärt. That's not a bad thing to be in prison by a system. It is also not a bad thing to be awash on the sea of indeterminate confusion, not just related to my personal experience. So, that's all I would say. It would be interesting for you to ask Ivan about the Stravinsky iterations in his discourse because I think you're right. I haven't kept up with the critical writing for 10 years. I did pop into one address and listened to a part of it that was about six years ago. And I thought, 'yeah, he's good. He's as good as he always was.'

GW: Uh, well I, it is interesting that the comparison to Pärt because I haven't heard Pärt speak, but I do respect and love how careful Ivan is with his words when he uses them, especially when he's doing a Q & A or something. Obviously, he writes well. That's a gift I wish I could tap into how careful and precise he is with the way he chooses his words. I suppose [it is] because he's such a commentator.

Brooks: And he's also given most of the questions that are going to come up a lot of thoughts. So, I don't mean that he prepackages his answers, but he knows where he's going to start and where he's going to finish. Leads to a good reply, in general.

GW: I will say my next question was what sort of parallels and influence you saw between Stravinsky?

Brooks: I can't remember, but I would not be surprised if I recommend that a couple of Stravinsky pieces to him in the course of this instrumental focus. I tend to do that. If people don't know them, and we might've talked about the *Symphony of Psalms*. I don't know. I don't think we ever talked about *Requiem Canticles*. I might have suggested *Symphony for wind instruments*, because that's such a fascinating and wonderful piece. It's not quite the same category as these other pieces anyway. I really don't know. But it's conceivable that some of his interest in Stravinsky was at least supported by our conversations.

GW: So, this piece that we commissioned with me knowing a little about the Rachmaninoff Vespers anyway, but he was happy to consider composing it. And in the end, it turns out that the only, at least from my point of view so far is the only influence is the text and the liturgical structure. But you don't have any immediate parallels you could draw between Rachmaninoff and Ivan other than the obvious Orthodox influence.

Brooks: Yes. I think Rachmaninoff especially is so clearly culturally determined. And Ivan is very much a European. He is not British. He is not Portuguese, he is not anything. He is not a conventional Orthodox priest either. I mean his background is very unconventional he doesn't speak all the languages that they do, not even sure what languages he speaks. For me, it's a kind of a no brainer to us to find that Rachmaninoff's music is grounded so deeply in Russian traditions and so, and the sound and the qualities of Russian music, whereas Ivan is I think much more eclectic. You can't hear repeat. Most of the pieces of evidence that I've heard, you don't immediately think, oh, this guy is a Greek. Oh, this guy is a Russian, or this guy is Portuguese. So, this guy is English. You certainly don't think he is

English. You think you might if you were in the right situation in London at a concert or I'm sure, and his name sounds English. So yeah, it kind of stuck with that. So, I think that the stylistic minutiae of all of these composers, Duruflé's another example, has to be considered in the context of their culture. And it's a very interesting question, what European culture is right now. I don't think that's helping you at all. Cause it's a difficult problem to answer, but it seems to me you probably need to consider that in way or another.

GW: It is interesting in that he did, as part of his dissertation, an interview with himself where he does talk about how he's not British, but he is very European. That's interesting. Well, I will ask this one. Because I'm an early music person and it's my love. It's partly why I think Ivan is attracted to our group and having written for me and for us, what relationship to the earlier repertoire besides his musicological work can you attest to in his composition?

Brooks: Again, I don't think I'm in a good position to answer that because that was not evident in the music he was writing for the PhD because that wasn't the agenda. I've never really done any kind of detailed analysis of the music [to which] that question might apply. I don't really have a view on that. I certainly have a view about early music. I've told you about that. Something about these two strands of theological conception and a kind of wrestling between them that characterizes a lot of renaissance and late Renaissance composers. William Byrd is a really good example. I think of somebody who is trying to be several different things at once, partly for political reasons, partly for musical reasons, probably for theological reasons. It is very complicated. Byrd's situation is hugely complicated, and I think that all comes through in his music and various somewhat masked ways don't to get off into that, but I mean that's all really, I can say about the, about the early music influences.

GW: What about the chant influences you mentioned those are something you discussed a bit?

Brooks: We did talk about that a little bit and I think basically my interest, I think if I remember rightly that part of one of the bassoon movements or one of the pieces anyway was somehow based on chant or a bit of chant and again our, as I remember our conversations and this is just me, you might have a completely different view of them. My concern really was how he is going to use the chant. If you are just going to lay it in as a tune, that's one thing. If you are going to try to build a vocabulary out of it. That is another thing and we might have talked about earlier procedures, Cantus firmus procedures, and others in that context. To the extent that I had an agenda with Ivan, I think I was trying to push him to be a little bit more systematic because his music always held together very well. But there's the feeling of some scotch tape being involved in holding together. I just thought it could be more tightly knit, tightly wrought. But again, that didn't really apply to the choral music because we weren't working on that.

GW: I always felt (William) Walton's music was sort of the same way. A piece like *The Twelve*, is a couple of really good ideas,...it's a couple of threads holding the sections together. True in other pieces of his (Walton's) as well.

Brooks: It's kind of a British disease although Ivan is not really to be categorized as British, but it grew up there. He was a choir boy, wasn't he? At one point? Not that I know of. In fact, the only, the only detailed reference he makes to *Symphony of Psalms* is having played double bass for it once.

Brooks: Okay. So, perhaps I'm wrong about that.

GW: I suppose the only other thing, not that we can say why he's not a better-known composer. I would. He's this great commentator, I call him, but what are sort of the secrets or what might be the reason for the lack of global knowledge of this composer? He's certainly not short of composition and pretty good variety of style; Oratorio and choral works and varying voices, et cetera.

Brooks: It is to a certain extent, it depends a little bit on how you're going to consider that term. "Well known." I think in Europe there are very clear paths to, to the limited celebrity that composer of art, music or church music can have. And the paths all involve; major commissions and BBC Proms performances. And similar in other countries, festival performances. Ivan has had some of that, but I don't think he's ever really played that political game with any enthusiasm. He is been open to whatever opportunities is it my sense he's was open. It wasn't was then at least and probably is now open to whatever opportunities come along, but he doesn't rust himself into the middle of a scene and say, "look at me, look at me." So he's not going to become famous; celebrated the way George Benjamin has or Wolfgang Rihm or any of those crowd, you know, he's not going to become famous because he articulates a radical aesthetic that nobody can stand or when he gets excited about he's not going to do the Louis Andriesen thing or so he doesn't, the kind of standard mechanisms that are used by promotionally inclined composers or their managers or their wives or their husbands or whatever they might be, you know, whoever it is that's, that has the aspiration, those mechanisms, he hasn't really pursued them.

On the other hand, what's a little bit surprising is that his music is not performed by choirs more widely. I don't know what the answer to that is. It may have to do with the mechanisms by which choir music, choral music is disseminated and discussed. I don't keep track of the ACDA news lists necessarily, or I think I've subscribed to several, but it's mostly hit delete when they come up just cause I'm too busy to read stuff, but I don't know. I don't know that he's, he's been ever a hot topic, so to speak as compared to say David Lang, I mean of all you know? He writes great music, it's lovely. It's wonderful stuff. I don't really see why it should be getting a lot more press in that field than Ivan does but.

GW: Do you think there's too much of a sacred component to it, perhaps, at least in this country? Is that just an easy answer?

Brooks: There's a different sacred component. Some, I have to be very careful here. I don't want to stereotype anyone, and I don't want to stereotype to the American culture, but it is true that Jewish Americans have been enormously important to the

evolution of music in the past 50 years, 50- a hundred years in the United States. And it is important. It is the case that people like myself who don't know very much about the Jewish tradition except by the receipt of the music that it has generated. Now, I am comfortable with David Lang's work, for example, or Steve Reich and a group of Jewish Americans who embrace that spirit. It's not just a matter of sounding like they come from the cantorial tradition. It's more the kind of uh, yeah, that's the culture and the heritage. And in many cases, the sense of having lost their homeland or having, being in not the right place. So as a totally non-Jewish-American and I feel like I can at least understand what they're getting at and kind of can be moved by it or can try to be moved by it -willing to enter in. I think it's a much greater reach for Orthodox composers who are drawing on a vision that I know even less about, which is not at all. I know enough about it to know that it's not at all fair to say, oh, it's just another brand of Catholicism, but it isn't, it's of course, even worse for Muslims. And my gosh, I wish that was more visible. And in this country right now, there must be Muslim composers working and writing music that is of interest and that has to do with their identity. But I'm damned if I could name any, yeah, why is that?

GW: Good question.

Brooks: Because we're going to deport them all? I maybe, maybe, anyway, okay. So that's, I guess that's not an answer, but it's sort of my feeling about it.

GW: I hadn't intended to do too many interviews in this story. I think [now] I will. I'm intending to have a chat with John Potter and Anna Maria Friman. But, what questions do you think they might be interested to talk about it as all his performances?

Brooks: All kinds of insights into and to all the questions you're asking me a lot. A lot more than I would have because John knew Ivan primarily through that repertoire which is perfectly fine with me. You know, that's the way it worked out. I think John would have oodles to say about that.]It might be interesting to ask both of them and some few others about the ways in which Ivan's vocal music is or is not ungrateful to the singer. That's an issue I think for some, for many, many composers. It's not to say that it isn't grateful, but I think that they, when, when music is grateful to sing, it's often for different reasons for different composers. And knowing what makes the music work for the performer tells you a little bit about how people instinctively parse the music, how they instinctively shape it, how they receive it and process it. So that, that might be question that that only people like John and Anna answer.

GW: Well let me ask you this, since you did do some work with him on instrumental music and you can answer just for yourself if you'd like. One of the things that we come across whenever we're working with new composers or new music or I should say is that we find so many cases where the composer just decides only for the limitations of the voices, which are not like the limitations of a violin or a trumpet or something non-human. And they only write us in the extremes. Just because I'm curious, would you mind speaking about that for

minute and, and whether that was something that that came up in his exploration of, of instrumental writing because I don't think it's something that he seems to do.

Brooks: That didn't come up because I remember, I can't remember that ever being an issue. The instrumental stuff that I remember is I really, really find who knows stuff that had to do with audibility, doublings, coverings, emphasizing attacks without writing accents. Compositionally, some of the things that came up, I think recurringly maybe I'm, maybe I'm misremembering because they often come up when I teach because I'm very preoccupied with them were things about phrase-length, the relationship of the metric structure to the actual feel of the music? I think we had one fairly heated conversation or maybe it was somebody else or it was one of the 50 other people I had a heated conversations about, about the way in which meter can help or hinder or deliberately make ambiguous the actual Prosodic unfolding of a text in the context of a melody. I have always held up Duruflé as a perfect example of how to do it. And you know, in the perfectly straightforward way when he drops a five/eight bar there is every reason why you should drop this five/eight bar. When he sticks to three/four for three bars, even though the, the phrasing is a little bit odd, that's good too. Some people are really good at that. Brahms was good. Brahms was great at it. Others are less good at that. I think probably that would've come up in one way or another. So, it would've been very technical. And I don't remember any question about extremes. I think the reason why people do that these days, I don't know. I think there is a tradition that comes out of things like the *Threnedy for the Victims of Hiroshima* from that tends to associate the expression of profound emotion with screaming which is sometimes true. Screaming is certainly reflective of profound emotions, but it's not the only kind of profound emotion you can have. And so, the tendency to either growl or shout, I personally feel it doesn't get you very far down the road of understanding, to say nothing about tolerance and a better world to live in, but that's personal.

APPENDIX E: Ivan Moody Complete Works list
(March 2019) from <http://www.ivanmoody.co.uk/opus.htm>

2019

New! Inperaytriz de la Ciutat Joyosa 3'30" minutes Organetto Commissioned by Catalina Vicens

2018

New! Tanninim 10 minutes Tuba and piano Commissioned by Sérgio Carolino
Tbp Sofia Moody, Lisbon, August 2019

Ave Maris Stella
O Maria Maris Stella
Resurgentis/Defte lavete/Christos anesti
Total 14 minutes SSS
Commissioned by Trio Mediaeval
Fp Trio Mediaeval, Oslo, 27 August 2018

Isangele (John on Patmos)
6 minutes SSAATTBB
Commissioned by the English Chamber Choir
Fp English Chamber Choir/Guy Protheroe, Patmos Festival, Greece, 30 August 2018

Blessed be the Name of the Lord
2 minutes SATB
For the 2018 ISOCM Pan-Orthodox Music Symposium
Fp Choirs of the 2018 ISOCM Pan-Orthodox Music Symposium, Minneapolis, 23 June 2018

2017

Exaposteilarion for Theophany
2'30" minutes SATB
For Geoffrey D. Williams
Fp Oratorio Society/Geoffrey D. Williams, Russian Choral Festival, University of Illinois Urbana, 06 March 2018

Amorphous Metal
5'30" minutes Flute, Oboe, Alto saxophone
Written for the Trio Entremadeiras
Fp Trio Entre Madeiras, Teatro Municipal, Guarda, 09 February 2018

Perichoresis
8 minutes Alto flute, Bass flute, Contrabass flute
Commissioned by the Academia de Flauta de Verão
Tbp AFV, Oporto, July 2019

Cravo
3 minutes Harpischord
For Mahan Esfahani

The Adventures of Pom-Pom
3'30" Solo Tuba
Written for Sofia Moody

Phosphorescence
4'30" minutes Organ
Commissioned by Ian Quinn

Fp Francis Knights, Moot Hall, Colchester, 13 February 2018

Psalm 1 and Antiphon for Psalm 1

8 + 2 minutes STTTBarB + SATB with div

Commissioned by Singer Pur

Fp Singer Pur, Regensburger Domspatz/Roland Büchner, 18 May 2017,

Rathaussaal im Alten Rathaus, Regensburg

Psalm Antiphon

10 minutes SATB with div; Picc, 2 Fl, 2 Ob, CA, Bsn, Cbsn, 2 Hn,

2 Tpt, Trb, B Trb, Timp, Hp, 2 Pno, Cb.

Commissioned by the Chamber Choir of Lisbon University

Fp Lisbon University Chamber Choir, Banda de Música da Armada Portuguesa/Délio Gonçalves

2016

Iterazioni

(Concerto for Marimba and Strings)

14 minutes Marimba, String orchestra

For Ivana Bilić

Vespers Sequence

35 minutes ATBarB

Commissioned by New York Polyphony

Fp New York Polyphony, 21 January 2017,

Church of St Mary the Virgin, 145 W 46th Street, New York

Anymphevte Parthene

4.30 minutes S, MS, Organ

Text: Tone 8 Theotokion from Vespers (Greek)

Written for Filipa Tapina, Margherita Alivoni and João Vaz

Fp Estoril Lisbon Festival, 23 July 2016

Le Vergine

12 minutes SATTB, Consort of Viols

Text: Petrarch (Italian)

Commissioned by Stimmwerck

Fp Stimmwerck, Adlersburg, Regensburg, 29-30 June 2016

Mosquito

5 minutes Euphonium and Tuba

Written for Sofia Moody and João Portela dos Santos

Fp Sofia Moody and João Portela dos Santos, Lisbon, 1 July 2016

Albor

5 minutes Harpsichord and recorder quartet (AATB)

Commissioned by Francis Knights and the Dulcis Venti Quartet

Fp Francis Knights and the Dulcis Venti Quartet, Colchester, 04 June 2016

Paris, 7 a.m.

7 minutes Solo soprano, Piano Quintet

Text: Elizabeth Bishop (English)

Commissioned by Suzie LeBlanc

Fp Suzie LeBlanc (sop), Robert Korgaard (piano), Blue Engine String Quartet, Toronto, 01 December 2016

2015

Los Espejos de Velázquez

11 minutes Solo Piano

For Artur Pizarro

Fp Artur Pizarro, Vila Nova de Gaia, 09 July 2016

...grace upon her heart...

10 minutes SATB+SATB

Text: John of Euchaita, "The Transfiguration", trans. Elizabeth Barrett Browning (English)

Commissioned by the Sheppard Ensemble

Fp Sheppard Ensemble/Bernhard Schmidt, Porvoo, Finland, 2 September 2015

Uspomena

9 minutes Tuba, Bass Tuba, Piano

Fp Sérgio Carolino, Gene Pokorny, July 2015

The Descent of the Dove

6 minutes Violin, Violoncello, Piano

Fp Dellalian Trio, Gulbenkian Foundation, Lisbon, 17 May 2015

2014

To the Holy Spirit

4 minutes SSATB

Text: Manuel Phile, "To the Holy Spirit", trans. Elizabeth Barrett Browning (English)

Fp The Byrd Ensemble, 31 January 2013, St Mark's Cathedral, Seattle WA

O Splendor

(In memory of Sir John Tavener)

10 minutes SATB soli + SATB

Text: Canto XXXII Paradiso by Dante Alighieri (Italian); Kontakion for the Departed (Greek)

Commissioned by Cappella Nova

Fp Cappella Nova/Alan Tavener, November 2014

Cielo della Luna

(Dante Trilogy Part III)

10 minutes SSAATTBB, a.fl., vib., pno, vl. vcl.

Text: from Il Paradiso by Dante Alighieri (Italian)

Commissioned by the Biola Conservatory of Music

Fp Biola Chorale, Cadillac Moon, Paul Barnes, Biola Conservatory of Music, La Mirada CA, USA, 10 October 2014

Oltre la Spera

(Dante Trilogy Part II)

7 minutes SSATTBarB, fl., b.cl., vib., pno, vl., vla., vcl.

Text: from Vita Nuova by Dante Alighieri (Italian)

Fp Grupo Musical Olisipo, Grupo de Música Contemporânea de Lisboa, Palácio Foz, Lisbon, 27 June 2014

O Luce Eterna

(Dante Trilogy Part I)

10 minutes SSAATTBB

Text: from Il Paradiso by Dante Alighieri (Italian)

Commissioned by the Cisternúsica Festival

Fp Cappella Musical Cupertino de Miranda, Cisternúsica Festival, Alcobaca, 11 July 2014

Liturgy of St John Chrysostom No. 2

(Greek Liturgy)

c. 60 minutes SATB with divisions
Text: Divine Liturgy of St John Chrysostom (Greek)
Tbp St Romanos Choir/Peter Jermihov, Autumn 2014
Commissioned by the Society of St Romanos

The Land which is Not

15 minutes SATB with divisions (24vv)
Text: Edith Södergran (English)
Fp BBC Singers, Nicolas Altstaedt/Stephen Cleobury, Milton Court, London, 21 October 2014

Thy Fatherly Embrace

3 minutes SATB with divisions
Text: Kathisma Hymn of the Canon for Sunday of the Prodigal Son (English)
Fp St Romanos Choir/Peter Jermihov, St Peter & St Paul Orthodox Church, Burr Ridge, Illinois, 6 April

2013

Aposticha for the Dormition

9 minutes SATB
Text: Vespers for the Dormition of the Mother of God (English)
Fp Orthodox Choir of the University of Eastern Finland/Petri Nykänen,
Monastery of New Valamo, Finland, 16 February 2014

Qohelet

50 minutes SSAATTBarB, Consort of viols
Text: Ecclesiastes (Hebrew, Greek, Latin, English)
Commissioned by De Labyrintho

Lyrebird

4 minutes Piccolo
Fp Katharine Rawdon, St Peter's Church, Lexington Ave, New York, 8 April 2014

Dog Dreams

6 minutes Piano

Petalouda

3 minutes Vibraphone
To Sofia

Fioriture

10 minutes Piano
Fp Paul Barnes, Ann Nicole Nelson Hall, Minot State University, 2 February 2014

Ottakaa vastaan

4 ½ minutes SATB
Text: Sunday Communion Hymn (Finnish)
Written for the Orthodox Chamber Choir of the University of Eastern Finland
Fp Orthodox Chamber Choir of the University of Eastern Finland, Joensuu, 21 November 2013

Dragonfly

Concerto for Bass Clarinet & Ensemble
12 minutes Solo bass clarinet, alto flute, percussion, viola, cello, harp, piano
Commissioned by the Grupo de Música Contemporânea de Lisboa
Fp Luís Gomes, GMCL/Christopher Bochmann, Palácio Foz, Lisbon, 27 June 2014

Keskiyö

5 minutes Two harpsichords

*Commissioned by Francis Knights and Dan Tidhar
Fp Francis Knights and Dan Tidhar, Churchill College, Cambridge 16 February 2013*

2012

Shoreline

*7 minutes Two pianos
Commissioned by the Ingmar Duo
Fp Ingmar Duo, Khatchaturian Hall, Yerevan 19 December 2013*

Te lucis ante terminum

*3 ½ minutes SSATBarB
Text: office hymn (Latin)
Fp Choir of Merton College, Oxford/Peter Phillips, Merton College, Oxford, 09 May 2014*

Noć Prekrasna

*2 minutes SSATBarB
Texts: Kontakion of the Nativity, St Nikolaj Velimirović (Slavonic, Serbian)
Fp 8 January 2013, Choir of the Cathedral of St George, Novi Sad/Bgdan Djaković,
Synagogue, Novi Sad, Serbia*

Baladilla de los Tres Ríos

*4 ½ minutes SSAA
Text: Federico García Lorca (Spanish)
Written for Cor Aglepta*

Simeron

*25 minutes SAT soloists, String Trio
Texts: Byzantine Rite Holy Week, Sermon by Bishop Melito of Sardis
Commissioned by the Goeyvaerts Trio
Fp Goeyvaerts Trio, Vox Luminis, Rotterdam, 15 September 2012*

The Paschal Canon: Ode VIII

*5 minutes SSAATTBB
(part of a multi-composer work)
Text: Paschal Canon
Commissioned by Cappella Romana
Fp Cappella Romana/Alexander Lingas, Lincoln City Cultural Centre, 18 May 2012*

2011

Magnificat & Nunc dimittis

*(The Pacific Canticles)
9 minutes SSAATTBB
Commissioned by the Chapel College Men & Boys Ensemble of Pacific Collegium
Fp Chapel College Men & Boys Ensemble of Pacific Collegium/Christopher Kula, 22 May 2012,
St Paul's Episcopal Church, Oakland, California*

Vespers

*2011
c. 30 minutes SSA (children's voices)
Text: Byzantine rite Vespers (English)
Commissioned by the Children's Choir of St Vladimir's Orthodox Seminary, New York*

2010

Sub tuum praesidium

*12 minutes SSAATTBB
Text: Devotional prayer (Latin, Slavonic, Greek)*

*Commissioned by the English Chamber Choir
Fp English Chamber Choir, Brighton Festival, 11 May 2012*

Angelus Domini descendit

7 minutes SSAATTBB

Text: Responsory for Pascha (Latin)

Commissioned by the Choir of Royal Holloway, University of London

Fp Choir of Royal Holloway/Rupert Gough, Royal Holloway, 7 April 2010

(Live BBC broadcast of choral evensong)

Iz minuta u minut

1 minute Flute, Carinet, Piano, Violin, Cello

Part of a collective work ("Cadavre Exquis") celebrating the 25th Anniversary of Miso Music Portugal

Fp Ensemble Son d'Ar-te, Instituto Franco-Portuguès, Lisbon, 14 April 2010

Canticum Canticorum IV

2010

10 minutes SSAATTBB

Text: Song of Songs (Hebrew)

Commissioned by Seattle Pro Musica

Fp Seattle Pro Musica-Karen P. Thomas, Seattle May 2010

2009

Nocturne of Light

15 minutes Piano and String Quartet

Commissioned by Paul Barnes

Fp Paul Barnes, Chiara Quartet, Cutting Edge Contemporary Music Series, New York, 26 April 2010

Celebration

3 minutes String Quartet

In celebration of the 80th Birthday of Peter Sculthorpe

Birth of Leaves

9 minutes Javanese Bonang, Bass clt, Vla, Vlcl, Cb

Commissioned by Orchestrutopica

Fp Elizabeth Davies, Orchestrutopica, CCB, Lisbon, 29 November 2009

Hymn to St Nicholas

15 minutes SSAATTBB

Texts: Sticheron from Vespers for the Feast of St Nicholas, Trisagion (Slavonic, Greek)

Commissioned by the KotorArt Festival

Fp KotorArt Festival Choir/Ivan Moody, Kotor, Montenegro, 11 August 2009

Remembering

3 minutes Alto flute, crotales, tam-tams

Commissioned by Machina Mundi

Fp Machina Mundi Duo, William Goodenough College, London, 6 June 2009

2008

Russian Hymn

5 minutes T, T, rec, vcl, theorbo

Text: Russian devotional song (Russian)

Commissioned by Sete Lágrimas

Fp Sete Lágrimas, Beja, 14 November 2009

Genesis

15 minutes S, T, T, ob, bsn, vcl, theorbo
Text: *The Book of Genesis (Greek)*
Commissioned by Sete Lágrimas
Fp Sete Lágrimas, Beja, 14 November 2009

Canti della Rosa

15 minutes Ct, Ct, T, Bar, Bar, B
Texts: *Dante, popular devotional texts, Orthodox Matins of Holy Friday (Italian and Sardinian)*
Commissioned by *The King's Singers*
Tbp *The King's Singers, Cadogan Hall, London, 20 November 2009*

Stabat Mater

30 minutes SSSSAAAATTTTBBBB, *String Quartet*
Texts: *Roman Liturgy, Orthodox Matins of Holy Friday, Anna Akhmatova (Latin, Greek, Russian)*
Commissioned by *the Oslo Festival of Church Music*
Fp *Norwegian Soloists' Choir, Vertavo Quartet/Grete Pedersen, Oslo, 22 March 2009*

Moons and Suns

25 minutes SSSAAATTTBBB, *Saxophone Quartet*
Text: *The Kalevala (English)*
Commissioned by *Ars Nova Copenhagen and the Raschèr Quartet*
Fp *Ars Nova, Raschèr Quartet/Paul Hillier, Copenhagen, 14 September 2008*

Led by the Light

10 minutes SSAATTBB
Text: *Orthodox Vespers of the Nativity (English)*
Commissioned by *Lumen Valo*
Fp *Lumen Valo, Uspensky Cathedral, Helsinki, Finland, December 2008*

Istella

12 minutes *Bass Flut and percussion*
Commissioned by *Machina Mundi*
Fp *Machina Mundi, Teatro Nacional de São Carlos, Lisbon, 20 May 2008*

2007

Pipistrello

12 minutes *Solo Tuba, Brass ensemble*
(2 Ct, 4 Tpt, 4 Hn, 2 T Trb, B Trb, Cb Trb, Euph)
Commissioned by *Sérgio Carolino*
Tbp *Sérgio Carolino & ensemble*

Kleine Geistliche Konzerte

Various scorings
Texts: *Psalms (German and Latin)*
Fp (recording) *Sete Lágrimas,*
Palácio da Fronteira, Lisbon, October 2007

Trisagion

12 minutes *Baritone solo, Chamber Orchestra*
(Picc, Ob, Clt, Bsn, Hn, Tpt, Trb, Perc, Str)
Text: *Trisagion (Greek)*
Fp *Armando Possante, Orchestrutopica/Tapio Tuomela,*
Culturgest, Lisbon, 22 September 2007

Anástasis

10 minutes SAATTTTBarBarB

Texts: Orthodox Liturgy for Holy Week and Pascha (English, Greek)

Fp Hilliard Ensemble, Singer Pur, Regensburg, 3 October 2007

Valo

5 minutes Recorder (treble, soprano) & Piano

Written for António José Carrilho

...l'altre stelle

4 minutes VII, VI2, VIa, Vcl, Cb

Fp 13 September 2007 Ensemble di strumenti antichi del Conservatorio di Palermo/Enrico Onofri, Palermo

Ecce Homo

2007

4 minutes SSATB, Organ

Text: Gospel of St John (Greek, Latin)

Fp Concertus Antiquus/Victor Roque Amaro, Lisbon Cathedral, 26 April 2007

2006

Vigilia**(Vigil Service)**

40 minutes SSAATTBB

Texts: Orthodox Vigil Service (Finnish)

Sections performed by various choirs in Finland, 2006-

Edi beo the hevene quene

4 minutes SSAATTBB

Text: Mediaeval English

Funeral Trisagion**(Kendrick Perala in memoriam)**

2 minutes SATB

Fp Cappella Romana, Portland, Oregon, 2 March 2007

Muutolintu II

5 minutes B.cl., Trb, Pno, Marimba

Fp Lisbon Conservatoire Ensemble/Eli Camargo, CCB, Lisbon, 20 April 2007

Muutolintu I

4 minutes Large ensemble

Fp Lisbon Conservatoire Ensemble/Eli Camargo, CCB, Lisbon, 20 April 2007

Serbian Doves

5 minutes 'Cello & Double-bass

Fp Duncan Fox and Kenneth Frazer, Moita, 14 December 2006

O Quam Mirabilis

4 minutes SSA

Text: Hildegard of Bingen (Latin)

Commissioned by Mandala

Lacrime d'Ambra

9 minutes Solo Harp, Chamber Ensemble (a.fl., b.cl, vib., vl., vla., vcl)

Fp Grupo de Música Contemporânea de Lisboa, Lisbon 23 May 2006

La Scomparsa delle Lucciole
6 minutes Tuba & Piano
Commissioned by Flipe Queiros

Only the Bees can hear
15 minutes SMsA, String Quartet
Text: Poems by Anna Akhmatova (Russian)
Commissioned by Tapestry

Preghiera
1 minute Soprano, ocarina, Chinese gong
Text: Prayer from the Paraklesis to the Mother of God (Italian)
Commissioned by Antidogma Musica, Turin
Fp 10 September 2006, Casa Cavassa Museum, Turin

Sedam Himni Svetom Savi
(Seven Hymns for St Sava)
14 minutes SSAATTBB
Text: Stichera from Vespers for the Feast of St Sava
(Slavonic)
Fp Camerata Academica/Bogdan Djakovic, Matica Srpska Gallery,
Novi Sad, Serbia, 11 November 2006

Funeral Trisagion
(Kendrick Perala in memoriam)
2 minutes SATB
Text: Trisagion from the Funeral Service (English)
Fp Cappella Romana, Westminster Chancel Choir, Oregon Repertory Singers
20 February 2006, Westminster Presbyterian Church,- Portland, OR.

2005

The Bird of Dawning
7 minutes Bass clarinet, Violin, Viola, Violoncello
Fp Grupo de Música Contemporânea de Lisboa, Lisbon, 25 May 2006

Te Apostolit...
10 minutes SM-SATBarB
Text: Exapostelation of the Dormition
(Finnish)
Commissioned by Rajaton, Helsinki

Bagpipe Dance
5 minutes Children's choir, SATB, Piano
Text: Greek folk song
(English) Commissioned by Ian Mikirtoumov

Venerabilis Gallis
Texts from the Office of St Gall
(Latin)
8 minutes STBarB
Commissioned by the Peñalosa Ensemble, Switzerland

Zefiro con Uccelli
6 minutes Piccolo, Oboe, Clarinet, Bassoon, Horn
Fp Versus Wind Quintet, Paços de Brandão (recording) 16 November 2005

Arktos

Texts: Kalevala, Edmund Spenser

(English)

8 minutes S, A, T, T, Bar, B soli, SSSSAAAA

Fp Singer Pur, Arktouros Chamber Chorus/John Potter, York, 15 June, 2005

Ossetian Requiem

Texts: Orthodox Funeral service

Chamber Choir, 8 'Cellos

Fp Valencia Chamber Choir, 'Cello Octet Conjunto Ibérico/Elias Arizcuren, Templo la Valenciana, Guanajuato

(Festival Cervantino) Mexico, 15 October 2005

Passione Popolare

Texts: Orthodox services for Holy Week, Popular Italian Devotional Songs

(Greek, Italian, Sardinian, Italian dialects)

30 minutes Soprano solo, Baritone solo, SATB, Ob, Vl, Vla, Vc

Fp Linda Campanella, soprano, Matteo Pierone, baritone, DolciAure Consort, Ensemble Antidogma/Ivano Scavino,

Festival Antidogma, Abbazia di Staffarda, Italy, 28 June, 2005

2004

Arise

9 minutes Solo bassoon, Chamber orchestra

(fl, ob, clt, vnI vnII, vla, vc, cb)

For Zarko Perisic

O Viridissima Virga

Text by Hildegard of Bingen (Latin)

8 minutes SATB

Fp St Louis Chamber Chorus/Philip Barnes, St Louis, Missouri, 19 December 2004

Aurora Radius

Text from Matins of the Resurrection and by William Dunbar (Slavonic/Scots)

8 minutes SSAATTBB

Fp Cappella Nova/Alan Tavener, Aberdeen, 23 March 2005

He Who Clothed Himself with Light

Text from Matins or Holy Friday (English)

7 minutes SSAATTBB

Fp Cappella Nova/Alan Tavener, Aberdeen, 23 March 2005

Salmo de Matrimonio

Text from the Orthodox Wedding Service (Spanish)

5 minutes Alto solo, SATB

Fp Susana Diniz Moody, Coro Audite, Madrid, 17 September 2004

Quelques Papillons pour Papageno

2 ½ minutes Solo piano

Inês e o Rei (Madrigal Dramático)

Text by António Ferreira (Portuguese)

10 minutes SSAATB

Commissioned by Camerata Fiorentina

Clépsidra

Poems by Camillo Pessanha (Portuguese)

13 minutes Mezzo-Soprano and Piano
Fp Brígida Silva, Rui Martins, Casa da Música, Oporto, 22 November 2005

2003

Crocifissione

Text from the Lamentations of Jeremiah (Latin /Greek)
5 minutes SSATB, 2 horns, 2 trombones
Fp DolciAure Ensemble/Willy Merz, Abbazia di Staffarda, 19 June 2004

Sophisms

Six short pieces for children
4 minutes Solo piano
Fp Svetlana Poliakova and Taissa Cunha, Estoril, 11 November, 2003

Linnunlaulu

12 minutes Solo Piano, Chamber Orchestra
(fl, ob, cl, hn, tpt, tbn, vnl vnII, vla, vc, cb)
Fp Elsa Silva, Orchestrutopica/Cesário Costa, Mafra, 17 October 2004

The Dormition of the Virgin

Texts from the Transitus Mariae, Matins of the Dormition and other liturgical sources
(English)
45 minutes STB soloists, choir, 2 cornetti (or trumpets), strings
Commissioned by the BBC for the BBC Singers
Fp Micaela Haslam (soprano), Robert Johnston (tenor), Steohen Charlesworth (bass),
BBC Singers, St James Baroque/Stephen Layton, London, 21 May 2004

The Morning Star

12 minutes Solo Double bass, string orchestra
Commissioned by Duncan Fox
Fp António Augusto Aguiar, Orquestra de Câmara de Espinho/Cesário Costa,
Salão Nobre, Casino de Espinho, 2 December 2005

Exaposteilarion for Pascha

Text: Exaposteilarion from Paschal Matins
(Finnish or English)
2 minutes SSAATTBB
Fp Orthodox Choir of the University of Joensuu/Ivan Moody, Joensuu, 22 May, 2003

Wedding Troparion

Text: From the Orthodox Wedding Service
(English)
3 minutes S, vl, vcl
Fp Karina Campos (sop), Paulo Egidio Klugeman (vl), Danny Secco (vc),
Igreja Ortodoxa Ucrainiana de São Miguel, Curitiba, Paraná, Brazil, 8 November, 2003

Music for Diálogo das Compensadas

Text: Mark 11:15
(Greek)
Total timing c.25 minutes Contralto, Treble Viol, 2 Bass Viols, Violone
Commissioned by the Fatias de Cá Theatre Company for the play Diálogo das Compensadas by João Aguiar;
Recording made by Grupo Diálogo/Ivan Moody, Lisbon, 26 February, 2003

Lament of Adam

Text: Sighthron at the Praises of Matins for Forgiveness Sunday
(English)

4 minutes TTBarB

Fp Choir of the Russian Orthodox Cathedral of the Holy Virgin Protection, New York City, 9 March, 2003

Bogoroditse Devo

Text: Hymn to the Virgin

(Slavonic)

3 minutes SSAATTBB

Fp St George's Cathedral Choir/Bogdan Djakovic, Novi Sad, Yugoslavia, 14 May, 2003

Erimos

Texts from Psalm 103, Forgiveness Sunday Vespers and the Apolytikion for Holy Ascetics

(English)

8 minutes SSAA

Fp Canty, Old St Paul's Episcopal Church, Edinburgh, 6 June, 2003

2002

The Canon for Theophany

Text: Canon for Matins of Holy Theophany

(English)

SSAATTBB

30 minutes

Fp Orthodox Choir of the University of Joensuu/Ivan Moody, Joensuu, 22 May, 2003

Isconsolada

Text: Matins of Holy Friday, Sardinian devotional chant

(Greek/Sardinian)

10 minutes SSATB

Fp Winterthur Vocal Ensemble/Ivan Moody, Oberwinterthur, 13 June, 2003

A Lion's Sleep

Text: St Simeon Metaphrastes, translated by Elizabeth Barrett Browning, Liturgy of Holy Saturday

(English/Greek)

10 minutes SSS

Fp Trio Mediaeval, Trinity College, Cambridge, 18 July, 2003

Lumière sans déclin

11 minutes Baroque String Orchestra

Written for the Jusqu'aux Oreilles Festival

Fp Les Voix Baroques, Montréal, Canada, 23 August 2002

In Paradise of Old

Text: Kathisma from Matins of the Exaltation of the Cross

(English)

6 minutes SSAATTBB

Written for the Schola Cantorum of St Peter the Apostle, Chicago

Fp Schola Cantorum of St Peter the Apostle, Chicago/J. Michael Thompson, September, 2002

Chalice of Wisdom

Text: Gospels, Matins of the Feast of St Thomas

(English/Greek)

7 minutes TTBarBB

Written for Amarcord

The Blessed Among Women, Weeping

A Passion Carol

Text: John of Euchaita, translated by Elizabeth Barrett Browning, Matins of Holy Saturday

(English/Greek)
5 minutes TTTB
Fp Red Byrd, Sheffield, 15 November 2005

2001

Carol of the Magi

Text: Aposticha from Vespers of the Nativity
(English/Greek)
2 minutes SSMA
Written for the Oriana Ensemble

Make ready, Bethlehem/Dormi Iesu

Text: Apolytikion of the Preparation of the Nativity/Anonymous Christmas carol
(English/Latin)
1½ minutes SSAATBB
Fp English Chamber Choir/Guy Protheroe, London, 12th December, 2001

Corale per Eunice

2 ½ minutes Consort of viols (Tr, Tr, T,B)
Written in memory of Eunice Brandão

Vecheri Tvoeya

Text: Communion Hymn for Pascha
2 ½ minutes SATB
Fp Pravoslava Chamber Choir/Ivan Moody, Palácio Foz, Lisbon, 13th November, 2001

Lamentations of the Myrrhbearer

17 minutes String Quartet
Fp Soloists of the Gulbenkian Orchestra, Calouste Gulbenkian Foundation, Lisbon, 10th December, 2001

Khárama

9 minutes Piano solo
Fp Mac McClure, Córdoba, Ecuador, 31 March, 2003

The Prophecy of Symeon

Text from the Gospels and Megalyrnarion for Theophany (English, Greek)
9 minutes SATTB
Commissioned by Porto 2001 Fp Grupo Vocal Olisipo, Convento de São Bento, Oporto, 14th October 2001

Slova (Words)

Poem by Anna Akhmatova (Russian)
2 minutes SSA
Fp Tapestry 28 October 2006, First Church Congregational, Cambridge, MA, USA

2000

The Manger

Texts: Traditional carol; Kontakion for the Nativity and Compline for the Nativity (English)
4 minutes SATB
Fp English Chamber Choir/Guy Protheroe, London, 19th December 2000

Prayer at the Close of Day

Text from the Orthodox Prayer Book (English)
4 minutes SSSSAATTBB
Written for The Tallis Scholars

Myron

7 minutes Flute and piano

Written for João Pereira Coutinho

O Tower wreathed in gold

rev. 2008

8 minutes Solo 'cello

Fp Aare Tammesalu, Tallinn, Estonia, 4 May 2008

The Adoration of the Lamb

Text: The Book of Revelation, Trisagion (English, Greek)

10 minutes SSMSMSAATTBB

Fp The Tallis Scholars/Peter Phillips, Dorchester, 28th July, 2000

Psalm of Crowning

Text: Orthodox Marriage Service (English, Greek)

6 minutes SSAATTBB

Fp Cappella Romana, Tudor Singers, Seattle, 9th July, 2000

1999

Canticle of Light

Text: Canticle of Simeon and from Orthodox Matins of the Nativity (English)

5 minutes SSA, SSAATTBB

Fp Invocation, Horsham, 31st December, 1999

Polyeleos

Text from Orthodox Vespers (English)

6 minutes SSAATTBB

Fp Chapel Choir of Royal Holloway, University of London/Lionel Pike, 11th June, 2000

The Bright Star

Text from Russian kolyadka and Great Vespers for the Nativity (English)

4 minutes SSS/SABar

Fp Choir of St John's-Ravenscourt School, Winnipeg, Canada, 3rd December, 1999

The Troparion of Kassiani

Text from Orthodox Matins of Holy Wednesday (English, Greek)

7 minutes SSS

Fp Trio Mediaeval, Sandefjord, Norway, 26th March, 2000

Cantos Mozárabes II

Texts: Mozarabic jarchas (Mozarabic Spanish)

11 minutes Soprano & harpsichord

Fp Sophie Yates and Julia Gooding, Mafra Festival, October 1999

Anghelu

8 minutes Double-bass quartet

Fp Contr'Orquestra, Teatro Garcia de Rezende, Évora, 29 June 2002

Apokathilosis

Text from Orthodox Vespers of Holy Friday (English, Greek)

10 minutes TTBaBB

Fp Amarcord, Leipzig, 7th May, 1999

1998

Edemiko

Poem by Yannis Ifantis (Greek)

15 minutes Baritone & piano

Fp Thomas Bauer, Uta Hielscher, Aschaffenburg, 23rd January, 1999

Akathistos Hymn

Text: the Akathistos Hymn (English, Greek)

95 minutes Solo T, Choir

Fp Cappella Romana/Alexander Lingas, St Philip Neri Church, Portland, OR, USA, 19th January 1999

Prayer for the Departed

(In memory of Brian Dennis)

Text from the Orthodox Funeral service (English, Greek)

5 minutes SSAATTBB

Fp Chapel Choir of Royal Holloway, University of London/Lionel Pike, 17th January 1999

Words of the Angel

Text: Orthodox Easter Liturgy (English, Greek)

5 minutes SSS

Fp Trio Mediaeval, Oslo, 11th December 1998

Byzantine Legend

Text: Anonymous Byzantine (Greek)

5 minutes Soprano, horn and piano

Written for Gabriela Canavilhas

Monumento (Per Frank Sinatra)

Text compiled by the composer (Italian)

1 minute ATTB

Fp Hilliard Ensemble, Trinity Hall, Cambridge, 7th August 1998

The Sea of Marmara

5 minutes Virginals (or harpsichord)

Fp Sophie Yates, London, 23rd June, 1999

Pnevma

15 minutes Solo recorder, string orchestra

Fp António José Carrilho, Lisbon Sinfonietta/Vasco Azevedo, Mafra Festival, 10th October 1998

Pasa río

Poem by Rosalía de Castro (Galician)

4 minutes Contralto, bass viol

Fp Susana Diniz Moody and Kenneth Frazer, las Jornadas de Literatura Galega, Lisbon, 25th May 1998

Elegia (a la memoria de Ton de Leeuw)

Text: Federico García Lorca (Spanish)

4 minutes Baritone, 2 cl, vl, vla, vcl, harp

To Yiasemi

6 minutes Solo double-bass

Commissioned by Duncan Fox

1997

Metavasis

16 minutes Cl, vcl, pno

Commissioned by Gabriela Canavilhas

Lullaby for a Byzantine Princess

Text: Greek Byzantine folksong (English)

8 minutes Soprano and string quartet

Fp Suzie Le Blanc, Quatuor Alcan, New Music Series, Vancouver, Canada, 5 June, 2003

Midnight

12 minutes Clarinet quintet

Fp members of Orquestra da Câmara de Cascais e Oeiras, Palácio dos Arciprestes, Linda-a-Velha,

16 November, 2003

Canticum Canticorum III

Texts from the Song of Songs (Greek)

4 minutes Tenor and harp

Fp John Potter and Jan Walters, Belfast, 30th April 1998

Evocación

5 minutes Tenor recorder and percussion

Fp Sofia Norton, Pedro Castro, Lisbon, 30th June 1997

Canto Popolare

Text: Greek folksong (Greek)

4 minutes Baritone & piano

Fp Sergio Leone and Alberto Cavalletti, Rome, 1998

1996

The Meeting in the Garden

Text from the Gospels and Orthodox Matins of the Resurrection (English and Greek)

8 minutes SSM-SATBarB

Fp Grupo Vocal Olissipo, Church of S. Roque, Lisbon, November 1988

Anakhorisis

14 minutes 'Cello & piano

The Sea will be born again

2 minutes Solo bass viol

Fp Richard Boothby, Prokopi, Evia, Greece, 31st August 1996

Klama

13 minutes Viola & double-bass

Fp Etelka Dudas and Duncan Fox, Viseu, Portugal, 24th February 1997

John in the Desert

Poem by Yannis Ifantis (Greek)

10 minutes Counter-tenor, SATB, viol consort

Fp Michael Chance, choir and ensemble/Ivan Moody, Prokopi, Evia, Greece, 31st August 1996

In Nomine

7 minutes Viol consort

Fp Fretwork, Prokopi, Evia, Greece, 31st August 1996

O Taphos

Poem by Kostas Palamas (Greek)
20 minutes Counter-tenor , viol consort
Commissioned by Fretwork

Endechas y Canciones

Texts: early Spanish poetry
13 minutes ATTB
Fp Hilliard Ensemble, Boxgrove Priory, 6th March 1996
Recorded by the Hilliard Ensemble on ECM New Series 1614/15

1995

Lamentations

Texts from the Lamentations of Jeremiah and Orthodox Matins of Holy Saturday (Greek, Latin, English)
35 minutes AATTTTBB, 2 trb
Commissioned by Bruno Turner

Exinda

3 minutes (a) Pno, vl, vla, vcl or (b) 'Cello & piano

Revelation

Text from the Book of Revelation and Orthodox Matins of the Last Judgement (English and Greek)
60 minutes Narrator, male chamber choir, 2 viols, 2 sackbuts, chamber organ
Fp Fr Philip Steer, Taverner Consort/Andrew Parrott, London, 23rd November 1995

Lamentation of the Virgin

Text: mediaeval German poem and Trisagion (German, Greek, Slavonic)
13 minutes SATTBarB
Fp Singer Pur, Nuremberg, 19th May 1995

Le Renard et le Buste

Text: La Fontaine (French)
5 minutes SATTBarB
Fp Singer Pur, Bayreuth, June 1995
Recorded by Singer Pur on Ars Musici AM 1229-2

1994

Fables

Chamber opera after La Fontaine (French)
25 minutes STTB soli, 2 vl, vla, 2 vcl, hps

Phos

3 minutes Organ
Fp Christopher Bowers-Broadbent, Cambridge, 30th July 1994

Hymn to the Light

Text: hymn from Orthodox Vespers (Slavonic)
7 minutes SATTB soli, SSAATTBB
Fp Amanda Morrison, Linda Hirst, Hilliard Ensemble, Choir/Ivan Moody, Cambridge, 30th July 1994

Canticum Canticorum II

Texts from the Song of Songs (English)
12 minutes ATTB
Fp Hilliard Ensemble, Frankfurt, 21st March 1995

Prayer to the Mother of God

Text from the Orthodox Funeral service (Slavonic)

8 minutes Soprano & bells

Fp Sara Stowe and Matthew Spring, Purcell Room, London, 27th December 1996

1993

Epitaphios

20 minutes Solo 'cello & string orchestra

Fp Raphael Wallfisch and La Camerata/Alexander Myrat, Megaron Moussikis, Athens, 21st May 1995

Cantos Mozárabes

Texts: Mozarabic jarchas (Mozarabic Spanish)

17 minutes SATB with optional amplification

Fp Singcircle, Spitalfields Festival, London, 14th June 1995

Farewell

17 minutes Viol consort

Fp Rose Consort of Viols, York Festival, 11th June 1996

Darkness: The Legend of Bluebeard

1992-93

Text by the composer after Hungarian ballad (English)

15 minutes SSATTBB

Fp I Fagiolini, Thaxted Festival, 3rd July 1993

1992

Passion and Resurrection

Text from the Gospels and Orthodox Holy Week services (English, Greek and Slavonic)

70 minutes STB soli, choir, tubular bells, 2 vl, vla, vcl, cb

Fp Red Byrd, Estonian Philharmonic Chamber Choir/Tõnu Kaljuste, Tampere, Finland, 5th June 1993

Recorded by Red Byrd and Cappella Amsterdam/Daniel Reuss on Hyperion CDA 66999

Vigil of the Angels

25 minutes Solo viola & string orchestra

Fp Alexandre Delgado, Lisbon Sinfonietta, Lisbon, 7th June, 2002

Al alva venid

Poem from the Cancionero del Palacio (Spanish)

6 minutes Soprano, alto, 3 viols

Angel of Light

1991-92

15 minutes Violin & harpsichord

Fp Menno van Delft and Sirkka-Liisa Kaakinen, Engelse kerk, Amsterdam, 6th June 1992

Romances Gitanos

1991-92

Poems by Federico García Lorca (Spanish)

27 minutes total duration (may be performed separately)

Romance Sonámbulo Baritone & piano

Fp Nuno Vilalonga and Nicholas McNair, British Council, Lisbon, 8th January 1992

Romance de la Luna, Luna Mezzo-soprano & piano

Fp Liliana Bizineche and Nicholas McNair, Coimbra University, 10th March 1992

Romance de la Pena Negra Soprano and piano

Fp Jeanne Henny and Barry Jobling, British Council, Lisbon, 21st April 1993

1991

Hymn to Christ the Saviour

Text by St Clement of Alexandria (English)

17 minutes STTB, viol consort

Fp Red Byrd and the Rose Consort of Viols, St James's, Piccadilly, London, 7th February, 1993

Cantigas do Mar

Texts: mediaeval Galician-Portuguese

35 minutes Soprano, hurdy-gurdy and bells

Fp Sara Stowe and Matthew Spring, Tunbridge Wells, 17th February, 1993

Anamnis

1990-91

Texts from Cavafy and the Orthodox Funeral Service (Greek and English)

Fp Hilliard Ensemble, Hitchin, 19th August 1991

The Divine Liturgy of St John Chrysostom 1990-91

Text in English, Greek and Slavonic

c. 90 minutes (may be shortened for concert use) Mixed choir

Fp Chamber Choir of Orthodox Church Music, Tallinn,

1990

Prayer for the Forests

Poem by Alberto Caeiro/Fernando Pessoa (English or Portuguese)

5 minutes SSA (children)

1st Prize winner, Rainforest Arts for the Earth Festival 1990

Fp Tapiola Choir/Erkki Pohjola, Espoo, Finland, April 1993

O tebe raduetysa

Text from the Divine Liturgy of St Basil (Slavonic)

4 minutes SATTB

Fp Voces Angelicae/Ivan Moody, St Bride's Church, London, May 1990

Procession of Angels

10 minutes VI, clar, pno

Fp Gabriel Jackson Group, Edinburgh, November 1990

1989

El Amor y la Sierra

Poems by Anon., Lorca, Vicente, Machado (Spanish)

15 minutes SSATBarB

Fp I Fagiolini, Presteigne Festival, August 1991

Lament for Christ

Text: early 15th century poem (Greek)

22 minutes SSAATTBB (with soli)

Fp English Chamber Choir/Guy Protheroe, QEH, London, 8th March, 2001

Mariposa del Aire

Texts: Federico García Lorca (English translation)

20 minutes Children's choir, SATB, chamber orchestra

Fp Burnham Music Group/Peter Dale, Burnham-on-Crouch, September 1989

Arkangelos

Poem by Agathius Scholasticus (Greek)

5 minutes ATTB

Fp Hilliard Ensemble, Hitchin, August 1991

Cantigas de Amigo

Poems in mediaeval Galician-Portuguese

20 minutes Alto, vl, vla, vcl

1988

Miserere

Text: Psalm 50 (English and Greek)

11 minutes SSAATTBB

Fp Choir of Christ Church Cathedral, Oxford, Stephen Darlington, April 1990

Canticle of Simeon

Text: troparion from Orthodox Vespers of the Meeting of the Lord (English)

5 minutes SSAATTBB

Fp Choir of St Matthew's, Northampton/Andrew Shenton, 2nd February, 1989

Hymn of the Transfiguration

Text: troparion from Orthodox Matins of the Transfiguration (English)

8 minutes SSAATTBB

Fp Voces Angelicae/Ivan Moody, Oxford, May 1988

Quatro Poemas de Fernando Pessoa

Poems by Fernando Pessoa (Portuguese)

12 minutes Mezzo-soprano & piano

The Wild Swans at Coole

Poem by W.B. Yeats (English)

8 minutes AATTBB

Fp Singer Pur, Cambridge, July 1995

Recorded by Singer Pur on Ars Musici AMP 5035-2

Dreams

Poems by W.B. Yeats (English)

20 minutes Mezzo-soprano & piano

1987

The Rose of the World

Poem by W.B. Yeats (English)

4 minutes Baritone solo

Fp John Vergin, Portland, Oregon, USA, February 1995

Christmas Ikos

Text from Orthodox Christmas matins (English)

3 minutes SSATTB

Fp Voces Angelicae/Ivan Moody, London, December 1987

Canticle at the Parting of the Soul from the Body

Text from the Orthodox Office at the Parting of the Soul from the Body (English)

7 minutes ATTB

Fp Voces Angelicae/Ivan Moody, Russian Orthodox Cathedral, London 1987

Canticle of the Mother of God

Text: Magnificat with Byzantine-rite troparia (Greek)

11 minutes SSAATTBB

Fp Pegasus/Richard Crossland, London, 1988

Russian Angels

10 minutes 2 vl, s vla, 2 vcl

1986

Lithuanian Songs

Lithuanian folk poems (English translation)
30 minutes High soprano, chamber orchestra (fl, cl, 2 hn, str)

Orthodox Wedding Hymn

Text from the Orthodox Service of Holy Matrimony
4 minutes SSATTB
Fp Voces Angelicae/Ivan Moody, Little Missenden Festival, 1987

Two Hymns for the Office of Holy Unction

Texts from the Orthodox Office of Holy Unction (English)
10 minutes SATB
Fp Voces Angelicae/Ivan Moody, St Alban's Church, Holborn, London, 1986

Nunc dimittis

rev, 1996
English, Slavonic or Greek
2 minutes SATB
Fp Kingston Polytechnic Chamber Choir/Peter Johnson, Worcester Cathedral, 1988
Recorded by Singer Pur on Ars Musici AMP 5035-2

1985

Canciones de Amor

Poems by Federico García Lorca (Spanish)
8 minutes Alto & harpsichord

Canticum Canticorum I

Texts from the Song of Songs (Latin)
6 minutes ATTB
Fp Hilliard Ensemble, Vienna, 1987
Recorded by the Hilliard Ensemble on ECM New Series 1614/15 and by Tapestry on Telarc CD 80-486

1984

Three Poems of Anna Akhmatova

(Russian)
12 minutes Soprano or tenor, 2 vl, 2 vla, 2 vcl
Fp David Pafford, chamber ens./Ivan Moody, Royal Holloway College, London University, 1984

1983

Three Shakespeare Songs

Poems from The Tempest (English)
1. Come unto these yellow sands 2. Full fathom five 3. Where the bee sucks
7 minutes Countertenor & harpsichord
Fp Nigel Franceschi and Ivan Moody, Royal Holloway College, London University, 1983

Sonata

1982-3
12 minutes Harpsichord
Fp Francis Stasiak, Royal Holloway College, London University, 1983

1982

Passacaglia

8 minutes Harpsichord or clavichord
Fp Menno van Delft, Amsterdam, November 1989

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