

**A Dissertation on
the life and music
of
John Derek Sanders
(1933-2003)
By Anna Turmeau**



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During her time in Birmingham Anna worked as a freelance oboist and teacher as well as singing regularly in the Birmingham Cathedral Girls Choir and at the Birmingham Oratory. Having completed a Masters degree in post diploma orchestral training at the Guildhall School of Music and Drama in 2008 she immediately took up the position of second oboe/cor anglais with Orquestra do Norte, Portugal.

During 2009 she returned to London to become co-principal oboe with Southbank Sinfonia. During her time as a member she performed the Bach double concerto for oboe and violin both in Anghiari, Italy and at the Wigmore Hall. Following this, Anna became a freelance oboist and teacher in and around the London area. She also performed the Haydn Sinfonia Concertante alongside Guy Johnston and Matthew Trussler in the Jersey Opera House. In May 2011, Anna became principal oboe in Orquestra Classica da Madeira where she is presently residing.

Anna writes : "I met John Sanders first when as a member of Rodolfus Choir we performed Sanders Requiem in Gloucester Cathedral as part of the Three Choirs Festival. I was so inspired by this work and consequently decided to focus upon his works as the subject of my study. In 2004 whilst preparing this dissertation I conducted an interview with John at his home in Upton on Severn. What a generous man he was, furnishing me with scores and recordings of his compositions.

Sadly I learned of his death before the study was completed and so decided to dedicate it to his memory."

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Abstract

This dissertation investigates the choral music of John Derek Sanders (1933-2003) and his place in the development of English choral music in the late Twentieth Century into the Twenty-First Century. Since the majority of Sanders's output has been completed after his retirement as Organist and Master of the Choristers at Gloucester Cathedral in 1994, very little is written about his work. John Sanders unfortunately died during the course of my research so I have dedicated this dissertation to him. Much of the material included in my dissertation concentrates upon a personal study of his compositions. I have chosen specific pieces to look at in detail using examples of early, middle and late works from his compositional career in order to show compositional development and specific fingerprints in his style. Sanders directed at the Gloucester Three Choirs Festival for many years and one can see that in his own music, his style is deeply rooted in the strong Twentieth Century Church music tradition, exemplified in the works of his predecessors at Gloucester Cathedral including Herbert Sumsion and Herbert Howells. I have attempted to illustrate how Sanders drew upon the influences of previous composers whilst at the same time being inspired by a deep religious faith and love of the Gloucestershire countryside. All of Sanders's compositions were composed in response to commissions. As a consequence, his compositional style in individual works reflects his sensitivity to the needs of particular performance resources. He also gave a personal response to texts and towards the sympathies of both audience and to those who commissioned and performed his works during his lifetime. Having completed my dissertation and having studied Sanders's music in detail, I believe him to be a major contributor to the repertoire of English Church music. Despite his music being indebted to influences from the first half of the Twentieth Century, his works are not mere pastiches but carry the stamp of his individual style. This dissertation has attempted detailed analytical study and critical appraisal of these compositional qualities, which have yet, to date, to be fully acknowledged by the contemporary musicologist. This dissertation is dedicated to the life and music of John Derek Sanders who sadly died on the 23rd December 2003.

Chapter One

Introduction

In my introduction I shall attempt to outline the personal and musical background of John Sanders. I will also outline my intentions for the following chapters of my dissertation.

Dr. Roy Massey described him in a recent letter as ‘a great human being’. He also mentions him as being ‘a serious, deep thinking man of considerable intellectual capacity...and well liked by everyone who knows him’.¹

John Sanders was born in Essex in 1933. He attended Felsted School in Essex and then continued his musical education at the Royal College of music where he learnt a great deal from his organ teacher John Dykes Bower. He completed his education by becoming organ scholar at Gonville and Caius College, Cambridge. His first post was Director of music at the King’s school in Gloucester as well as becoming Assistant Organist at the Cathedral in 1958. In 1963 he moved to Chester Cathedral as Organist but he moved back to Gloucester in 1967 to become the Organist and Master of the Choristers as well as becoming the Conductor of the Gloucester Choral Society and the Gloucestershire Symphony Orchestra. He also became the Director of Music at Cheltenham Ladies’ College from 1968 to 1997. Whilst at Gloucester Cathedral, Sanders took on a leading role within the Gloucester Three Choirs Festival primarily as a conductor and organiser. In 1977 he was given the task of planning and directing the 250th Festival. It is important to note here that much of Sanders’s career was spent as a conductor and teacher. His role as a composer was not fully established until after his retirement in 1994.

John Sanders retired as organist of Gloucester Cathedral in 1994 and in the same year was appointed OBE. He was also given the honoured title of Organist Emeritus of Gloucester Cathedral in 1997.

¹ Dr. Roy Massey, *Letter to myself* (dated 30th October 2003), 1.

It is clear that from the point of his retirement Sanders spent most of his time solidly composing music for commissions. In my interview with him at his home in July 2003, he argued that only two of his pieces that were composed pre-retirement are of any worth. They are his early Festival Te Deum, which was written in 1960 and was commissioned for the Cheltenham Bach Choir and the Reproaches, which were composed in 1993 for Alan Dunstan. The Reproaches are one of his most successful works since they are still performed widely in the Cathedral repertoire. He also composed a work for Palm Sunday entitled the Saint Mark Passion (1990), which is also one of his best-known and widely sung pieces.

The major part of my dissertation will, however, focus on a study of the music that he composed post-retirement from 1994 onwards. In chapters three to five I will look specifically at the compositional features of five representative works from this period (1993-1998). Within my writing I shall include contributions from the composer himself as well as comments from individuals who knew or worked closely alongside him during his busy career. From conversations with the composer's friends and colleagues it is clear that Sanders will be remembered as a deeply loved and respected musician.

John Sanders would have been surrounded by a great musical tradition while at Gloucester. The 'Three Choirs Festival' is a momentous institution with a prestigious musical history involving some of the most talented musicians and ensembles in the country. It is clear that Sanders writes with great sensitivity for the orchestra and this gift for orchestration must have been aided by the numerous orchestral concerts that he conducted at the festival. On interviewing Sanders in 2003 I asked him what he felt the highlights of his career have been and he replied: -

I remember conducting a wonderful performance of Mahler's 8th symphony during the festival one year. I also remember conducting Howells's Requiem on Palm Sunday another year. Since my career has really been as a conductor it is these special performances that I remember most.²

These 'special performances' must have influenced Sanders's own compositional style in his later life.

One other question that I was keen to ask Sanders in my interview with him was 'Where do you get your inspiration from?' and also simply 'Why do you compose?' He replied: - 'I always need to have words before I start to compose a piece...I may

² John Sanders, *Listening to the voice of God through music* (Transcript of a lecture given by John Sanders in Gloucester Cathedral Chapter House on 14th April, 2002), 3.

also have a musical idea in my mind and the initial inspiration follows.’³ In a talk that Sanders gave in Gloucester Cathedral Chapter House on 14th April 2002 called ‘Listening to the voice of God through music’ he talks about the need for music to grow out of silence for it is only in silence that we can hear God speak to us. He also talks more about what inspires him: -

Writing music is 10% inspiration and 90% perspiration! When I am wondering how to begin a piece I find that I need to sit down quietly and think about it - in the stillness and the silence - or I may be on my own in the woods walking the dogs, and suddenly, or gradually the germ of an idea comes. I like to think that that is the voice of God.⁴

Sanders drew upon his deep religious faith and love of his beloved Gloucestershire when gaining inspiration for his music.

It became clear early on in my research that a number of Sanders’s works are worthy of closer analytical attention including the already mentioned Festival Te Deum of 1960 and the Reproaches of 1993. The more recent cantatas, Gloucestershire Visions (1994), Via Lucis (1998) and Urbs Beata (2001) are all hugely significant works despite not being so easily performable due to the need for large resources. The Requiem (1998) has more personal significance for me having performed it at the Gloucester Three Choirs Festival a few years ago in the presence of the composer. The song cycles are also beautifully written and I shall look closely at When Heart Meets Heart (2002).

I have chosen these among other representative works to look at in more detail and then decipher particular traits in his compositional style and possible influencing forces.

His music is clearly influenced by Twentieth Century Church music as well as the art song composers such as Finzi, Vaughan Williams and Howells. But Sanders himself said in the interview that romantic composers such as Brahms and Wagner influenced him also. Throughout my dissertation I will try to show links in Sanders’s music with the styles of other composers and also to attempt to trace the musical developments in his compositional career. I hope to show that he was firmly grounded in the great Church music tradition that began with Stanford and Wood but that there are clear hallmarks in his style that set him apart from other composers

³ John Sanders, *Interview with John Sanders* (Saturday 26th July, 2003 at Upton Bishop), 1.

⁴ John Sanders, *Listening to the voice of God through music* (Transcript of a lecture given by John Sanders in Gloucester Cathedral Chapter House on 14th April, 2002), 2.

before him. He is not a revolutionary composer but his music carries highly original fingerprints. William Armiger summed John Sanders up as being 'a traditional innovator'.⁵ It is this that I will attempt to show in the following chapters.

Chapter 2

A study of the Festival Te Deum :1960

The Festival Te Deum, commissioned by the Cheltenham Bach Choir in January 1960, offers an early example of Sanders's developing compositional style. Typical of its period this attractive setting, combining vibrancy with moments of quiet contemplation, reflects the influence of his contemporaries. A comparison with Walton's Coronation Te Deum setting of 1953 reveals a strong influence upon Sanders's early approach to liturgical settings. Interestingly, most of Sanders's later compositional 'fingerprints' are already evident in this early work.

As with Walton's 1953 setting and Stanford's Te Deum in Bb, Sanders follows a broad ternary form structure with a recapitulation of the opening section on 'Day by Day'. Walton's recapitulation occurs in the previous section, 'O Lord save thy people' (A structural plan of Sanders's setting is included in Appendix F).

Whereas the other settings are through composed in their treatment of various text sections, Sanders uses melodic motifs to unify the text. Hence, melodic motifs B and D are superimposed in sections five and seven and Motifs A and B are superimposed in the final section.

In Sanders's Te Deum an interest in mediant harmonic relationships is already evident, as in the harmonic move from A to C# major on 'Thou art the King of Glory'. The return of the opening fanfare choral figure shortly after Figure H sees a move from Ab to the submediant major key of F - a favourite surprise harmonic move in Sanders's writing (see Ex. 2.1).

⁵ William Armiger, Phone conversation with William Armiger (March 2004).

Ex. 2.1

Lord save thy peo - ple: and bless thine he - ri - tage. Gov - ern, Gov - ern,

sempre p *mf* *mf* *mf*

After the opening section returns at Figure J, the music then returns to the original key of Bb at Figure K and here Sanders poignantly sets the opening fanfare in the sopranos and altos in harmony answered by the tenors and basses once more in the brighter submediant key of G major before Figure L. Walton also favours mediant moves in his setting for example his move from Eb to C major on 'To thee all Angels cry aloud' (see Ex. 2.2).⁶

Ex 2.2

An - gels cry a-loud: An - gels cry a-loud: An - gels cry a-loud: An - gels cry a-loud:

mf *p*

A further example of Walton's mediant chord progressions at Figure 7 on 'The holy Church throughout all the world doth acknowledge thee; the Father' are tabulated below.

⁶ William Walton, *Coronation Te Deum* (Oxford University Press, 1988), 5.

Bar no	109	110	111	112	113	114
Chord	A major	F major	E \flat major	C \sharp major	E major	G minor 7

Sanders's fondness for superimposed triads is evident in the Carillon like organ ostinato opening with added notes in bright B \flat major reminiscent of the style of Mathias and Walton. The triumphant homophonic texture leads to an exultant V-11th chord on 'praise thee' (see Ex. 2.3) reflecting Sanders's fondness for superimposed triads.

Ex. 2.3

The musical score for Ex. 2.3 consists of three systems. The top system is a vocal line in treble clef with lyrics 'praise thee, we praise thee' and a fortissimo (ff) dynamic marking. The middle system is a piano accompaniment in bass clef, also marked ff, featuring a carillon-like organ ostinato. The bottom system is a piano accompaniment in treble clef, marked 'Gl. f' and 'senza Ped.', with a melodic line that moves upwards. The key signature is B-flat major.

Sanders uses tonality for word painting with upward modulations to sharp keys at uplifting moments in the text (e.g. With reference to 'Cherubim' the tonality ascends to C major and then to D major on Seraphim culminating in an ff chord of E7 on 'continually do cry'.) 'To thee all angels' (see Ex.2.4) undulates between chords of B \flat and C major - an early example of Sanders's fondness for supertonic major chordal moves on significant words (e.g. 'cry' and 'pow'rs'). Such harmonic moves also anticipate his later fondness for the Lydian mode, which is an important later characteristic in his style.

Ex.2.4

mf

To thee all An - gels cry a-loud: the heav'ns and all the

mf

f

marcato

Ped.

Another favourite harmonic characteristic of Sanders is also evident here in his fondness for superimposing harmonies. Note his E minor 7th treatment of 'Majesty of thy' resolving to the bright key of A major superimposed with E major on 'Glory' while the G natural rises a semitone to G# (see Ex. 2.5).

Ex. 2.5

Heav'n and earth are full of the Ma-jes-ty of thy Glo - - - ry.

rall.

3

ff

f

ff

rall.

3

In setting 'Holy, Holy Holy', the chords are once more superimposed (D major and E major) to create an awesome chordal dissonance over a tonic A organ pedal. The organ heralds each entry with *fff* bright tenuto chords superimposing chord A and E minor, the choral entries being on the syncopated second beat of the bar. Note Sanders's characteristic triplet rhythmic figure and Renaissance modal part writing on 'Lord God of Sabaoth' imitated in the organ part (see Ex. 2.6).

Ex. 2.6

Ex. 2.6 shows the opening of Walton's setting. It features a vocal line and a piano accompaniment. The tempo is marked **a tempo** and the dynamics are **ff** and **fff**. The key signature is two sharps (D major). The lyrics are: "Ho - ly, Ho - ly, Ho - ly: Lord God of Sa - ba - oth;". The piano part includes a guitar (Gt.) part. The score is in common time (C) and includes a 3-measure triplet in the vocal line.

The opening of Walton's setting is similarly ornamented with superimposed harmonies (see Ex. 2.7).⁷

Ex. 2.7

Ex. 2.7 shows the opening of the choral setting. It features five vocal parts: Soprano 1, Soprano 2, Alto, Tenor, and Bass. The lyrics are: "We praise thee, praise thee, praise thee, O God:". The tempo is marked **a tempo** and the dynamics are **ff** and **fff**. The key signature is two sharps (D major). The score is in common time (C) and includes a 3-measure triplet in the vocal lines.

The awesome significance of 'We believe that thou shalt come to be our judge' just before Figure H, is reflected in the dissonant organ harmony superimposing C major and Ab minor with an Ab pedal. The choral statement in powerful unison in Ab minor, resolves further downwards on 'Judge' to an augmented Gb chord (see Ex. 2.8).

⁷ William Walton, *Coronation Te Deum* (Oxford University Press, 1988), 2.

Ex. 2.8

be our Judge.

f

mf

p

Even as the final bars sound, Sanders leaves us with a warning note with the flattened mediant chord (Db) interjecting in a resolving combination of superimposed tonic Bb and Eb chords (see Ex. 2.9).

Ex. 2.9

allargando al fine

- found ed.

be con - found ed.

- ed, con - found ed.

- found ed.

allargando al fine

8ve

Sanders adds variety to his setting by slowing the tempo down in an unaccompanied treatment of 'Thou art the King of Glory' moving tonally from A and B major to Sanders's favourite celestial key of C# major on 'Glory' and 'Christ'. Note the

characteristic second inversion treatment of this chord to give greater lift. Note also the suitably decorative triplet melismatic treatment of 'King' (see Ex. 2.10).

Ex. 2.10

Maestoso (a tempo)

The musical score for Ex. 2.10 is set in D major and 4/4 time. It features three staves: a vocal line (soprano), a vocal line (bass), and a piano accompaniment. The tempo is marked 'Maestoso (a tempo)'. The lyrics are: 'Thou art the King of Glo - ry.' and '- er. G.P. Thou art the King of Glo - ry.' The piano part includes dynamic markings: *p*, *pp a niente*, *f marcato*, and *ff*. The vocal parts include a triplet melisma on the word 'King'.

The surprising dissonance on 'Father' (see Ex. 2.11) on a variant of a German augmented 6th chord is typical of Sanders in his use of dissonance on words that command particular awe or respect.

Ex. 2.11

rall.

The musical score for Ex. 2.11 is in D major and 4/4 time. It features three staves: a vocal line (soprano), a vocal line (bass), and a piano accompaniment. The tempo is marked 'rall.'. The lyrics are: 'of the Fa - ther.' and 'Son of the Fa-ther.' The piano part includes dynamic markings: *ff* and *rall.*. The vocal parts feature a dissonant augmented 6th chord on the word 'Father'.

Sanders's characteristic melodic traits are already evident in this setting. The falling melodic second appoggiatura (Motif A) in the soprano part on 'O God' bar 7 is so characteristic in his later works and ever present in Howells's writing.

The opening fanfare melodic motif, each time more richly scored, is characteristic of composers from Wood to Walton (see Ex. 2.12)

Ex. 2.12

Musical score for Ex. 2.12, featuring Soprano, Alto, Tenor, Bass, and Organ. The tempo is *Moderato* (♩ = 76) and the mood is *Con brio*. The organ part is marked *Full Sw.* and *simile*. The lyrics are: "We praise thee, we praise thee, we praise thee, O God:".

Walton's *Te Deum* opening uses a similar fanfare motif shown below in Ex. 2.13.8

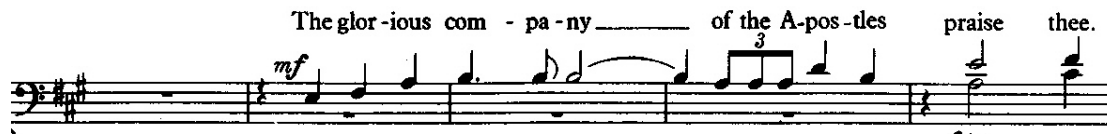
Ex. 2.13

Musical score for Ex. 2.13, featuring Soprano 1. The tempo is *ff*. The lyrics are: "We praise thee, praise thee, praise thee, O God:".

Sanders's upward legato pentatonic melodic figure at Figure D (see Ex.2.14) anticipated in the organ pedal part at Figure B is another melodic characteristic of his style.

Ex. 2.14

⁸ William Walton, *Coronation Te Deum* (Oxford University Press, 1988), 2.



Note Walton's similar pentatonic upward melodic movement in the organ accompaniment before Fig 2 of his Te Deum setting (see Ex. 2.15).⁹

Ex. 2.15



Also Britten's melodic opening in his Festival Te Deum (see Ex. 2.16)¹⁰

Ex 2.16



In Sanders's Te Deum setting he is already displaying his skills in effective mood setting. In the tranquillo dreamy setting of 'When thou tookest upon thee' (see Ex.2.17), a characteristic triplet rhythmic treatment of the melodic line adds serenity to the setting over a gently syncopated organ chordal accompaniment. The whole section is built upon superimposed chords of Ab and Gb major. A solo clarinet adds a countermelody in dialogue with the semi chorus. As the 'Kingdom of Heav'n' is opened the choral harmony also opens into SATB texture.

⁹ William Walton, *Coronation Te Deum* (Oxford University Press, 1988), 5.

¹⁰ Benjamin Britten, *Festival Te Deum* (Boosey & Hawkes, 1945), 2.

Ex. 2.17

A tempo tranquillo ($\text{♩} = 66$) **SEMI-CHORUS**
mp *3* *3*

When thou took-est up -

A tempo tranquillo ($\text{♩} = 66$) *simile*
sw. p

In this both attractive and effective early liturgical setting Sanders sounds a convincing individual compositional voice. Although steeped in the Anglican liturgical tradition of Wood and Stanford it exudes the vitality and harmonic freshness of Walton Coronation Te Deum and the melodic lyricism of Britten's earlier Festival Te Deum setting.

Chapter Three

An introduction to five middle period works

A major part of Sanders's compositional output was completed after his retirement from Gloucester Cathedral in 1994. This study will now focus upon five key works composed between the years 1993 and 1998 which are *The Reproaches* (1993), *Gloucestershire Visions* (1994), *The Cotswolds* (1995), *Via Lucis* (1998) and finally the Requiem (1998). They are all composed to specific commissions (See Appendix A). Details of texts used are included in Appendix D.

The Reproaches (1993)

The sublime sound world of *The Reproaches* is reminiscent of Allegri's *Miserere* being equally simple in design and sharing golden moments of textural beauty. John Mayo mentions; 'The overall effect is wonderfully mystical and timeless.'¹¹ Its simple unfussy harmonic treatment evokes a timeless spirituality and liturgical tradition from Allegri's *Miserere* through to Tavener's *The Lamb*. There are also echoes of the rich seamless texture of Russian Orthodox music.

Gloucestershire Visions (1994)

The opening movement of *Gloucestershire Visions*, 'Gloucester A.D. 1955' is a powerful and evocative setting with an atmospheric opening with big homophonic choral sections. The mysterious opening horn call is plaintive in style introducing an orchestral score steeped in the tradition of English pastoral writing reminiscent of

¹¹ John Mayo, 'Psalms for the Soul' in *Psalms for the Soul*, Choir of St. John's, Elora, dir. Noel Edison (Naxos recording, DDD 8.553876, 2000), 4.

Vaughan Williams with richly scored strings, lyrical horn themes and grand choral entries. The intense dark chromatic contrapuntal scoring in 'A Star rises' from Tippett's *A Child of our Time* is echoed in the sections featuring the downward scale motif at Figure C and E. The build up of suspense on 'Now waits' with progressive choral entries is like the opening of Tippett's *Dance Clarion Air* in its sense of expectancy. The second movement 'The Severn Meadows' sets words by Ivor Gurney for tenor solo in the pastoral style of Vaughan Williams's *Serenade to Music*. The use of rich orchestration and expansive lyrical vocal writing is stylistically in the Twentieth Century English art song idiom. The ever-changing colours of the landscape are captured in the fluid rhythmic metre. The orchestration in the final bars brings to mind the serene resolution in the 'Liebestod' from Wagner's *Tristan and Isolde*. The third movement 'To The Gloucester's In Training' pans across a moving landscape and symbolically across an army in preparation for war. An insistent bass ostinato drives a 6/8 dance-like setting similar in approach to the second movement of *Via Lucis* - 'Temptation'. The fourth movement 'Evening on Severn' uses words by Leonard Clark. Here there are further echoes of the style of Vaughan Williams, of a Strauss tone poem or even Bantock's song cycle *Sappho*. Set in a romantic vein, the tranquillo movement effectively conveys the total calm of an evening river scene. It is a sleepy lullaby, gentle yet passionate. Sanders appropriately concludes his celebration of Gloucestershire and its landscapes with a final thanksgiving utilising his previously composed *Te Deum* of 1960.

The Cotswolds (1995)

The first movement of *The Cotswolds* cantata, 'The Valley', sets another of Ivor Gurney's poems entitled 'There was such beauty'. This movement is written for Mezzo Soprano solo. An impressionistic and idealistic vision of the English romantic landscape is portrayed. Sanders uses the English pastoral style once more in a sympathetic response to Gurney's text and to the nature of the commission. The brass fanfare at Figure E is reminiscent of Bliss and Walton fanfares with the dotted rhythms and dissonant chord clusters heralding the setting 'Trumpets cried aloud'. The voices imitate the fanfares over sustained brass harmony. The luxuriant and modal string writing is very like Vaughan Williams in his *Fantasia on a theme by Thomas Tallis*. In contrast the second and third movements are Tudor pastiches in the style of Vaughan Williams's *In Windsor Forest*. The growing climax between bars 159-162 echoes Parry's ceremonial setting *I was Glad* with a huge *ritenuto* amongst the antiphonal texture on to 'Magnificat'. The sudden harmonic move from A major to Bb 7 in third inversion on 'Magnificat' is once again reminiscent of Parry. 'Cotswold Choice', a three-verse Elizabethan pastiche lute song over a ground bass, is reminiscent of Butterworth's setting of 'When I was one and twenty' from *A Shropshire Lad*. It harks back to the art song style in its English pastoral modal idiom. The text passes through place, village and town names in the Gloucestershire

Cotswolds attracting a nostalgic musical response. The third movement 'Market Day' is once again in the art song vein, capturing the feeling of a busy rural market place. Sanders adds Spanish dance references and characteristic percussion including maracas. One is transported to Bizet's *Carmen* at the beginning of Act 1 Scene 2 when Carmen sings of her gypsy life at the hideout. The fourth movement 'Birdlip Hill' evokes an impressionistic musical landscape with echoes of Debussy and Delius. The orchestral introduction is again magical and mysterious with flute triads, horn calls and harp. The ambiguous tonality with hints of the whole tone scale characterises the magical night sky. At bar 13 the offbeat bass and syncopated woodwind recalls Holst's style in the final movement 'Neptune' from the *The Planets* suite. The final 'Canticle of Praise' is a traditional liturgical setting of the sacred Te Deum text for full chorus and orchestra.

Via Lucis (1998)

Via Lucis is stylistically very different from the rest of Sanders's output during this period. It is in the dramatic late romantic style reminiscent of the impassioned writing of Elgar's *Dream of Gerontius*. This is particularly evident in his writing for the tenor voice representing the Traveller and in the dark orchestral timbre of Sanders's orchestration, full of rich wind sonorities. In the overall scale and orchestration, the work follows in the tradition of the large-scale oratorios of Elgar and Walton, which must have influenced Sanders from his association with The Three Choirs Festival.

The traveller makes his spiritual journey in an accompanied recitative style, the choral responses reflecting upon his words. As the tenor enters at bar 219 on 'Lead me Lord' the melodic style is reminiscent of Finzi's lyricism in *Dies Natalis*. In the second movement the dramatic action outlines the temptation and fall from grace. It is set in a seductive Moorish almost pagan genre eventually bursting into a music hall waltz parody only to destroy itself in a dissonant choral cry 'Does God care?' with spoken demonic choral interjections. Syncopated triads dance over a melodic ostinato in the style of Vaughan Williams. The overtly simple and naive choral writing opens with a choral unison developing into doubled thirds in SA/TB similar to Britten's chorus writing in his cantata *St Nicholas* (movement VII 'Nicholas and the Pickled Boys'). Interestingly Britten also uses a vernacular waltz parody in the second movement of *St Nicholas* in 'The Birth of Jesus'. Like Walton in *Belshazzar's Feast*, Sanders uses speech effects in a number of his works e.g. 'hiss' (bar 318). As those tempted are encouraged to take a bite of the apple the exotic orchestration is like Ravel's *Rhapsodie Espagnol* with impressionistic string writing and Sanders uses his characteristic Spanish mordent triplet (bar 335) with added castanets. At Figure E the chorus bursts into a Sullivan *Gondoliers* waltz parody over a tonic-dominant harmony collapsing with a descending glissando scream as the orchestra take up the festivities in their own parody waltz with the trumpet 'hamming up' the tune. The

festivities are broken up with descending dissonant harmonies in the accelerando section at bar 380 with dissonant choral exclamations and shouts. The solo tenor re-enters at bar 406 as the two melodic themes of the opening movement return in distorted form.

Harmony returns in the 'tranquillo' passage at bar 416 in the lyrical style of Finzi. The orchestral section at bar 457 echoes the orchestral introduction of *The Dream of Gerontius* both in the falling melodic line and offbeat crotchet accompaniment (See Ex. 3.1).

Ex. 3.1

The image shows a musical score for a Solo Tenor and an Orchestration (Orch). The Solo Tenor part is written in treble clef with a key signature of one sharp (F#) and a tempo marking of 'meno mosso (♩ = c.60)'. The lyrics are 'Weep - ing bit-ter-ly, weep - -ing bit-ter- ly, I bow my face'. The orchestration is written in bass clef with the same key signature and tempo. The score includes dynamic markings such as 'mp' and 'p' for the tenor, and 'p' and 'pp' for the orchestra. The tempo changes to 'senza rit.' at bar 31.

The final movement heralds an uplifting transformation of the opening movement as the traveller takes up his recitative and Christ once more returns towards the end of the movement to give his blessing. The spiritual reconciliation is reminiscent of Gerontius's final journey and also of the final section of Tippett's oratorio *A Child of our time* in a similar overall tripartite form. The radiant and transparent orchestral opening is characterised by bright tremolo strings, solo flute and glockenspiel. The angelic chorus, often unaccompanied, is in the big antiphonal sonorous tradition of Vaughan Williams.

The Requiem (1998)

Arguably Sanders's greatest work of this period is his Requiem. The structure of the work is unified by a number of melodic and harmonic motifs, providing an overall organic unity and cohesion. The work maintains a quiet intensity of spirituality throughout. The influence of both English Renaissance models and the Russian orthodox textures often characterised by Tavener, MacMillan and Panufnik (see Appendix E) in their influential choral writing is reflected in the exploitation of opposing sonorities and harmonies especially in the overlapping SA and TB texture. The opening section is low scored for the voices creating a prayerful sound world. The rich, seamless texture of Russian Orthodox music is evident at bar 31 of the Introit with parallel medieval dark and sombre TB harmony. John Sanders wrote the

following about this work: 'Overall I have tried to create an atmosphere of light and peace'.¹² The triadic, antiphonal texture of the evocative Introit creates a static Tavener-like sonorous sound world exploiting the cathedral acoustics. Sanders plays upon the contrast of choral groupings by using antiphony between the voices e.g. in bar 43-49 of the Introit (See Ex. 3.2).

Ex. 3.2

43 *mf* et lux per - pe - tu - a, *f*
mf et lux per - pe - tu - a, per - pe - tu -
mf et lux per - pe - tu - a, per - pe - tu -
 -ne: et lux per - pe - tu -
 -ne: et lux per - pe - tu -

Wide choral spacing is also used with low scored second basses and much use of a two alto part texture. The 'Te decet' section is treated with angelic unaccompanied SSAA close chordal harmony in the style of Stanford's 'Beati Quorum Via' from his *Three Motets*. Sanders often creates double third textures e.g. the 'Et tibi' section (bar 79-80). The rich, low and dense scoring of the following 'ad te omnis caro veniet' section provides echoes of Vaughan Williams's rich choral scoring in 'Cloud capp'd towers' from his *Five Shakespearean songs*. In contrast the very concise and economically conceived Kyrie captures the medieval austerity of Britten's *Ceremony of Carols* with an initial low bass drone ostinato in perfect fifths with answering perfect fourths between alto and tenor. A pervasive mournful plea is maintained throughout with a Russian orthodox feeling. The chant-like choral style is similar to

¹² John Sanders, *Three Choirs Festival programme notes*, (Saturday 25th August, 2001), 2.

MacMillan's treatment of the Sanctus in his Mass. The low scoring at bar 12 is particularly dark and forboding with the second basses at the extreme of their range. The answering phrase in the following bar, now in three-part Soprano 1, Alto 1 and Tenor, echoes medieval organum in the ongoing parallel harmonic movement.

The *Pie Jesu* in lilting $\frac{3}{4}$ time exudes a feeling of innocence and simplicity. The composer observes: - 'The *Pie Jesu* is essentially in the style of a Berceuse and is dedicated to the memory of my first grand-daughter, Celia, who was born severely disabled in January 1998 and who died aged only 6 months in the following August.'¹³ Like both the *Pie Jesu* and the 'qui tollis' sections in the Sanctus, Sanders once more adopts Stanford's unaccompanied close harmony style and also that of Kodaly in his *Missa Brevis* with rich 7th harmonies (eg F 13 bar 21) and poignant suspensions as the texture grows with the addition of each vocal part. As in the Sanctus of Britten's *Missa Brevis*, the ringing of bells inspires Sanders's setting. The syncopated homophonic SSA chordal texture on 'Dominus Deus' exudes the same rhythmic energy as Kelly, Britten and Mathias in their liturgical settings for trebles. In contrast, the romantic chordal writing in the 'qui tollis' section reflects the influence of romantic models such as Tchaikovsky. The opening section returns with vocal entries in reverse order producing a pleasing symmetry. The economical setting is reminiscent of the Kyrie of Panufnik's *Westminster Mass* and of Britten's earlier *Missa Brevis*.

The opening of the Offertory, 'Give rest O Christ' is accompanied by a low open fifth drone with syncopated bass entries capturing the spirit of Russian orthodox expression with naïve low scored parallel minor harmonic writing. In contrast the final 'Alleluias' are exultant being richly scored with ever widening ff chords reminiscent of Britten's alleluias in *A Boy was Born*. The Communion is set in a similar sombre psalm-like homophonic style (e.g. bars 10-16) reminiscent of Rachmaninov's *Vespers*. Sanders writes, 'In the Offertory, basically a funeral march, I have tried to capture some of the mystery and intensity so typical of Russian Orthodox music.'¹⁴

In the *Agnus Dei* and *In Paradisum* Sanders uses SSA entries at the half bar with effective dynamic fp markings to capture the joy of this hymn of praise. The angelic soprano solo over simple soprano thirds in the opening of *In Paradisum* echoes Faure's similar approach in his Requiem. As the score unfolds at bar 21 the huge

¹³ John Sanders, *Three Choirs Festival programme notes*, (Saturday 25th August, 2001), 2.

¹⁴ John Sanders, *Three Choirs Festival Programme notes*, (Saturday 25th August, 2001), 2.

sonorous antiphonal choral texture is also reminiscent of the final bars of Stravinsky's *Symphony of Psalms*. Sanders commented that at the very end of the work 'the atmosphere of calm and comfort is restored'.⁵

⁵ John Sanders, *Three Choirs Festival Programme notes*, (Saturday 25th August, 2001), 2.

Chapter 4 :

A discussion of the melodic fingerprints in the middle period works

The Reproaches (1993)

Gloucestershire Visions (1994)

The Cotswolds (1995)

Via Lucis (1998)

The Requiem (1998)

Sanders's middle period works include characteristic melodic 'fingerprints'. In both the Requiem and *The Reproaches* the falling melodic second interval is used as a prime harmonic resource to create rich and magical harmonic suspensions and constant points of tension requiring resolution. This achieves very prayerful word painting. The plaintive falling second appoggiatura usually falls either from supertonic to tonic or submediant to dominant. Sanders's love of Wagner may explain his similar passion for frustrated resolutions, using dissonance to create ultimate resolution. Throughout the Requiem and *The Reproaches* the pervading downward interval maintains an introspective melancholy capturing the pain of grief. In *The Reproaches* Section A and B 'O My People' are characterised by poignant suspensions featuring the falling melodic second interval in an otherwise simple homophonic harmonic setting (See Ex. 4.1 below).

Ex. 4.1

$\text{♩} = \text{c. } 60$ *Lento*
mf done to you? How have
 O my peo-ple, what have I done to you? How have I
mf you? How have I
 O my peo-ple, what have I done to you? How have I
mf done to you? How have I
 O my peo-ple, what have I done to you? How have I
mf you? How have I
 O my peo-ple, what have I done to you? How have I

The falling second interval (Motif A) is particularly prominent in the Requiem announced as early as bar 3 in the 'Introit' in the tenor part (See Ex. 4.2).

Ex. 4.2

Largo ($\text{♩} = \text{c. } 60$) Music by John Sanders
molto legato e espressivo

pp Re - qui - em, Re - qui - em,
pp Re - qui - em, *suspensiv* Re - qui - em,
p Re - qui - em, *pp* Re - qui - em,
 Re - qui - em, Re - qui -
 Re - qui

The soprano entry at bar 25, now developed with the addition of a falling fourth interval (Motif Ad-developed) is even more marked with the flattened supertonic resolving to the tonic over a sonorous tonic chord (See Ex. 4.3).

Ex. 4.3: -

24 *mp*
 re - qui - em ae - ter - nam

This melodic gesture captures the plea in the text. In the Kyrie, Motif A appears over an open fifth drone shown in Ex. 4.4 (e.g. undulating chords of C# and D in the basses with A -G# in alto and E- D# in tenor - bars 1-3).

Ex. 4.4

Lento (♩ = c.60)

Soprano

Alto *mp* Ky - ri - e, Ky - ri - e, *mp* Ky -

Tenor *mp* Ky - ri - e, Ky - ri - e, *mp* Ky -

Bass *p* Ky - ri - e, Ky - ri - e, Ky - ri - e e - lei - son,

Motif Ad is dramatically employed in the Christe Eleison section on a high G natural (diminished dominant) adding increased harmonic tension. In its second statement the rhythmically diminished theme increases the urgency of the plea (bar 11). The Kyrie Motif A statement returns at bar 12 and also closes the movement in a final suspension. It also characterises the opening melodic phrase of The Offertory (see Ex. 4.5 below).

Ex 4.5

Soprano *p* Give rest O Christ to your ser - vants, to your ser - vants

It re-appears in the alto part in bar 16 - with a suspended C# falling to a B (the added sixth of the chord). Sopranos sing the motif on the flattened submediant at bar 17. In the opening of the Sanctus the third sopranos incorporate a syncopated fragment of Motif A from supertonic to tonic (C# -B -bar 1). In the Agnus Dei the now rhythmically augmented falling second motif (bar 2) is harmonically resolved for the first time. The opening Introit with Motif A returns on requiem sempiternam at bar

35 and a recapitulation of the entire Introit at bar 53 in the original key of C# major concludes the Lux Aeterna section.

Motif Ad reappears in the final movement In Paradisum in the soprano line (bars 2-3) now melodically inverted with a concluding upward fourth interval (See Ex. 4.6).

Ex. 4.6

Largo (♩ = c.60)
Legato e molto espressivo

Solo Soprano
or Semi-Chorus

In ——— pa - ra - di - sum

The movement concludes with a return to its opening section featuring Motif A and Ad ending as quietly as it began. A sense of resolution with triumph over grief is marked by the raised Lydian 4th in the soprano suspension of bar 53. Other examples of the use of motif A in other works of this period are included in Appendix G.

Another melodic fingerprint of Sanders, which is also characteristic in the music of MacMillan and Panufnik, is a decorative mordent figure (motif C) which incorporates Motif A and appears frequently in the Requiem Introit (e.g. bar 23, 43, 84, 72-73). This ornamentation displays a western representation of exoticism. In bars 68-71 Motif C is further decorated with the addition of the Lydian 4th (see Ex. 4.7).

Ex. 4.7

hym - nus, De - us, in Si - -

Motif C is further quoted and developed in The Communion (e.g. bar 6 now in triplet form, see Ex. 4.8 below).

Ex 4.8

— in - to the house ——— and gate of Hea - ven, ——— to en - ter in - to that

The triplet motif is inverted in a series of rising sequences in the first movement of *Gloucestershire Visions* (bars 102-113) and in the second movement in bars 28, 30 and 31 and in the fourth movement at Fig C 'from delicate willows'.

Motif C reappears in the first movement of *Via Lucis* in the folk-like melodic quaver motif from bar 182 to the end of the movement woven into both choral and orchestral parts, also appearing as a characteristic Spanish ornament in the orchestration at bar 335.

A further melodic 'fingerprint' of Sanders is a traditional upward triadic arpeggio figure (motif D) which characterises so much his celebratory passages in his liturgical music underlined by simple diatonic harmony and possibly influenced by Wood in his liturgical settings. The Pie Jesu theme (bar 1) is a good example of this figure (See Ex. 4.9).

Ex.4.9

The musical notation for Ex. 4.9 is a single staff in treble clef, key signature of one sharp (F#), and 3/4 time signature. The tempo/mood marking is *dolce e legato* and the dynamic marking is *p*. The melody consists of a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The lyrics are: Pi - e Je - su, Do - mi - ne, Pi - e Je - su, Do - mi - ne.

This melodic phrase returns in the Sanctus setting (on *pleni sunt coeli* at bar 11) and also in the Agnus Dei/Lux Aeterna (in bars 1, 12, 24 and 43). In *Via Lucis* the rising broken triad appears at bar 58 'repent of your sins', bar 469 and at Fig G through the whole of the final climax.

Sanders often incorporates an ascending or descending scalar figure within his melodic lines. The upward figure in the Kyrie of the Requiem at bar 5 (Motif E) enriches the growing contrapuntal texture as the voices are scored in an ever-higher tessitura. The melodic idea is inverted at bar 14 resolving on the supertonic to allow a final suspension featuring Motif A. The falling scalar figure is developed in the Offertory at bar 7 with an added introductory passionate octave leap with sopranos in thirds followed by the four note falling Motif E (see Ex. 4.10). The falling scale later illustrates the return to the earth (bar 34) and on 'we are mortal, formed of the earth' passing through all parts at bar 31.

Ex 4.10

5
— with_ your saints, with your saints, where sor- row and pain are no more,
lamentoso
mp

Motif E is also exploited in the first movement of *Gloucestershire Visions* at Figure C

On the words 'deep founded in the dark' in a whole tone form (see Ex. 4.11).

Ex. 4.11

T
8
B
mp
Deep foun - ded in the dark

At Figure E the ascending and descending motif is exploited in both chorus and orchestra possibly representing the developing fire. The descending motif is particularly tender at bar 81 anticipating the choral figure 'And now that torch' at bar 92. The falling figure is now inverted 'Who holds on high' to illustrate the text 'we vanish in the night' in bar 138 in close imitation. The falling scale motif appears again in the third movement in the chorus on the words 'Cloud and shadow fleeting together' in bar 19. In the fourth movement it features in the orchestration at bars 7-15 with the addition of the Lydian 4th.

Motif E also features in *Via Lucis* as a fatalistic descending scalic figure. In the orchestration of the first movement at bar 69-72 it is used to illustrate a vanishing sky and it is used in the judgement section of 'Temptation' between Fig K to Fig M in a cry for repentance.

Another Sanders melodic 'fingerprint' is characterised by the opening pentatonic horn theme in bars 1-2 of *Gloucestershire Visions* (see Ex. 4.12).

Ex. 4.12

There is an echo of English folk song in the theme with its characteristic tonic leaning on the supertonic and then rising up a fourth. It features in the work of other English 20th century choral writers (e.g. Howells's *Hymnus Paradisi* and Leighton's *Let all the world in every corner sing* (see Ex. 4.13))

Ex. 4.13

The motif returns in 'The Severn Meadows' and is now reduced to an evocative three note introductory call (bars 1-2) passed around the woodwind (bar 1-19) like Mahler's sounds of nature in the opening movement of his First symphony and Vaughan Williams's improvisatory solo violin writing in *The Lark ascending*. Its inversion in the oboe at bar 8 leads to rich impressionistic vertical pentatonic E 9 harmony reminiscent of Kodaly's *Dances of Galanta*. The same effect is achieved on 'flowers' at Fig D, 'You are the flowers'. The motif also features in the soprano solo line on 'One by One' at bar 17 in 'Evening on Severn' (see Ex. 4.14).

Ex. 4.14

The musical score for Ex. 4.14 consists of four staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It begins at measure 17 with the lyrics "One by one," and continues with "One by" in the following measures. A box labeled 'B' is placed above the staff in the second measure of the second system. The second staff is a piano accompaniment in treble clef, starting with a piano (*p*) dynamic. The third and fourth staves are a piano accompaniment in bass clef, with the left hand playing a steady eighth-note accompaniment and the right hand playing chords and moving lines. A box labeled 'B' is also present above the bass staff in the second measure of the second system.

Closer study of Sanders's melodic fingerprints confirms that Sanders utilises a limited number of key melodic devices throughout his work not only in the middle period works but also from the early *Te Deum* to the later *Urbs Beata*. It is these characteristic 'fingerprints', which give Sander's works a recognisable individuality in compositional style.

Chapter Five

A discussion of the approach to harmony and tonality in the middle period works

Throughout Sanders's works of this middle period, a number of characteristic 'fingerprints' are evident in his approach to harmony and tonality. These are illustrated in a closer analysis of the Requiem.

In this work, Sanders is very aware of the particular tonal colour of individual keys. The first 32 bars of the moving Requiem Introit remain on the tonic key of C# major establishing a powerful aura of prayerfulness. Bright textual resolutions and exultation are often treated with modulation to ever-sharper keys like Leighton and Howells in their liturgical settings (e.g. 'bright wings' in the final bar of Leighton's *Gods Grandeur* resolving on E major- see Ex. 5.1).¹⁵

Ex. 5.1

The musical score for Ex. 5.1 consists of five systems of staves. The first four systems are vocal parts (Soprano, Alto, Tenor, and Bass) and the fifth system is the piano accompaniment. The score is marked 'poco rall.' and 'ppp'. The lyrics 'bright wings.' are written under the vocal lines, and 'ah,' is written under the bass line. The music features a melodic line with a final cadence on a sharp key signature, consistent with the text's reference to resolving to E major.

¹⁵ Kenneth Leighton, *God's Grandeur* (Novello, 1959), 10.

In the final bars of the *Pie Jesu* in the Requiem (bars 55-59), the tonality rises from D to E major, finally resolving on another of Sanders's favourite bright keys, F# major, clearly representing the reach for heaven. The mournful supplication of the Offertory setting is enhanced by its ambiguous F# minor/B minor tonality with Phrygian G naturals, yet, as the text reaches 'life everlasting', an exultant cadence in A major at bar 20 shines light into the score. The final Alleluias explode into the suddenly bright tonic major key of B anticipating the key of the following uplifting Sanctus movement culminating in 'Hosanna in Excelsis' fanfares passing from G major (bar 21) to E major (bar 22) to C major (bar 25) finally resolving in A major. Sanders conceives the work as an unfolding design, less interested in a tonal centre throughout a movement than in a tonal relationship from one movement to another. The dark C# minor Kyrie setting of the Requiem contrasts with the opening C# major Introit, the juxtaposition effectively establishing a foreboding air.

Movement in Requiem	Key Relationships between movements
Introit	C# major
Kyrie	C# minor (tonic minor)
Pie Jesu	E major ending in uplifting F# major
Offertory	F# minor (tonic minor) ending in B major
Sanctus	B major ending in A major
Agnus Dei/Lux Aeterna	A major ending in uplifting C# major
Communion	C# major ending in E major
In Paradisum	E major ending in C# major

In the *Lux Aeterna* setting (bars 43-48) the tonality once more 'reaches for heaven'.

Bar no	43	44	46	47	48
Key	C# minor	E major + Lydian A#'s	G# major	C# minor	C# major

In each section of the Communion the tonality moves from darkness to light utilising the following pedal points.

Bar 1-6	C# minor to B major (with added Lydian 4th bar 7).
Bar 10-16	F minor to C major. 'Light' associated with C major- like Haydn's use of C major in <i>The Creation</i> on 'let there be light'.
Bar 17-19	Passing move from C minor to F major.
Bar 21 -24	Passing move from F minor to Bb major.
Bar 25 -34	Bb minor to C major with a Lydian 4th (bar 35) finally resolving to E major.

Sanders is particularly fond of juxtaposing chords to exploit harmonic contrasts. He has three favourite harmonic moves i) from tonic major to minor, ii) from tonic to supertonic and iii) from tonic to flattened submediant. Each statement of Motif D in the Agnus Dei is answered by an immediate return to the tonic minor (see Ex. 5.2).

Ex. 5.2

This juxtaposition of resolving major tonalities followed by the tonic minor maintains a point of tonal tension throughout the Requiem possibly reflecting the emotional ambiguity of the setting; the ultimate sacrifice of death set against the triumph of eternal life. Sanders harmonic move from tonic to closely neighbouring

chords is widely exploited in the Requiem. Sanders features a four chord harmonic leitmotif, first stated in bar 15 of the Introit (see Ex. 5.3).

Ex.5.3

97 *p* *mp* *rall.* *pp*

re - - qui - em ae - - - ter - - - - nam.

re - - qui - em ae - - - ter - - - - nam.

re - - qui - em ae - - - ter - - - - nam.

re - - qui - em ae - - - ter - - - - nam.

Chord Sequence for Ex. 5.3:

C# minor- over a tonic pedal	I	bII	bIII	I
------------------------------------	---	-----	------	---

The re-appearing leitmotif unifies the entire work in the same way that Mendelssohn uses an opening four-chord leitmotif in his overture for *A Midsummer Night's Dream* uniting three worlds and casting a powerful magical spell (see Ex. 5.4).¹⁶

Ex. 5.4

¹⁶ Felix Mendelssohn, Overture from *A Midsummer Night's Dream* (Eulenberg), 1.

Allegro di molto F

2 Flauti
2 Oboi
Clarinetti in A
2 Fagotti
2 Corni in E

In each case the composers have included a particularly effective flattened chord within the chord progression. Whereas Mendelssohn includes the unexpected flattened subdominant chord Sanders adds in the second chord the flattened supertonic, which against a tonic pedal creates an unearthly aura.

In Sanders's evocative arch harmonic figure (I - bII - bIII - I), the auxiliary chords provide a rising and falling poignant plea as the harmony constantly undulates between the tonic and its closely neighbouring chords. The flattened supertonic (D major) adds a Phrygian modality creating a sense of religiosity. The harmonic motif returns on three further occasions; i) at bar 39 of the Agnus Dei after a return of Motif A, ii) in the recapitulation of the Introit at the end of the Lux Aeterna at bar 80 and 91 and iii) at the close of the entire movement. Sanders's fondness for the flattened major supertonic chord is also characterised by the related melodic mordent which appears throughout the Requiem (e.g. in bar 72-73 of the Introit -Bb7 chord over A major tonality); in bar 12 of the Offertory; bar 18 of the Sanctus and bar 26 of the Agnus Dei exploiting the Neapolitan sixth move in the ATB choral response to Motif D in sopranos. The C major chord eventually resolves to exultant E major at the end of the phrase.

Sanders also exploits tonic-mediant relationships, (particularly C/E and F/A major) to create a sense of respectful awe on particularly meaningful words. An example can be found in the Requiem Introit in the invocation of perpetual light.

Introit 'et lux perpetua' harmonic scheme:

Bar no	44	47	50	53	55	61	65
Key	E7	C major-VIb	A major	F maj (VIb)	A maj	C# maj	F major

Such tonal relationships are possibly reminiscent of Faure, whose use of modality is linked with his training as a church musician. Jean-Michel Nectoux makes the point that 'Faure's cherished ambiguities often produce a kind of rocking motion which could be regarded as one of the constants in his aesthetic.'¹⁷

An example in the *In Paradisum* movement of Faure's Requiem illustrates this point using the harmonic move (D7 - B7 - D7) on 'et perducant' (see Ex. 5.5).¹⁸

Ex.5.5

Sanders seems to share with Faure a nostalgia for a pre-tonal world.

The influence of the English pastoral style of Vaughan Williams is also reflected in Sanders's archaic references to Tudor modal harmony with false relations and major/minor ambiguity and echoes of medieval organum in the Kyrie movement of the Requiem. Once again Faure is a possible influence. Jean-Michel Nectoux argues that 'ambivalence and flexibility are at the heart of Faure's harmonic language, and nowhere more so than in his treatment of the third degree of the scale, in the course of a phrase, it hovers between major and minor'¹⁹

Other examples of modal ambiguity/false relation in Sanders Requiem

Bar 32-33	In the 'dona eis' entry, E#/E naturals are superimposed.
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¹⁷ Jean-Michel Nectoux, *Gabriel Faure: A Musical Life* (Cambridge: Cambridge University Press, 1991), 234.

¹⁸ Gabriel Faure, *Requiem* (Novello, 1975), 49.

¹⁹ Jean-Michel Nectoux, *Gabriel Faure: A Musical Life* (Cambridge: Cambridge University Press, 1991), 232.

Introit.	
Bar 40	Superimposed G#/G naturals on 'Domine'.
Bar 75	The bass F natural creates a false relation with the F# of the overlapping phrase 'et tibi'.
Bar 99	In recap of opening of the Introit the E natural against the final E# in the resolving C# major chord.
Bar 10-11 Agnus Dei	The low scored 'dona eis requiem' resolves in F# major, the following soprano entry re-establishes the A natural.

Harmonic transformation is also used for dramatic effect e.g. F# minor-Bb (bar 82 - Introit) and Bb major to luxuriant A9 (bar 87-88 -Introit) eventually resolving to the opening C# major key. At bar 97 the harmonic leitmotif is altered, the central E major chord being replaced by C# min 7 to add even more plaintive undertones, the E natural providing a false relation against the final E# in the resolving C# major chord.

With reference to another work of the period, In bar 4 of *The Reproaches* the false relation between F# in the second sopranos and F natural in the altos creates a bittersweet Tudor ambiguity. *The Reproaches* feature modal semi tonal moves in harmonic sequences each time transforming a common note up a semitone, achieving magical tonal transformations.

Bars 1-2	G minor to B minor (Bb-B natural)
Bars 2-3	F minor to A minor (Ab-A natural)

Bars 4-5	E minor to G minor (B natural-Bb)
Bars 6-7	E minor to G minor (B natural-Bb)

The Reproaches are also remarkable for their effective use of suspensions. The exquisite suspensions in Section A and B 'O My People' feature Sanders's characteristic falling melodic second interval. The resulting harmonic effect of 'poignant dissonance'²⁰ is perfectly in tune with the liturgical requirements of the Holy Week text, reflected in the popularity of this setting. Clear echoes of Gesualdo are illustrated in the closing bars of Gesualdo's *O vos omnes* (see Ex. 5.6).²¹

Ex. 5.6

The image shows a musical score for a vocal setting. It consists of four staves. The top staff is a vocal line with lyrics: '- mi-lis sí - cut dó - lor mé - us. sí - cut dó - lor mé - us.' There are two boxed numbers, 25 and 30, above the staff. The second staff is another vocal line with lyrics: 'sí - mi-lis sí - cut dó - lor mé - us. sí - cut dó - lor mé - us. sí - mi-lis sí - cut dó - lor mé - us. sí - cut dó - lor mé - us.' The third staff is a piano accompaniment line with lyrics: 'sí - cut dó - lor mé - us. sí - cut dó - lor, dó - lor mé - us. sí - cut dó - lor mé - us.' The bottom staff is a bass line with lyrics: 'sí - cut dó - lor mé - us.' The score includes various musical notations such as notes, rests, and accidentals.

²⁰ William Armiger, 'First performance of John Sanders' Requiem Mass', *John Sanders' Requiem Mass*, 1/3 (1st January 1999)
<http://www.churchmusic.org.uk/cathmus/gloumass.php>, accessed 17 June 2003.

²¹ Carlo Gesualdo, *O vos omnes* (University of London Examinations and Assessment Council Anthology of Music, 1986), 24.

The Introit and Agnus Dei movements of the Requiem also have breathtaking suspensions (e.g. the exquisite SA writing bar 13-16 of the Agnus Dei- see Ex. 5.7).

Ex. 5.7

Ex. 5.7 is a musical score for four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The score is in G major (one sharp) and 6/8 time. It begins at measure 10. The Soprano part starts with a rest, then enters with the lyrics "Ag-nus De-i, Ag-nus De-i," in a *p* (piano) dynamic. The Alto part starts with the lyrics "do-na e-is, re-qui-em." in a *pp* (pianissimo) dynamic, then enters with "Ag-nus De-i, Ag-nus De-i," in a *p* dynamic. The Tenor and Bass parts both start with the lyrics "do-na e-is, re-qui-em." in a *p* dynamic. The score features chromatic harmonies and suspensions, particularly in the Alto and Soprano parts.

Sanders's fondness for chromatic harmony is often evident in his writing. The bridge to the Te decet section in the Requiem Introit (bars 35-39) over a B diminished harmony is reminiscent of Howells's chromatic writing.

Ex. 5.8

Ex. 5.8 is a musical score for four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The score is in G major (one sharp) and 6/8 time. It begins at measure 37. The Soprano part starts with the lyrics "Do-mi-ne:" in a *mf* (mezzo-forte) dynamic, then enters with "ne Do-mi-ne:" in a *p* (piano) dynamic. The Alto part starts with the lyrics "e-is Do-mi-ne:" in a *mf* dynamic, then enters with "do-na" in a *mp* (mezzo-piano) dynamic. The Tenor and Bass parts both start with the lyrics "do-na" in a *mp* dynamic. The score features chromatic harmonies and suspensions, particularly in the Soprano and Alto parts.

Compare Ex. 5.8 with the harmonic opening to Howells's *Like as the hart desireth the waterbrooks* (see Ex. 5.9).²²

Ex. 5.9

Not too slowly, but with quiet intensity

SOPRANO
ALTO

TENOR
BASS

ORGAN

TEN. & BASS *p*

Like as the hart —

Not too slowly, but with quiet intensity

The cadence point at bars 63-65 of the Requiem Introit also features rich chromatic additions to the C# major harmony anticipating an evocative harmonic resolution to F major on 'eis' (see Ex. 5.10).

Ex. 5.10

4 58 -at e - is, e - is, lu - ce - at e - is, e - is, e - is, e - is

S. *mf* *mp* *poco rit. ... p*

A. *mf* *mf* *mp* *p*

T. *f* *mf* *mp* *p*

B. *f* *mf* *mp* *p*

lu - ce - at e - is, e - is, e - is, e - is

²² Herbert Howells, *Like as the hart desireth the waterbrooks* (Oxford: Oxford University Press, 1943), 1.

Sanders's ubiquitous use of the Lydian fourth creates harmonies reminiscent of the choral music of Kodaly and Janacek yet it also harks back once more to Faure with his predilection for whole-tone melodic lines. In the Introit of the Requiem the harmonic leitmotif includes the characteristic raised 4th (D#) e.g. bar 68 (see Ex. 5.11). Motif A with the Lydian 4th is also employed in the Alleluias in bar 63 of the Offertory. The two bar figure repeated with embellishment displays Sanders's fondness for triads with added notes, which Britten also uses in his *Missa Brevis*.

Ex. 5.11

The musical score for Ex. 5.11 is for four voices: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). It begins at measure 66. The tempo and mood are marked 'Piu mosso e marcato' with a quarter note equal to approximately 72 beats per minute (♩ = c.72). The dynamics range from *pp* (pianissimo) to *mf* (mezzo-forte). The lyrics are: '... is. Te de-cet hym - nus, De - us, in Si - on, Te de-cet Te de-cet'. The Soprano and Alto parts have a melodic line with a raised fourth (D#) in the second measure. The Tenor and Bass parts provide a harmonic accompaniment with a similar intervallic structure.

The sonorous parallel harmony of Vaughan Williams with echoes of Tallis is also a feature of Sanders's harmonic style. Impressionistic double choir sonorities with bitonal antiphony and piled on thirds produce rich secondary sevenths reminiscent of 'Cloud Capp'd Towers' from Vaughan Williams's *Five Shakespeare Songs* and Harris's *Faire is the Heaven*. Sanders's quartal harmony like that of Howells derives 'from a 'verticalization' of the intervallic characteristics of the modes and the pentatonic scale heard 'horizontally', i.e. in sequence'.²³

The *Pie Jesu* offers a contrast to the previous movements in its simple opening diatonicism (see Ex. 5.12). Yet in this movement Sanders exploits the potential of effective poignant harmonic suspensions as the texture grows with the addition of each voice part (e.g. bar 7) with rich superimposed chords and seventh harmonies.

²³ Christopher Palmer, *Herbert Howells* (Novello, 1978), 21.

Ex. 5.12

Examples of chords used for pure tone colour in the *Pie Jesu*.

Bar 9	C# minor 7th
Bar 10	C# minor with added 6th
Bar 12	F# minor with sharpened 6th
Bar 13-16	G# minor 7 harmonies like Finzi.
Bar 17-19	A major-second inversion with chromatic embellishments
Bar 21	E pedal raised to F natural on F 11 chord
Bar 25	Final resolution to D major-with added supertonic
Bar 27	Bb major second inversion (flattened submediant)- C - D major.

The austere fourths between altos and tenors in the Kyrie of the Requiem correspondingly echo the sparse neoclassicism of Stravinsky with an open fifth organum. Sanders sets the word 'dust' with an austere open fifth chord in the Offertory (bar 42). At Figure C Sanders also employs a sinister open 5th chord on 'Deep founded'.

Another characteristic fingerprint of Sanders's approach to harmony is his fondness for chords in second and third inversion particularly on the dominant. Without the usual root position support, such inversions produce a characteristic open chordal spacing.

Examples of wide spacing with second inversions

Bar 29 Requiem Introit	The lower voices restate Motif A with the supertonic in second inversion creating wide sonorous spacing in the texture.
Bars 39-44 Introit	On the tonic chord with an added seventh in the bass (third inversion)
Bar 14 /16/18 In Paradisum	G7 d/B7d/C9-sensuous impressionistic chords

A final characteristic of Sanders's harmonic language is his use of dissonance and bitonality as an impressionistic harmonic device.

Use of dissonance/bitonality in the Requiem

Bar 49 -Introit	Superimposing chord V and VI to produce a chord cluster
Bar 7 - Offertory	Motif Ad is treated imitatively with sopranos entry over an B minor harmony followed by altos over C# minor
Bar 15 - Offertory	Bitonal D major superimposed with F# minor on 'neither sighing' transforming into bright A major on 'everlasting' to create an aching dissonance.
Bar 63 - Offertory	Alleluias on expansive ff chords with added colour with F major moments and the Lydian 4th on 'luia'. The crisp harmonic treatment is reminiscent of Britten's <i>A Boy was Born</i> .
Bar 31 Sanctus	C major and A major chord are superimposed on final cadence.

As in Sanders's approach to melody his harmonic style is based around key harmonic and tonal moves which create a particular sound world clearly influenced by the stylistic techniques of other composers yet with a recognisable individual stamp of a composer aware of the past as well as the future.

Chapter Six

A study of two later works

Two of the most significant later works of Sanders are the cantata *Urbs Beata* and the song cycle *When Heart Meets Heart*. Details of commissions and forces employed are included in Appendix A. Details of texts used are included in Appendix D.

When heart meets heart (2002)

When Heart Meets Heart (2002) is composed in the 'art song' vein for soprano and piano and is the last of Sanders's song cycles. It comprises five poems, each short economical setting emphasising nature and romantic love through the movement of seasons and months and of time and seasons. At the heart of the cycle is the song 'When Heart Meets Heart'. Sanders characteristically concludes the cycle with a return to the opening movement.

The bright joyful E major opening of the first song 'Joy' is characterised by cascading downward semi-quaver scales between the right hand and the left hand of the piano accompaniment. Sanders's pentatonic fingerprint is evident in layered quartal harmony creating a constant momentum. An accompanying semi-quaver figure permeates the entire movement. Motif A, a downward appoggiatura from submediant to dominant is immediately evident on 'joy' (bar 2-3) like the 'beauty' interval in *the Cotswolds* first movement (See Ex. 6.1).

Ex 6.1

Vivace (♩ = c. 100)

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The ecstatic text is coloured by Sanders's characteristic exotic harmonic devices such as added sixth chords (e.g. bar 1 and 5 in the piano accompaniment), modal inflections with flattened sevenths e.g. bar 6 (D natural on 'Come'), raised bright lydian fourths (e.g. bar 5 A# on last melody note). In bar 15, a flattened supertonic chord illustrates the mystery of the 'secret gift'. The movement finishes with rising E lydian modal semi-quaver figures.

The evocative and melancholy setting of No 2, 'Gardener', is reminiscent of Schubert's treatment of 'Der Leiermann', the last song in his cycle *Die Winterreise*, with its stark minor motif (see Ex. 6.2)²⁴.

²⁴ Franz Schubert, *Complete Song Cycles* (Dover, 1970), 128.

Ex 6.2

Etwas langsam.

Singstimme.

Pianoforte.

pp

pp

Drüben hin.ter Dor.fe steht ein Lei.erm
Kei.ner mag ihn hö.ren, kei.ner sieht ihn

The opening right hand piano quaver figure emphasises the leading note A#, remaining unresolved even on the final melodic note of the movement. The awkwardly angular melodic shape captures the pedantic plodding movement of agricultural labour (see Ex 6.3).

Ex 6.3

Lento ($\text{♩} = \text{c. } 46$)

mf

Ap-pren - tice to the sun

mp

mf

The left hand accompaniment with dark low scored semibreves in open fifths adds to the melancholy atmosphere. Sanders's melodic line is simple yet full of dark, minor intervals and the prevailing chromaticism contrasts to the previous brightness of 'Joy'.

No 3 'April' is a bright dance-like setting in G major, which contrasts with the dark timbre of the preceding setting. The volatility of season change is captured in flexible

time signatures. The repeated dissonant right hand piano quaver figuration is reminiscent of Britten's folksong arrangements (e.g. 'The Sally Gardens'). The vivace tempo, compound metre and syncopated melodic line help to set the text most effectively. Note a typical harmonic touch at bar 5 with a move to the flattened subdominant on 'pouting lips' (See Ex. 6.4).

Ex 6.4

Vivace ($\text{♩} = \text{c. } 72$)

The musical score consists of two systems. The first system shows the Soprano and Piano parts for the first two bars. The Soprano part has a syncopated melodic line. The Piano part features a quaver figuration in the right hand, starting with a mezzo-forte (*mf*) dynamic and moving to forte (*f*) in the second bar. The lyrics are: "Ap - ril, Ap - ril, with your". The second system shows the Soprano and Piano parts for the next four bars. The Soprano part continues with the lyrics: "laugh - ing eyes, Pout - ing lips, and hair that flies Ev - ry". The Piano part continues with the quaver figuration. A fermata is placed over the final note of the Soprano part in the fourth bar of the second system.

At bar 19 Sanders slows the tempo for a following unaccompanied cadenza style vocal passage on 'Sleeping lies she?' The chromatic melodic fall from C to G# against chromatic harmony creates an 'other worldliness'. On the following image, 'when on high Cloud chases cloud across the sky', the music returns to C major using Sanders characteristic triplet figures (See Ex 6.5).

Ex 6.5

19 *mp* *più lento* *mf* *Risoluto* *f*

Sleep-ing lies she? when on high Cloud chas-es cloud ac-ross_ the sky,

23 *mp* *più lento*

Hedge-rows_ and cop-pi-ces_ are seen Mist-y-fresh with burst-ing green,

This rubato recitative-style passage, in the reflective vein of passages in Vaughan Williams's song 'Silent Noon' (Ex 6.9)²⁵ offers a real contrast to the opening dance tempo which returns in the even brighter key of A major (a tone higher than originally) at bar 26. The English pastoral style is underlined by the articulated vocal 'cuckoos' echoed in the piano left hand part, the melismatic treatment of 'melodies' bar 38 and the A major fanfare figures on 'Lamb climb skyward' growing to 'joy that they are born' with a characteristic move from A major to the flattened mediant C major with uplifting lydian 4th (bar 45). An evocative flashback to the refrain 'Sleeping lies she' at bar 48 acts as a brake in the tempo followed by another dreamy solo cadenza at bar 20 in Ab major resolving onto the exotic lydian 4th on 'dreams' (bar 52). This recitative section anticipates a contrasting Andante sostenuto section at bar 53, in the style of a lullaby introducing a new folk-song like melody in 4/4 time in Ab major. The evocative mixolydian modal inflection with flattened sevenths is effectively pastoral (see Ex. 6.6).

²⁵ Vaughan Williams, *Silent Noon* (Willcocks, 1903), 4.

Ex 6.6

53 **Andante sostenuto** (♩ = c. 70)
mp

Still, the mead - ows, laid for hay; Still, the haw - thorn, wait - ing

57

May; Still, the green and blad - ed wheat; Still, the down - land where lambs

A change of tonality is once more used for emotional colour in the move from Ab major to C major on 'Lies she peaceful and at rest' over the rocking falling appoggiatura from submediant to dominant in the left hand piano accompaniment at bar 66. Chromatic harmony spins its web at the end of this section before the opening section returns in triumph to close the movement.

The strophic setting of the fourth song, 'When Heart Meets Heart', is in stylistic contrast to the rhapsodic approach of the other songs. In three sections, its simple modal melodic line with mixolydian-flattened 7ths is accompanied in a lyrical waltz style.

The timeless setting of No 5 'Time' in C major, employs an oriental 'Puccini - like' accompaniment (e.g. Fig 17 in *Tosca* seen in Ex. 6.7).²⁶

²⁶ Giacomo Puccini, *Tosca* (Milan: G.Ricordi, 1972), 24.

Ex 6.7

24

17 Andante lento

Fl. III. *p*

Ob. *pp*

Cl. in Si b *pp*

Arpa *ppp*

Sanders uses downward fourths in the right hand piano part which sound like pealing bells. This idea continues throughout the setting supported by ringing wide spaced almost drone-like semibreve left hand chords (see Ex. 6.8).

Ex 6.8

Tranquillo (♩ = c. 60)

Soprano *mp*

Piano *mp rubato e legato*

I walked at eve - ning through the

4 ver - dant shade Of beech and oak, backed by the sun - set's

4

Here, Sanders explores his favourite related harmonies.

Bar	Harmonic Move
1	C major
5	D major (supertonic move)
8	F major (to flattened mediant)
10	D major
13	G major (+ lydian 4 th)
15	Bb major (to flattened mediant)
20	Ab major
22	D major
24	F major (to flattened mediant)
29	Gb major over F 7 bass (flattened supertonic)
32	Ab 7 over D natural pedal (flattened submediant anticipating final resolution to tonic)
37	C major

Like Vaughan Williams's song 'Silent Noon' (Ex 6.9) from *The House of Life* the setting exudes a warm feeling of stillness.

Ex 6.9

a tempo **Quasi Recitative**

Deep in the sun-search'd growths the

a tempo
cresc. *pp una corda*

dra - gon-fly — hangs — like a blue thread loos-en'd from the

The accompaniment on 'the blackbird fluted to the nightingale' is particularly evocative (see Ex. 6.10).

Ex 6.10

10 *mf* *p*

rad - iance: out of sight, The black - bird flu - ted to the

mf *p* *p* trem.

night - in - gale. And earth — was full of song — and qui - et

mf *mf*

The setting ends with the opening piano figure unresolved with an added sixth (see Ex. 6.11).

Ex 6.11

34 *mf* *mp* *rall. ... al niente*
 Come and van - ished from my sight. *8va*
mf *p* *ppp* *lunga*
 Ped. Ped.

The recapitulation of the first movement gives the cycle a sense of wholeness and unity.

Urbs Beata (2001)

Urbs Beata, a major work in ten movements, develops the overt dramatisation in *Via Lucis* utilising a kaleidoscope of musical idioms to interpret a profound theological journey. Sanders's style, particularly in his dissonant treatment of evil characterised by alto soloist and solo cello, is now closer to Britten's 'Parable Operas' such as, 'Curlew River'. His sparse angular and chromatic counterpoint, taken up by the chorus in movements three, five and nine, is reminiscent of Tippett's *A Child of our Time* and yet the tradition of the English anthem still bursts forth in triumphant choruses such as 'Urbs Beata'. Yet this ambitious work also includes traditional plainsong using a plainsong hymn, whilst also using low scored Russian Orthodox chanting with accompanied speech effects and dissonant jazz syncopations in the style of Walton's *Belshazzar's Feast*. A solo cello interpreting Jewish melody is also used, being preceded by an instrumental representation of a vision of chaos reminiscent of Ligeti's writing in *2001 A Space Odyssey* film score! The work is arguably a culmination of Sanders's compositional development and a synthesis of his earlier compositional ideas.

The menacing instrumental representation of chaos in the opening movement - 'The Birth of Order from Chaos', includes a rising sequence of twelve semitones eventually resolving on a triumphant D major chord (see Ex. 6.12).

Ex 6.12

Piano Reduction

B. Drum *ppp*

Org. *pp* *cresc. poco a poco*

cresc. poco a poco *ff*

ff

This sequence of notes (D, G#, F, C, B, D#, C#, A, G, E, F#, Bb) appears in most of the movements in various guises and keys. Sometimes it is used to create melodic passages for voice or cello, and in No. V (a), part of it becomes the theme for a Passacaglia - the duet between the Alto and Cello soloists²⁷ (see Ex. 6.13).

Ex 6.13

²⁷John Sanders, *Three Choirs Festival programme notes* (Friday 24th August, 2001), 6.

Although seemingly a radical change in Sanders's harmonic approach, Tim Thorne observes; 'It all sounded comfortably safe with a host of familiar influences, despite Sanders's confession that he'd used a 12-note tone row. Schoenberg would have been hard pressed to notice'²⁸

Central to the work is the role of the alto soloist as narrator supported by an evocative solo cello. The pairing of particular voices and instruments for characterisation is similarly used by Britten in his opera *A Midsummer Night's Dream*. The entrance of Puck is always accompanied by trumpet and snare drum. James Bowman's haunting countertenor voice characterises serpent, dragon and universal narrator in this work. Sanders use of the countertenor timbre is reminiscent of Britten's treatment of Oberon as an 'other worldly' figure detached from the mortals in *A Midsummer's Night Dream*. On 'O three fold lightning' (see Ex. 6.14), the solo writing is more complex and challenging in its dissonant idiom than in his earlier works. At bar 23 it is Purcellian in its flexible ornamented treatment of the melodic line for word painting (e.g. 'lightning'), which is similar to Britten's approach to vocal writing. Sanders employs exotic harmonic minor tonality with effective percussion timbre and *fpp* dynamics in the instrumentation.

Ex. 6.14

The image shows a musical score for an alto soloist and brass. The soloist's part is in treble clef, starting at bar 22. The tempo is marked 'f A tempo' and 'f'. The lyrics are 'a piacere O three fold light- ning O sin- gle'. The brass part is in bass clef, marked 'fpp'. The score includes a five-measure rest for the soloist at the beginning of the phrase 'O three fold light- ning'.

The influence of Panufnik, MacMillan and Tavener are possibly reflected in the treatment of the second movement 'The Primal Vision - The Hymn of the First Hierarchy'. An austere Russian orthodox sound world is captured with naïve low chordal spacing as the tenors intone a plainchant Phrygian version of Motif A (see

²⁸ Tim Thorne, *British Music is marked by glitter and poise* (Church Times, 14th September, 2001).

Ex. 6.15) against the basses who are given improvised repeated spoken text. Motif A once more permeates Sanders's work. It is now built upon three short pleading phrases in an upward minor triad.

Ex 6.15

1 (♩ = 76)

Tenors *mp* Ag - i - os O The - os, _____

Tutti *mp* Ag - i - os Is - chy - ros, _____ Ag - i - os A -

9 *pp* than - a - tos. _____ En - ough for us thy Cher - u - bim to

Further examples of the use of Motif A in *Urbs Beata*

Movement 2 - bar 21		Cello mordent figure
Movement 3 - bar 12 - 13	'not of the will of the flesh.'	Corrupted Motif A (originally perfect 5 th now dim 4 th)
Movement 3 bar 73	'Then came the serpent to the woman tempting her'	Corrupted Motif A - each interval augmented (min2/min3rd/per5th)(Now-min3rd/aug 4 th min 6 th).
Movement 3 - bar 89	'But isn't this the forbidden tree?'	Motif A now extended to min3rd/min6th/maj7th, the final dissonant 7th used on the word 'die'.
Movement 3 -bar 102	'God has never been hungry'	Motif A has been overwhelmed by evil the serpent now using it.
Movement 3	'Free to try everything'	As Adam asks bar 116 'free to disobey' and Eve asks 'free to try everything?' The pure fragment of Motif A on a rising perfect 5th

		marks their innocence, rather than the corrupted augmented 5 th .
Movement 3	'And religion'	Note the sarcasm on 'and religion' with a minor second move - parody of prayerful Motif A.

Examples of Sanders's characteristic harmonic fingerprints in *Urbs Beata*

Movement 1- Bar 33	'Holy and beautiful'	Characteristic lydian 4th
Bar 35	'Holy and sublime'	Characteristic mediant relationships- A major and C major tonalities juxtaposed antiphonally.
Movement 1 - bar 37- 39	'Full of thy fire we thy Seraphim adore and'	C major/A major chords superimposed with a move to the flattened supertonic
Movement 1 - Bars 55-60	'Bear thine unbearable radiance'	Modal ambiguity- like Howells in style
Bars 82-93	'Gloria in excelsis Deo'	Alternating C major and E major chords
Movement 3 - bar 14	'spirit'	Superimposed chords- C# and D superimposed.
Bar 45	'be fruitful and multiply'	F major to D major -
Bar 58-59	'you shall surely die' bar	Dmajor -F major
Movement Vb Bars 121-141	'stirs in the animals'.	Upward tonal move to C major bar 121 then upward to D major on 'awake' bar 141 to a final

		resolution on bright F# major
--	--	-------------------------------

The strong influence of Walton is still evident in this late work; in particular *Belshazzar's Feast*. The syncopated dissonant brass fanfares which herald Movement 3-'The Fall of Satan and of Man', are reminiscent of the dramatic opening of *Belshazzar's Feast* resolving to dark Ab minor harmony under the countertenor's opening phrase 'And there was war, in heaven' in bar 3.

The sinister vocal entry features an unsettling tritone leap (see Ex 6.16).

Ex 6.16

The image displays two musical excerpts. The top excerpt, labeled 'Ex 6.16', consists of two staves. The upper staff is for 'Alto Solo' and shows a melodic line with a tritone leap. The lower staff is a 'Piano Reduction' for 'Brass' and 'S. Drum'. The Brass part features a syncopated, dissonant fanfare with dynamic markings *pp* and *ff*, and articulation marks for triplets (3) and sextuplets (6). The S. Drum part has a similar rhythmic pattern. The lyrics 'And there was' are written below the piano reduction. The bottom excerpt shows a vocal line for 'A. solo' in 'Recit' style at 'A tempo'. The lyrics are 'war... war in heav-en:'. Below the vocal line is a piano reduction for 'S. Drum' with similar dynamic and articulation markings as the top excerpt.

In the same movement the chromatic downward melodic cascades in bar 18-22 and the brass at bar 32 (Ex 6.17) with downward intervals on 'descend' describing the fall

from heaven, echo Walton's violent depiction of Babylon in *Belshazzar's Feast* (see Ex 6.18)²⁹ after Fig 15.

Ex .6.17

31 **senza rall.**

S. ev - il de - scends.

A. ev - il de - scends.

T. scends, of ev - il descends.

B. scends.

senza rall.

ff

²⁹ William Walton, *Belshazzar's Feast* (London: Oxford University Press, 1955), 27.

Ex.6.18

thou-sand of his lords And drank wine be-fore the thou-sand.
tau - send Ge-waltigen Und trank Wein vor ih-nen al - len.

thou-sand of his lords And drank wine be-fore the thou-sand.
tau - send Ge-waltigen Und trank Wein vor ih-nen al - len.

thou-sand of his lords And drank wine be - fore the thou-sand.
tau - send Ge-waltigen Und trank Wein vor ih-nen al - len.

thou-sand of his lords And drank wine be - fore the thou-sand.
tau - send Ge-waltigen Und trank Wein vor ih-nen al - len.

Sanders further illustrates the descent to hell with a dramatic bitonal descending glissando in the organ at bar 20 and falling triplet accompaniment chords in dissonant 4ths at *A tempo* - bar 22 (Ex 6.19).

Ex 6.19

The musical score for Ex 6.19 is divided into two systems. The first system, starting at measure 23, features a solo voice part (labeled 'solo') with the lyrics 'and all his an-gels with him.' The music is marked 'Recit' and 'A tempo'. The bass line is marked 'ff' and includes triplets. A brass section is also present. The second system, starting at measure 24, includes vocal parts for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), along with piano accompaniment for Timp. (Tympani), Brass, and S. Drum (Snare Drum). The lyrics for the vocal parts are 'Woe to all creep - ing things! Woe to the'. The piano accompaniment includes the words 'mf Timp.', 'Brass', and 'mf etc.'.

The syncopated bass entries on 'Woe to all creeping things' answered by the upper voices echo the style of the angry crowd choruses in *Belshazzar's Feast* and Tippett's *A Child of Our Time*. Walton's ceremonial style also influences the triumphal march with jubilant brass and homophonic chorus in Movement 8, 'The Medicine'. The joyful dance in jazz influenced compound metre (6+4/8) in Movement IX, after 'slain' evokes the 1930's in an almost pagan riot of emotion – a sense of liberation.

Syncopated choral rhythms punctuate the text (Ex 6.20) as in the final section of *Belshazzar's Feast*.

Ex 6.20

Allegro (♩ = 66) (♩ = ♩)

The score consists of two systems. The first system shows the piano accompaniment with a treble clef staff for the right hand and a bass clef staff for the left hand. The tempo is marked 'Allegro' with a quarter note equal to 66 beats per minute. The key signature has one sharp (F#). The time signature changes from 8/8 to 2/4 and back to 8/8. The piano part includes markings for 'Brass' and 'Org.' (Organ). The second system shows four vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). Each part has a staff with a treble clef for S., A., and T., and a bass clef for B. The lyrics are: 'Christ is ri-sen, ri - sen and the de - mons are'. The piano accompaniment continues below the vocal parts.

f Brass
S. Drum
Org.

32
S. Christ is ri-sen, ri - sen and the de - mons are
A. Christ is ri-sen, ri - sen and the de - mons are
T. Christ is ri-sen, ri - sen and the de - mons are
B. Christ is ri-sen, ri - sen and the de - mons are

The stylistic treatment of the countertenor soloist often paired with the solo cello marks a definite departure in Sanders's compositional approach.

The dialogue with solo cello in 'The Divine Image (Dimmed but not Destroyed)', a 'The Song of Western Atheism' typifies a more austere contrapuntal style characterised by harmonic dissonance (see Ex. 6.21).

Ex 6.21

Alto Solo (♩ = 50) *mp*
 Made in the im-age of none, a - lone a - mong

Solo Violoncello *mp*

A. solo *mf*
 an - i - mals Man, the quin - tess - ance of a - toms, has re -

Vc. Solo *mf*

The movement, in passacaglia form, is nearer stylistically to Tippett and Hindemith than to the English pastoral style and Anglican choral tradition, which usually characterises Sanders's musical style. A similar approach is adopted in Tippett's 'The argument - measured the heavens' from *A Child of Our Time*³⁰ (see Ex. 6.22)

Ex 6.22

Alto Solo *Allegretto* (♩ = 106) *p*
 Man, (colla voce)

Piano *poco f* *dim.* *p* *pp*

man has meas - ured.

pp dolce *poco cresc.*

Sanders, acknowledging the profound argument between good and evil, juxtaposes a sparse contrapuntal dialogue between alto soloist and cello with the more comforting sound world of the Anglican choral tradition.

³⁰ Michael Tippett, *A Child of our Time* (London, Schott, 1944), 6.

'The Consequences' is a culmination of the battle between this more angular dissonant style encompassing the chromatic serpent theme expressing the violent outcome of sin and the sonorous harmonic section from bar 66 to the end of the movement. It is like Vaughan Williams's *Serenade to Music*, with sopranos in 3rds, an idealistic pastoral interpretation of ultimate redemption. (See Ex. 6.23).

Ex 6.23

66

S. *mp* The moun-tains and the sol-i-ta-ry pla-ces *p* the green *mp*

A. sic, *p* mu - sic,

T. sic, *p* mu - sic,

B. sic, *p* mu - sic,

mu - sic,

The message of *Urbs Beata* is in the triumph of goodness over evil. The sense of goodness prevails after all the satanic dissonant outbursts and all the pervading chromatic twists of the serpent as in bars 96-102 where the composer illustrates every evil gesture from the chromatic writing using all 12 semitones (See Ex. 6.24).

Ex 6.24

96
A. solo *mp*
legato Can dy - ing be worse than the gnaw - ing pains in your

99
A. solo
bel - ly? And the tongue that sticks to your gums?
Org.

Sanders produces harmony of such sweetness in the exquisitely beautiful setting of 'let us make man in our own image', written for the alto, tenor and bass Trinity trio soloists in the third movement.

Reminiscent of early Britten in its simple harmonic scheme, the passage moves from tonic to subdominant chords over a simple organ F major chord (bar 35-44) and later a capella (bars 40-44) (see Ex 6.25).

Ex 6.25

The musical score for Ex 6.25 consists of seven staves. The top four staves are for vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). Each vocal part begins with a *pp* dynamic marking. The lyrics for these parts are: "And he made us in his own image, male and". The fifth staff is for the Alto voice, with the lyrics: "fe- male_ af- ter our like-ness." The sixth staff is for the Tenor voice, with the lyrics: "fe- male_ af- ter our like-ness." The seventh staff is for the Bass voice, with the lyrics: "fe- male_ af- ter our like-ness." The bottom two staves are for the piano accompaniment, showing a simple harmonic structure with a sustained chord in the right hand and a moving bass line in the left hand.

The Trinity theme is also used to reconcile 'The Consequences' movement. The previous chromatic oratorio style represents human frailty in contrast to the heavenly trio with organ representing the heavenly universe.

It is the composer, the inspired church musician, who brings ultimate resolution into the evil world with comfortingly familiar Lent and Advent prose in the plainsong setting of 'The Finest Crack - The Jewish People', and who in the fourth movement

also produces the inspired poignant touch of a solo treble heralding paradise with 'but still that sweet voice calls' characterised by an optimistic upward melodic fifth interval (see Ex. 6.26).

Ex. 6.26

Solo Tr.

still that sweet voice, that sweet voice calls us,

Sanders brings the work to a close with another familiar plainsong hymn 'Urbs beata' intoned by unison brass with double choir in homophonic majesty in bright D major, finally resolving the dark D minor of the opening of the work. Britten similarly makes a link with his audience in the use of congregational hymns, which he intersperses in *Noyes Fludde*.

The final choral section 'Heavenly City full of joy' is awash with sonorous impressionistic harmony. The antiphonal Alleluias are like pealing bells. The Amen in the alto solo following the solo cello modal phrase is utterly beautiful. The final Hosannas explode amongst brass fanfares as Sanders, the 'traditional innovator'³¹, sends his audience away with joyful optimism.

Urbs beata and *When heart Meets Heart* represent Sanders's mature style and a synthesis of influences which have clearly developed throughout his short compositional career. Whereas *When Heart meets Heart* is in the English pastoral tradition, the 'sound world' of *Urbs Beata* in common with his earlier *Via Lucis* encompasses wider ranging instrumental and choral sonorities far removed from Sanders's early liturgical settings. He seems to be enjoying a more flamboyant approach to music drama whilst exploring more challenging harmonic idioms. He is very much in touch with his favourite contemporary composers MacMillan and Panufnik and yet is still firmly rooted in a tonal language appropriate and realistic to his commissions and their forces.

³¹William Armiger, *Phone conversation with William Armiger* (March 2004).

Chapter Seven

Conclusion

There is little doubt that John Sanders was a consummate craftsman in his approach to composition. Steeped in the British pastoral style, his music reflects his obvious fondness for his rural Gloucestershire. His home, its history and its poetry shines through his song cycles, as does his passion for the English cathedral tradition in his cantatas and liturgical settings, reflecting a quiet faith and commitment. There are so many poignant moments in his choral settings. He was a vocational church composer whose contribution to the liturgy seems universally respected by his peers. Roger Tucker clarifies this point in his obituary on Sanders, saying, 'people loved to sing and play for him.'³²

His musical style is fresh but at the same time respectful to a broad tradition of compositional styles that reaches back to Byrd and beyond. His music is never 'modern' yet he is always in touch with his contemporaries such as MacMillan and Panufnik. Roger Tucker also mentions in his obituary that Sanders's 'music is always strikingly original and idiomatic, yet approachable and enjoyable'.³³

His musical style encompasses the two most important aspects of the British pastoral style summarised by Ted Perkins, (1) the maintenance of a pastoral affect, i.e. 'a gentle, meditative mood', and (2) the delicate 'balance of nationalistic, impressionistic, and neo-classical style traits'.³⁴

Always sensitive to commission, Sanders writes wisely for any required resources. His choral music is not universally easy to perform and so may not always find its way into the repertoire of amateur ensembles, but performances of his work will always communicate with their audience. His musical intentions are always clear and his attention to detail in choral and instrumental scoring is immaculate.

This is the work of an intelligent and sensitive musician who I believe has made an enormous contribution to the repertoire of English choral music over a

³² Roger Tucker, *Dr John Derek Sanders* (Church Times Obituary, 27th February, 2004)

³³ Roger Tucker, *Dr John Derek Sanders* (Church Times Obituary, 27th February, 2004)

³⁴ Ted Perkins, *British Pastoral style and the oboe*, 1/1

<http://idrs.colorado.edu/Publications/DR/DR11.2/DR11.2.Perkins.html>, accessed 8 April 2004.

comparatively short period of composition. He has an empathy for both voices and instruments always sensing just the right vocal or orchestral timbre required.

His music is never pretentious and is often deceptively simple. This makes sense since he was far from being a pretentious person.

My enduring memory of him is of a self-effacing gentleman who was genuinely surprised that anyone would want to study his work.

APPENDIX A:

Complete Works of John Sanders (as in 2003 (ed))

Date	Title	Forces	Commission/Dedication
1958	My beloved spake	SATB	For wedding of Andrew and Pauline Taylor
1960	Festival Te Deum	SATB + organ/full orchestra	For the Cheltenham Bach Choir
1965	Welcome Yule	Baritone solo, SATB Choir + Organ	-
1971	Soliloquy	Organ	For Cecil Adams, Dursley Parish Church
1978	A Carol for Today	SATB + Organ (SAB version also available)	-
1978	Responses	SATB unaccomp	-
1979	Toccatà	Organ	
1982	Te Deum	SSA + Organ (+ optional trpt & percussion)	Commissioned by Cheltenham Ladies College
1996	Psalm 150 of Four Festal Psalms	SATB + Organ	-
1986	Jubilate Deo	SATB + Organ/Full orchestra	-
1988	In Praise of Gloucestershire	Soprano, Clarinet & Piano (arranged for Soprano, Clarinet, Harp & Strings in 2003) [Song cycle]	Commissioned by the Stroud Festival, Dedicated to Janet, Anna & Jonathan
1989	What child is this?	SATB, unaccomp	-
1989	Day by Day	SATB + Organ	-

1989	Prayer of St Francis	SATB + Organ	For the choir of the Gloucester Royal Hospital
1990	My beloved spake (revised)	SATB, unaccomp	-
1990	St Mark Passion	SATB unaccomp	Dedicated to Gloucester Cathedral Choir
1990	Tomorrow shall be my dancing day	SATB, unaccomp	-
1991	Teach us, Good Lord, to Serve Thee	SATB + Organ	For the choirs of the Gloucester Royal Hospital and Nairobi Cathedral
1991	An Easter carol	SATB unaccomp	For Arnold Pugh and the Choir of Rugby Parish Church
1991	A Canticle of Joy	SS + Organ	For Neil Shroff & the Auckland Boys Choir
1992	O Praise God	SAB Choir + Organ	-
1992	Hymns for RSCM	SATB	-
1992	Fierce raged the tempest	SATB + Organ	Commissioned by the Southend and District Organists' Association, Dedicated to the musicians of the Borough
1993	Reproaches	SATB unaccomp	For Alan Dunstan the Precentor of Gloucester Cathedral,
1993	A star shining in the East	SATB Choir & Organ	Commissioned by the Salisbury Dicesan Church Music Committee
1993	The Beacon	Baritone solo & Piano [Song Cycle]	Commissioned by James Hoyland for the Painswick Festival
1993	Whence is that goodly fragrance	SATB + Organ (SAB, SSA versions also available)	-
1993	The Creator	SATB + Organ	For the wedding of Jonathan & Caroline

1994	Carol of the Advent	SSA unaccomp	For Ian Hillier and the Choir of St George's School, Ascot
1994	Blessed be that maid Mary	SATB unaccomp	-
1995	Oculi Omnium	SATB, unaccomp	For the Choir of Fitzwilliam College Cambridge
1995	Anthem of the Incarnation	SSA semi-chorus, SATB Choir + organ	Commissioned by Peter Lacey for Ian Fox and the King's School Choir, Gloucester
1995	Gloucestershire Visions	Sop & Ten solo, SATB, Full orchestra [Cantata]	Commissioned by Gloucester Choral Society in memoriam Ursula Alcock
1995	The Cotswolds	Mezzo soprano & Baritone solos, Childrens' semi-chorus, SATB Choir + Full orchestra [Cantata]	Commissioned by Stroud Choral Society
1996	Magnificat & Nunc Dimittis (Hereford)	SATB + Organ	Dedicated to Roy Massey and the Choir of Hereford Cathedral
1996	The brisk young widow	Sop & Ten solo, SATB Choir, unaccomp	For Mark Lee and the St Cecilia Singers
1996	Requiem (single movement)	SATB, unaccomp	In memory of Eric Evans, and dedicated to Linda, Alex and Georgie
1996	Here we come a-wassailing	SATB + Organ	-
1996	Magnificat & Nunc Dimittis (Gloucester)	Treble & Bass solos, SATB Choir + Organ	Commissioned by the Chapter and Old Choristers Association of Gloucester Cathedral, Dedicated to the memory of the composer's mother
1997	Coelos ascendit hodie	SATB, unaccomp	Dedicated to Brian & Hilary Cookson
1997	Welcome Yule	SATB, unaccomp	For Rebecca

1997	King of Glory	SA + Organ	Commissioned by Ian Hiller, St George's School Ascot, Dedicated to Janet
1997	The Call	SAB + Organ	-
1997	Canticum dei incarnati	SATB + organ	For Jonathan Hadfield
1998	Mass of the Creator	SATB + Organ	Dedicated to Joan Wake Cleveland
1998	Via Lucis	Tenor & Baritone solos, SATB Choir + Full orchestra [Cantata]	Commissioned by Monmouth Choral Society, Dedicated to Jonathan, Caroline and their daughter
1998	Requiem	SATB, unaccomp	Commissioned in thanksgiving for the life of Kenneth Williams and all former members of the Choral Foundation at Gloucester Cathedral
1998	Celebremus	SATB Choir + Full orchestra	Commissioned by Jersey Instrumental Music Service, Dedicated to Brian Grady
1998	Deus Misereatur	SATB & Organ	Commissioned by John Brooks to mark the retirement of Dr Anthony Crossland
1999	The Firmament	Treble solo, SATB Choir, Organ	Commissioned by Coutts Bank for Marcus Huxley & the Choir of Birmingham Cathedral
1999	Oculi Omnium	Soprano & Contralto solos, SATB, unaccomp	Commissioned by Ruth Harper & Jean Hooper
1999	Everyone Sang	Soprano solo, SATB, unaccomp	Commissioned by Pamela White to celebrate the 25 th Anniversary of the Britten Singers, Dedicated to the musicians of Herefordshire, past and present
1999	Jubilate	SSAA + Organ/piano	Commissioned by Cheltenham Ladies College, Dedicated to memory of Sheila Cranshaw

1999	Psalm 121	SATB + Organ	Written for wedding of Anna & Jon
2000	Millenium Suite	Full Orchestra	Commissioned by the Hereford Youth Orchestra
2000	The Roads (+ others??)	Baritone solo & Piano	Dedicated to Mark Wildman
2000	Come my way	SATB + Organ	For Christopher Barton and the Choir of St Woolos Cathedral
2000	Sing we merrily	Treble solo, SATB Choir 1, SSA Choir 2, Organ	Commissioned jointly by the Chester Summer Music Festival & Chester Cathedral, Dedicated to Talia (grand-daughter)
2000	Insight	SSAATTBB, unaccomp	Dedicated to Silas (grandson)
2000	Songs of the Hills	Soprano & Baritone + Full orchestra [Song cycle]	Dedicated to the Gloucestershire Symphony Orchestra past & present, remembering especially Michael Gryspeerdt
2001	O sing joyfully	SATB + Organ	Dedicated to David on his 40 th Birthday
2001	Petite Suite Anglaise	Solo violin	Commissioned by and written for Jim Coles
2001	When in our Music God is Glorified	SATB + Organ	To Nigel Davies and the Choir of Dursley Parish Church
2001	Urbs Beata	Alto solo, SATB Choir, Solo Cello, Brass Ensemble, Percussion & Organ [Cantata]	Commissioned by Gloucester Three Choirs Festival
2002	Cradle Song	Cello + piano	Dedicated to Jamie (grandson)
2002	When heart meets heart	Soprano + piano [Song cycle]	Commissioned in memory of Roland Pepper, dedicated to Anna & Jon
2002	Thou art the way	SATB + Organ	For Glyn Martin, Paul Babbedge and the Choir of Holy Trinity Church, Northwood

2002	The Age of Herbert and Vaughan	Soprano solo, Treble Recorder, Cello & Harpsichord	Dedicated to Percy Young on his 90 th Birthday
2002	Quam Dilecta	SSAATTBB, unaccomp	For Michael Guest, Lichfield Cathedral
2002	Carol of the Advent	SSA, unaccomp	Commissioned by St George's School, Ascot
2002	Magnificat & Nunc Dimittis (Lichfield)	SSAATTBB, unaccomp	For the Choir of Lichfield Cathedral, to celebrate Percy Young's 90 th birthday
2002	Lament	Cello + piano	For Juliet Tomlinson
2003	Dedication	SATB + Piano/Organ	For Simon & Ruth on their wedding day
2003	O Lord, support us all the day long	SATB, unaccomp	Commissioned by the wardens of St Margaret's Church, Westminster Abbey for Simon Over
2003	Mandatum Novum	SATB + Organ	Commissioned by Neil Heavisides for the Royal Maundy Service, Gloucester Cathedral
2003	Missa Beata Maria Virgine	Alternatim Mass for SATB Choir & People + Organ (Douai Abbey)	Commissioned by her family to commemorate the life of work of Judy Bullock, Dedicated to Jude (Grandson)
2003	Et Incarnatus Est	SATB, unaccomp	Dedicated to John Rowntree and the Choir of Douai Abbey
2003	A Prayer	SATB + Organ	For John Mitchell

Appendix B

Cathedral Survey

Name of Cathedral choir	Works by John Sanders performed in the last year	Comments
Gloucester Cathedral	Reproaches, Responses, Psalm 150, St. Mark Passion, Mandatum Novum, Gloucester Service.	We are planning to dedicate this year's Three choirs Festival (7 th -14 th August) to John and include lots of his music (Andrew Nethsingha)
Hereford Cathedral	Responses and Reproaches in Holy Week.	None.
Lichfield Cathedral	Quam dilecta and St. Mark Passion.	None.
Ely Cathedral	The Reproaches	John was a great friend and colleague (Paul Trepte).
Salisbury Cathedral	The Reproaches and the Responses	John's Reproaches are superbly written. He was a lovely man and a gifted composer (Simon Lole).
Sheffield Cathedral	The Reproaches and the Responses	None.
Carlisle Cathedral	The Reproaches	John Sanders shows himself sensitive to both the demands of the text and also to the requirements of the voices (J.L Suter).
Leicester Cathedral	St. Mark Passion	Useful and performable (Jonothan Gregory).
Westminster	St. Mark Passion and	Imaginative, user-friendly contemporary

Abbey	the Reproaches	settings (James O'Donnell).
Exeter Cathedral	The Reproaches (sung on Good Friday)	John Sanders has made a distinctive contribution to the Anglican choral repertoire, and his death just before Christmas is a sad loss. His music is approachable, and at the same time challenging; he understands the capabilities of voices, and has always written with a great sensitivity to the text (Andrew Millington).
Wells Cathedral	None	John made an outstanding contribution to Cathedral music through his work at Gloucester as both choir trainer and composer. I particularly like his Reproaches and I would like to perform these at some stage (Malcolm Archer).
Chester Cathedral	The Reproaches, the Responses, A Canticle of Joy, Hereford Service, Sing we Merrily.	None.

Appendix C

Interview with John Sanders

Upton Bishop in Herefordshire,

Saturday 26th July 2003 at 2pm.

In this interview I asked John questions concerning his career, musical output, influences on his musical style, contribution to the Three Choirs Festival, his method of composing and his future compositional plans.

Question 1: - What is your musical output?

Answer: - Only a few pieces were composed before my retirement due to not having time to compose on top of a busy job. Between 1967 and 1994 I held the position of organist and master of the choristers at Gloucester Cathedral as well as being conductor of the Gloucester Choral Society and Gloucestershire Symphony Orchestra. This left little time for compositional interest. Since retirement, however, I have spent most of my time composing both sacred and secular music. The only compositions of any worth written before my retirement are the *Reproaches* and the *Te Deum* written in 1961 for the Three Choirs Festival. My output since retirement consists of five cantatas for chorus, soloists and orchestra, three song cycles (one with orchestral accompaniment), a Requiem for a capella choir, three settings of the Evening Canticles, numerous anthems and some organ music.

Question 2: - How can people get hold of scores of your music apart from through publishing firms such as Encore and Banks?

Answer: - I do publish most of my own compositions myself. People can order and buy scores and copies from my home address. There is also a website explaining this.

Question 3: - Why do you compose? Who do you write music for?

Answer: - I do not compose music simply because I feel inspired to at any given point. I generally write music in response to commissions or requests.

Question 4: - How do you compose? What is the nature of your compositional process? How long does it take you to compose a piece?

Answer: - I always need to have words before I start to compose a piece. Having the right text is crucial to my compositional process. I may also have a musical idea in my mind and the initial inspiration follows. The process of composing is slow and can be frustrating at times. There is a recipe that I follow when starting a new composition. Firstly I find some words, then I consider where it is going to be performed and lastly I come to writing the music itself. I usually compose at the piano but my ideas often come from inside.

Question 5: - Where do you find these inspirational texts? Which sacred/secular texts inspire you?

Answer: - I use either sacred words from biblical sources or poems. I have been often inspired by the poetry of local Gloucestershire poets, particularly Leonard Clark, F.W Harvey and Ivor Gurney. I am also very inspired by the surrounding local countryside. This is why many of my works have titles associated with parts of Gloucestershire, for example my song cycles *Gloucestershire visions* and *The Cotswolds*. I often feel inspired when walking my dogs in the nearby woods and fields around my house.

Question 6: - Which composers have influenced your own compositional style?

Answer: - I love the music of twentieth century church music and art song composers such as Finzi, Howells and Vaughan Williams, but I am also influenced by the more romantic composers such as Brahms and Wagner. My compositions follow on from a strong twentieth century Church music tradition, which began with composers like Stanford and Wood.

Question 7: -How did your varied education effect your musical life? Do you regret not having been a chorister in your youth?

Answer: - I had an extremely well rounded musical education from an early age. I never had the chance to be a chorister but I do not regret that since I made up for such early musical experience a little later in life when at the Royal College of music. I did have some experience of singing at an early age since I went on Royal School of Church music courses. These courses enabled me to learn much of what I would have learnt as a chorister. My school (Felsted School in Essex) did not have a particularly strong musical tradition but I was encouraged by the head of Music to go on these courses and make my connections there. At the Royal College of music I had harmony lessons with William Lloyd Webber and I learnt a great deal under my organ teacher Dr. John Dykes Bower, the organist of St. Paul's Cathedral. I also gained huge experience while at Cambridge since I was put in charge of running the College Choir as well as being organ scholar.

Question 8: -Who have you written music for? What has been the nature of your compositional briefs?

Answer: - I have always responded to requests for my compositions. I was asked to write the Festival Te Deum for the Cheltenham Bach Choir. Also in 2001, I was asked by the Three Choirs Festival to write a large-scale cantata entitled *Urbs Beata*. A more recent commission has been to write a mass for Douai Abbey, which I have not started writing yet but it will be first performed in September this year. It will be an alternatum mass using plainsong for the feast of the Blessed Virgin Mary. These are just a few examples of works that I have been asked to write for specific events and choirs.

Question 9: - What has your role been in the Three Choirs Festival?

Answer: - I was always conductor and choir trainer for the Three Choirs Festival. In 1977 I had the task of planning and directing the 250th festival. Only since my retirement has my own music been performed within the festival.

Question 10: - What have been the highlights of your career?

Answer: - Many of the highlights for me have been events or musical works (often within the festival), which I have had the privilege to conduct. I remember conducting a wonderful performance of Mahler's Eighth Symphony during the festival one year. I also remember conducting Howells's Requiem on Palm Sunday one year. Because my career has really been as a conductor it is these special performances that I remember most.

Question 11: - Which performances of your own works have you particularly enjoyed?

Answer: - I remember my own college choir (Gonville and Keys College) giving a very special performance of my Requiem. I do, however, often conduct my own works when they are performed and so I cannot usually sit back and enjoy listening to them.

Question 12: - I remember being part of a performance of your Requiem with the Rodolfus Choir at the 2001 Three Choirs Festival in Gloucester Cathedral. I have taken great interest in the Requiem ever since. How did you come to write it?

Answer: - I was commissioned to write the Requiem by a lady called Innis Williams whose husband had recently died. He was a former chorister at Gloucester Cathedral and she wanted to have a work written and performed in memory of him. It was first performed on All Souls day in 1998.

Question 13: - Which present day composers would you esteem and even be influenced by?

Answer: -I do admire many present day composers. In the church music genre I have great interest in James Macmillan. I also very much like the music of the female composer Roxanna Panufnik.

Appendix D

Details of Texts used in Sanders Compositions

Work	Choice of Text
<i>The Reproaches</i>	Taken from the <i>Holy Week Services</i> , SPCK, 1983. The piece is made up of nine unison psalm verses each preceded and separated by three full sections. Sections A and B begin with the words 'O My People' and Section C begins 'Holy is God'.
<i>Gloucestershire Visions</i>	<ol style="list-style-type: none"> 1.The Valley - Ivor Gurney 2.Cotswold Choice - Frank Mansell 3.Market Day - Maurice Broadbent 4. Birdlip Hill - Leonard Clark
<i>The Cotswolds</i>	<ol style="list-style-type: none"> 1 Gloucester AD. 1955 -Roland Pepper 2.The Seven Meadows -Ivor Gurney 3. To the Gloucesters in Training - Eva Dobell 4.Evening on Severn -Leonard Clark
<i>Via Lucis</i>	The words are taken from many sources including the Bible, the Salisbury Diurnal, early Greek writings and the poetical writings of Joseph von Eichendorff: 'Aufblick', 'Letze Bitte', and 'Ergebung'. He also uses George Herbert's 'The Call', and John Lydgate's 'Vox ultima cruces'
<i>Requiem</i>	Much of the music is based upon an earlier motet of 1996 entitled <i>Requiem Aeternam</i> written for Eric Evans, the Dean of St Paul's. John Sanders was subsequently encouraged by friends to write a complete requiem. The text includes many of the sections of the Missa Pro Defunctis omitting the Dies Irae and Lacrymosa. In a less orthodox approach Sanders chooses an English translation of the Russian Contakion of the Departed

	<p>(‘Give rest, O Christ’) for his Offertory setting. The Communion utilises a passage from the writings of John Donne (‘Bring us O Lord God’).</p>
<i>Urbs Beata</i>	<p>Based on an idea of William Armiger it was commissioned by The Gloucester Three Choirs Festival Committee in 2001.</p>
<i>When Heart Meets Heart</i>	<ol style="list-style-type: none"> 1. Joy - Roland Pepper 2. Gardener - Roland Pepper 3. April - Roland Pepper 4. When Heart Meets Heart - Roland Pepper 5. Time - Roland Pepper 6. Joy - Roland Pepper

Appendix E

Contemporary composers who have influenced John Sanders.

Roxanna Panufnik (born 1968)

Douai Missa Brevis (September 2001)

An a cappella setting for mixed voices written for the choir of Douai Abbey.

In this piece Panufnik weaves a rich choral tapestry. It has an antiphonal texture with a bitonal major/minor feel. In the modal Sanctus she uses percussive 4ths like Sanders does in the Kyrie of his Requiem. She writes lyrical melodic lines with the harmony always resolving onto a diatonic triad. It is strongly tonal. There is a cyclic return of material in the outer movements. She uses the exotic turn ornament, which is also used by James MacMillan in his Mass. She seems to like placing solo lines against a choral wash. Her harmonic style is more dissonant than Sanders's but she shares his idea of placing strong dissonances before clear tonal resolutions.

Westminster Mass (November 1997) commissioned for Basil Hume's 75th birthday. He stipulated that it should speak to as many people as possible and should enhance the English liturgy. It has been widely performed since its premiere in 1998.

Panufnik, like Sanders, seems to write specifically for individual Church acoustics, 'The acoustics that go with the Church-music 'territory' flatter- and are flattered by- her often bitonal harmonies, and she finds nothing more direct or fundamentally human than the texture of multiple voices...she has a penchant for double choir.'³⁵ The Kyrie sounds like a carillon of bells using chord clusters and plainsong against

³⁵ John Allison, 'Roxanna Panufnik "Angels Sing"', in Roxanna Panufnik, *Angels Sing*, Joyful Company of Singers, dir. Peter Broadbent, Westminster Cathedral Choir, dir. James O'Donnell, City of London Sinfonia, leader. Andrew Watkinson (Warner Classics 2564 60292-2 LC 04281, 2003), 7-8.

sustained spare harmony. She uses dissonant yet gentle harmony and it is always tonal. There is the same evocative feel and handling of mournful timbre as in Sanders's music and she captures a similar sincere respect for the material being used. A big sonorous sound world is created in her music very like Tallis's sound world in *Spem in Alium*. Her overall compositional style is not challenging in a radical sense but the context must be understood here.

James MacMillan (born 1959)

Most of his choral music has been written during the last decade of the Twentieth Century. He has long held catholic beliefs.

His Mass, like Panufnik's, was written for Westminster Cathedral and many of his other works have a religious basis to them. He says 'I don't believe any composer can write in an ideological or temperamental vacuum. You have got to be able to respond to something innate in your psychology, otherwise it has no personal integrity'³⁶ There is a sense of awe and timeless mystery created in MacMillan's music. 'His music comes not only from the words of the liturgy but from the drama and the miracle of all that it represents'³⁷. Like Sanders and Panufnik he writes music which is suited to the vast space that a Cathedral can provide, 'It also takes its form from the space for which this music was written - the huge and dark Byzantine curves of Westminster Cathedral...it is at once earthly and heavenly'.³⁸

The Mass, written for the Millennium, is strictly faithful to the composer's own religious convictions. Set in the vernacular with several parts for congregation, it builds upon a tradition of modern vernacular settings espoused by Britten with his *Missa Brevis*. James Whitbourn sums up the overall sense of meaning in the Mass by saying,

The movements of the Mass are crafted like a musical journey which mirrors the progression of mood, emphasis and poetic tension in the liturgy. From the

³⁶ James Whitbourn, 'Sleeve notes', in James MacMillan, *Mass and other sacred music*, Westminster Cathedral Choir, dir. Martin Baker (Hyperion CDA67219, 2001), 2.

³⁷ James Whitbourn, 'Sleeve notes', in James MacMillan, *Mass and other sacred music*, Westminster Cathedral Choir, dir. Martin Baker (Hyperion CDA67219, 2001), 3.

³⁸ James Whitbourn, 'Sleeve notes', in James MacMillan, *Mass and other sacred music*, Westminster Cathedral Choir, dir. Martin Baker (Hyperion CDA67219, 2001), 3.

Penitential Rite to the joyous hymn of the Gloria...to the reflective ambiguities of the Agnus Dei, the music moves from clarity to a sense of uneasy resolution.³⁹

³⁹ James Whitbourn, 'Sleeve notes', in James MacMillan, *Mass and other sacred music*, Westminster Cathedral Choir, dir. Martin Baker (Hyperion CDA67219, 2001), 4.


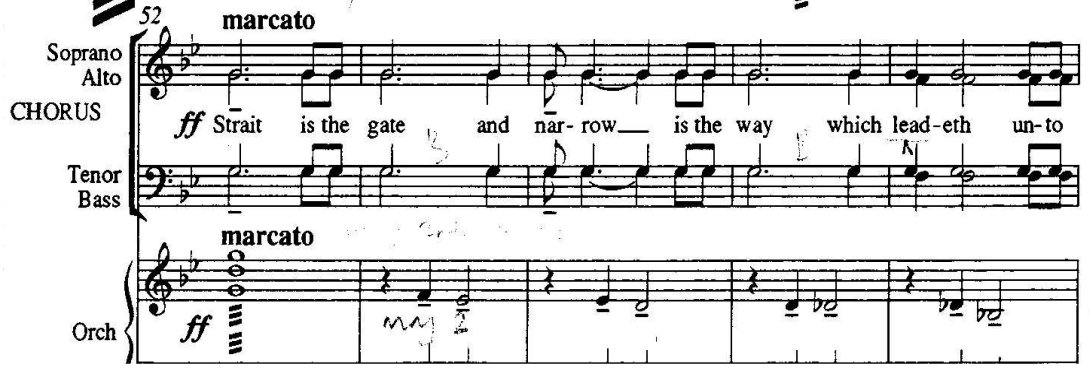
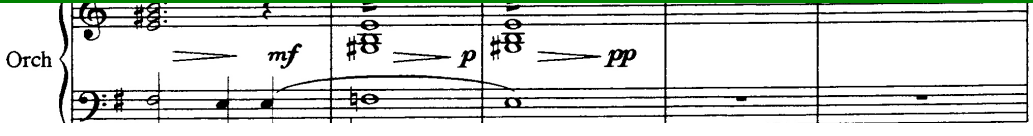
Appendix F


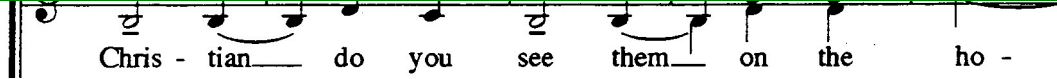

Structural Scheme of Sanders Te Deum


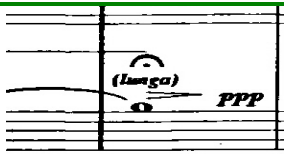

Section	Text	Motif	Key
1	We praise thee O God; we acknowledge thee to be the Lord...	A	Bb major
2	The glorious company of the apostles praise thee...	B	A major
3	The Father of an infinite majesty, thine honorable true ...	A	A major
4	Thou art the King of Glory. O Christ...	C - fanfare figure	A to C# major
5	When thou lookest upon thee to deliver man,	D - over B countermelody	Ab major
6	Thou sittest at the right hand of God in the Glory of the father.	C	Ab major
7	We believe that thou shalt come to be our Judge.	D - over B countermelody	Ab minor
8	We therefore pray thee, help thy servants	B - tranquillo	Ab major
9	O Lord save thy people and bless thine heritage	A - tranquillo	Ab major
10	Day by day we magnify thee: and we worship thy name	A - recap of opening	Bb major
11	O Lord in thee have I trusted let me never be confounded	B (over A organ accompaniment)	Bb major

Appendix G

Other Examples of the Use of Motif A in the Middle period Works

Position in work	Via Lucis - First Movement
Three bar orchestral introduction	Motif A appears as a sinister falling minor second, returning at Fig F in a stretto diminution of the theme
'Out of the deep' (bar 4-5)	
Bar 8 and 10	Motif Ad (also used at bar 25 in the Requiem 'Introit') introduces 'Lord hear my voice'. The orchestra replies with offbeat minor second statements of Motif A.
Bar 41 -52	<p>The falling minor second is transformed to a major second signifying hope on the word 'salvation' followed at bar 42 by a sudden move to D major with the</p> 
Bar 118	

<p>Bar 125-130</p>	
<p>Via Lucis - Second Movement</p>	
<p>Bar 256</p>	<p>Motif A is inverted in the flattened 7th</p>
<p>Bar 270- 73</p>	
<p>Bar 406</p>	<p>In the Lento March the altos and sopranos sing a distorted whole tone Motif Ad including a falling tritone, (bar 407) initially in canon against Motif A in harmonic fifths intoned chant-like on a Greek text in the basses. The solo tenor in his most powerful vocal range adds an angular theme including motif A. The entire anarchic texture is underpinned by an orchestral tonic/dominant pedal (C#/G#).</p>
<p>Via Lucis - Third Movement 'The Light'</p>	
<p>Bar 508</p>	

<p>Bar 668</p>	<p>The offbeat falling orchestral figure of bar 52 of the first movement returns but now with upward seconds to herald Christ's final blessing.</p>
<p>Bar 669</p>	 <p>ly antiphonal choral Alleluias and yet as the nor second version of Motif A reappears in the of the power of sin</p> <p style="text-align: center;"><small>Upton Bishop 9 xii 97</small></p>
<p>Gloucester Visions - First Movement</p>	
<p>Bar 9</p>	 <p>ster Visions' Motif A is used throughout the opening theme of eg bar 9 F -E natural on to lydian 4th)</p>
	 <p>Now waits,</p>
<p>Bar 26 and Fig G</p>	<p>In the offbeat brass chords in the lower orchestration ever louder and more menacing in the tuba part.</p>

The Severn Meadows - Second Movement

Bar 19-20

The tenor melodic line at Figure A once more features Motif A (possibly Ad in inversion from submediant to dominant on 'meadows')

The Sev - ern mea - dows,

Bar 30

The plaintive, nostalgic falling second continues to permeate the melody (bar 30 'fair'-scotch snap rhythm)

Ten. Solo
fair — From Crick - ley seen or Coo - pers,

Bar 1

To the Gloucesters in Training'

Allegro $\text{♩} = \text{♩} = \text{c.96-100}$
ff ritmico [*Tpts.*] *mf* *ff*

Bar 115


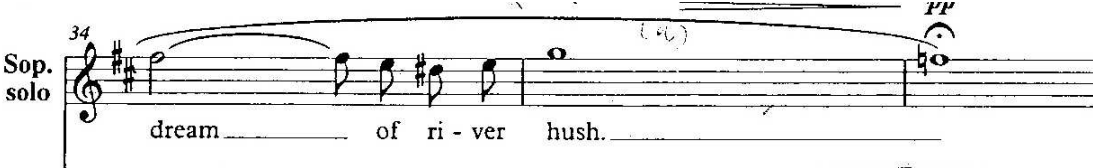
In the dark passage at Fig H Motif A is interwoven into the orchestral texture.

Bar 140

Men of the Glo' - sters,

Bar 161-180

Motif a returns at fig M.in a scotch snap form.

	'Evening on Severn'
Bar 1-2	
Bar 35	Also at the resolution of the soprano melodic phrase with clever word painting on 'hush' 
	First movement of 'The Cotswolds' 'The Valley'
Bar 1	The characteristic falling major second melodic motif is used for its plaintive quality in a theme which anticipates the vocal theme at Figure A. Sanders often places melodic entries on the second beat of the bar creating a fluid syncopation. The voice takes over from the 'cello/oboe at Fig A with the plaintive falling appoggiatura motif on 'beauty'.
Bar 19-20	The offbeat cello/oboe Motif A echo the voice on 'hurt the sight' with raised lydian D#s and at bars 21-22 in minor second falling intervals colour 'stabbed the heart'. The downward appoggiatura motif suggests anguish - for the pain that beauty can bring rather like the fate motif in Wagner's Tristan and Isolde. The offbeat cello/oboe Motif A echo the voice on 'hurt the sight' with raised lydian D#'s.
Bars 21-22	Motif A in minor second falling intervals colour 'stabbed the heart'. The downward appoggiatura motif suggests anguish -for the pain that beauty can bring rather like the fate motif in Wagner's Tristan and Isolde.
Bar 42	The falling motif is transformed into a rhythmic scotch snap in the con anima section evocative of the folky English pastoral style.

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