

ETERNAL LIGHT MUSIC ANALYSIS: HOWARD GOODALL

No 1: Requiem: Kyrie: Close now thine eyes Frances Quarles 1592-1644

The first movement opens in E major with a pensive, stately theme setting the traditional Requiem Aeternam (rest eternal) text, accompanied by a high rippling quaver figure. Sung by alto and tenor, the full choir emerge to colour the final cadence before settling into a faster moving syncopated theme setting the Kyrie Eleison (Lord have mercy) text. In contrast the next section moves to E minor for a beautiful soprano solo section setting the poem 'Close now thine eyes'. The melody moves by descending steps, then leaps with steady rhythm patterns, except for several dotted lombardic patterns which emphasise the words *never* and *very*. The sombre, elegiac mood is continued in a shortened reprise, this time accompanied by comforting sustained chords from the choir. The opening tempo is returned for the final section where the settings of Kyrie and Requiem are combined, this time in E major. The movement closes with an imitative duet between soprano solo and the Choir sopranos, hinting at the rippling figure from the opening...a moment of solace.

No 2: Revelation: Factum est silencium

The second movement comes as a major contrast to the opening. Unaccompanied sopranos announce the 'silence before the storm' in a quasi plainchant style and this is immediately followed by a driving, percussive setting of the Revelations text describing the 7 Angels who sound destruction with the blowing of their trumpets. G minor shifts to A minor, then Ab major and F minor. Time signatures change frequently between 7, 5 and 3 in this syllabic setting of the text with bold crescendi and propelling orchestral ostinati, pizzicato strings exploding into strong, accented chords. Tension builds throughout the movement climaxing with three enormous chords *Vae, Vae, Vae (Woe)*. A final relentless surge takes us towards the emphatic G minor conclusion.

No 3: Litany: Belief

Ann Thorpe

Again in complete contrast to the drama of the preceding movement, Litany sets out to softly emphasise the strength of the human spirit to overcome tragic bereavement. Constant repetition is echoed in a striking melody which is based mainly on two motives in G minor. These motives are repeated as if to convince the listener that death is not the end, even though pain and anguish remain for those left behind. A poignant descending minor 6th is heard on every word, '*somewhere*', '*somehow*' etc throughout the three verses. These are sung by solo tenor and accompanied by gentle, slow moving, wordless choir chords which finally sink into G major for the final statement of '*somewhere*', soothing the ache of untimely loss.

No 4: Hymn: Lead, kindly light

This setting of the famous hymn text by John Henry Newman is sure to become a firm favourite in many churches throughout the UK. The composer describes the movement as a boat moving gently through the water and the orchestral accompaniment mirrors this as it supports a firm, arching melody centred in F major, eminently singable and bound to stay in the memory.

No 5: Lacrymosa: Do not stand at my grave and weep Attr. Mary Elizabeth Frye

A contradiction is presented in this sensitive setting of the text; the traditional Requiem text 'Lacrymosa' outlines the day of weeping but the poem firmly states that weeping for mortal remains is not necessary as life continues in the beauties of nature all around us. The core of the movement is a strong E major chord sequence which emphasises this and supports yet another beautiful melody sung by the baritone solo. The choir intones 'lacrymosa' to the same chord sequence, underlaying the end of each verse, and finishing with a radiant tonic chord with a glorious four octave span.

No 6: Dies Irae: In Flanders Field John McCrae 1872-1918

A relentless D minor pedal underpins much of this evocative combination of the *Dies Irae* (Day of Wrath) text and the moving poem *In Flanders Fields* by McCrae, a First World War poet. *Dies Irae* becomes a repeated chant, like a tolling bell supporting a distinctive melody sung by baritone solo. The choir, throughout only altos, tenors and basses, continues the dark description of the battle field in close moving harmony. Glistening glissandi (harp) punctuate the scene which then moves to a more uplifting Bb major. The three soloists build a more complex texture above the choir driving towards a ff statement of the theme in E minor by tenors and basses which quickly falls to the *Dies Irae* chanting of the opening. This alternates with the glissandi figure rising ppp to the final E chord, all the more powerful with its bare 5th.

No 7: Recordare: Drop, drop slow tears Phineas Fletcher 1582-1650

This movement was one of the first to be composed with its moving setting of Fletcher's *Drop, drop slow tears*. Set in A minor the Soprano weaves a sinuous melody, built at first from the opening choir motive, 'drop, drop'. A more sustained, slow moving melody follows, setting the traditional Requiem text *Recordare* (Remember kind Jesus). The soprano soloist repeats the opening melody; this time with SATB sustained chords leading to a most beautiful coda as the soloist is gently doubled above at a third by the choir sopranos to the word 'Recordare'. The choir harmonises the repetition of this but then leaves the soloist to the support of the orchestra for a calm C major cadence.

No 8: Revelation: Tum angelus tertius clanxit

Following the previous emotive movement with its powerful yet calming lyricism this movement takes us back to No. 2, the driving Factum Est Silencium. This time however, although the vocal lines remain exactly the same as the second half of No 2, the effect is very different. There is no orchestral accompaniment and the voices alone build a most powerful climax from small mutterings to explosive outbursts to recall the previous terrors before the calm rapture of the final movements.

No 9: Agnus Dei

This setting of the traditional Latin Requiem text moves gently between major and minor before resting again firmly in major. A beautiful tenor solo carries much of the melodic line, characterised by a distinctive falling 7th on the word 'Dei'. The choir accompanies this before finally taking over the whole phrase in a richly textured 4-6 part version. The tenor solo finishes the movement with an echo of '*dona eis requiem*' (grant them eternal rest), the closing bars accompanied only by the higher voices.

No 10: In Paradisum: Lux aeterna

By far the longest movement this sets the two Requiem texts, In Paradisum and Lux aeterna. It forms a grand summation of all the texts in a complex weaving of soloists, choir and orchestra. It opens in C minor with the choir moving around the C minor triad (In paradisum) with a counter melody setting further sections of the text sung by the soprano solo, soaring above the repetitive choir statements. A beautiful new melody Lux aeterna (eternal light) is introduced by the soprano and baritone solo in canon above a quasi waltz accompaniment from the orchestra and sustained choir chords. This is repeated, leading to a faster section which begins a series of reprises of material from earlier movements: a sumptuous setting of No 7: Recordare in C major, a glorious tenor and choir reprise of No 4: Hymn in Ab ; a hint of the opening of the movement before the final section in Eb major, a version of No 1: Requiem, above a pulsing syncopated accompaniment. It is radiantly coloured by the three soloists with hints of other movements from the work. The texture gradually breaks down with choir and soloists echoing each other with final statements of Lux aeterna before a final solemn intoning of 'luceat eis' (shine on them) by choir, then soloists on the dominant. Eb major is the resting place, a final comfort to those bereaved.

ETERNAL LIGHT DANCE ANALYSIS: MARK BALDWIN

No 1: Requiem: Kyrie: Close now thine eyes

The dance opens with a male soloist *down stage right*. Lying behind the male soloist are the remainder of the company resting in foetal position on the floor. The male soloist travels and turns back and forth through the space hovering in *arabesques*, with a bird like quality. He appears unaware of the main ensemble who is stirring behind him as they reach their left arms up and draw a circle in the air, in time with subtle pauses in the music. The male soloist lies down with the group. The main group rise to standing to begin a sustained unison section moving through tilted balances to the slow tempo of the requiem text, their movement's hints at images of birds who are unfolding their wings. Three soloists on different occasions temporarily break free from the group to perform fast travelling steps in contrast to the main group. There is a big change of music and the ensemble is suddenly broken as they form a diagonal line *down stage right to up stage left*. The music changes to a faster syncopated tempo and a series of duets, trios and quartets travel with tilted upper bodies and angular arm gestures cut through the space. These are followed by an all female and subsequent all male travelling section. It is in the later of these that we first see a key motif performed by 2 female dancers *down stage right*; this phrase is danced in developed forms later in the piece. The group formation and unison changes once more as a series of concurrent partnering duets are danced, in which the women are effortlessly lifted by their male partners. This section draws to a close as the stage is cleared leaving only the male soloist and a female dancer *down stage left*. They dance a final sustained duet in which he attentively lifts and supports her through inverted balances with high extended legs. He repeats an elevated version of his original solo, jumping and turning around the periphery of the stage reaching his arms and focus upwards. The female dancer and the male soloist appear to be in their own world unaware they are being watched by the ensemble as they walk back on stage. Finally the music comes to a close.

No 2: Revelation: Factum est silencium

In contrast to the first movement the second movement is a fast paced energetic duet in which the male and female dancers relentlessly perform movement based on martial arts to the driving percussive Revelations text that refers to *Angels of Death and Destruction*. The section begins with the male dancer stood *centre stage* facing front. As the music bursts into verse his movement responds with an explosion of jumps and turns. The martial arts influence behind this section is very evident; the movement phrases include high side kicks with flexed feet, powerful majestic arm gestures with claps and low lunges.

No 2. continued

When the female dancer enters, they move in and out of contact with each other exchanging defensive arm gestures. The dancers move towards and away from each other using sharp changes of direction and swift transitions from high jumps to low sliding turns. They travel in contact around the stage then break apart and perform parallel solos. The punchy high energy feel to this section continues throughout the solos reflecting the crescendos of the orchestra. The section ends with the male travelling across the floor using rapid crawling movements on his elbows in pursuit of his female partner. She exits and he is left alone on the floor *centre stage*.

No 3: Litany: Belief

The starting point is design led in this section and the starting point was a Derek Jarman film of an older woman recalling her past. The dancer enters from up stage left running diagonally across the stage, she is wearing a big dress that has a 6 foot train and a precious coronet (headdress) encrusted with crystals.. She pauses to perform arm gestures in which she brings her arms one by one from behind her back to look at the backs of her hands. These gestures form part of a collection of arm and hand movements which she performs at various points throughout the solo in both standing and kneeling positions. The gestures reflect the words of the accompaniment, originally from the Ann Thorp poem '*Belief*'. In the key motif the dancer raises her arms one by one above her head then places them back down on her knees followed by gently lifting her left then right hand onto her heart. The solo has a feeling of nostalgia and remembrance as the dancer travels to and from the same points in the space as if searching for something or someone she's lost. Her focus is upward and outward as she looks longingly to the skies with her arms and chest extended. She travels backwards across the space shuffling on her hands or using low lunges and often turns with her upper body folded over occasionally falling to the ground into a curled up position on her right side. These movements and body postures again depict a sense of sadness and untimely loss. The solo ends as she slowly exits *down stage left* with her hands doing a pulsing movement to represent a heartbeat.

No 4: Hymn: Lead, kindly light

The choreographer like the composer used the idea of a boat moving gently through water as the stimulus for the creation of the male solo in Section 4. The movement is uplifting and vibrant as the dancer colours the stage with leaps and turns. The fluid and continuous quality of the movement appears to leave a trace of circling pathways rippling through the space. This very much reflects the lilting quality of the singing of the hymn.

No 4 continued

The seamless transitions between the extended arching of the upper back and the contrasting curving forward of the body create a sense of rise and fall in the movement, as if moving upon water. Towards the end of the solo we see a pause in the flow of the sweeping arm movements as the dancer performs hand gestures towards his heart only to turn again and return to the fluid turns and leaps as he circles around the stage and exits *down stage right*.

No 5: Lacrymosa: Do not stand at my grave and weep

Section 5 is a duet between 2 female dancers one of which is the dancer who performed the solo in Section 3. The dancers enter slowly from opposite sides of the stage to meet side by side *centre stage*. They tenderly make contact back to back resting their heads together. There is a sense of a 'mother and daughter' or 'sisterly' relationship between the dancers and the coronet appears to represent a precious gift being passed between the 2 women. The duet is a combination of slow travelling steps with still moments of contact, in which the dancers hold extended balances, linked with faster unison travelling sections on circular pathways around the edge of the stage. Part way through the duet the dancers break apart and perform a contrasting short solo taking them to the floor. The dancers reunite at the front of the stage as one dancer seeks comfort from the other by lying next to her. As this takes place; the dancers make a circular motion with their extended arms similar to the movement performed by the ensemble in Section 1 which depicts the words from the score "*in circling flights*". The dancers move out of the floor into a unison section which begins with the dancers walking backwards across the stage in slow exaggerated steps side by side. The tempo of this section very much reflects the melody of the baritone solo accompanying the movement. This unison movement has a sudden change in tempo and develops into a fast travelling phrase which combines deep lunging *arabesques* with swirling extended arm movements which break sharply at the elbow forming angular shapes. The dancers make one final circular run together before exiting *down stage right*.

No 6: Dies Irae: In Flanders Field

This movement in this section is set to a backdrop of 24 crosses encrusted with crystals suspended from over the stage. The movement very much reflects the words of the poem by John McCrae sung by the choir and images from the Somme and World War I. These references to war were key starting points for the creation of both the movement and musical composition. The section begins with a series of duets. The male and female partnering duets move seamlessly through a collection of intricate lifts and suspended counter balances.

No 6 continued

The theme of war can be seen as the dancers make cross shapes by extending their arms wide and as they carry collapsed bodies over their shoulders. In contrast to these sustained duets, the section develops as quicker travelling phrases are performed in unison across the space. The movement vocabulary used in the group phrases reflects back to Section 1 as distinct angular arm gestures and sharp tilts of the head side to side are used alongside curved and arched upper bodies, *jetes*, deep *chasses* and *arabesques*. The section reaches a climax with a powerful unison section performed by the whole company *centre stage*. The phrase is characterised by strong arm gestures which encircle the head and lead the body in and out of the floor. When extended the arms often have loose wrists and repeatedly break at the elbow as they drop down. The movement changes level and direction quickly travelling between high arched torsos and low shoulder balances. The bodies move through swift turns and rolls.

Whilst the mood of this section has a very sombre undertone with the dark description of the battle field sung in the music text, the elevated lifts and quick tempo of the movement maintains a sense of hope and rapture. As this section comes to a close and the singing falls to silence, the female dancers perform a unison phrase *down stage right* again with the tilted upper body shapes, *chasses* and sharp head tilts. The end of the women's phrase is overlapped as the men enter *en masse* from *up stage left* to dance an energetic travelling phrase with jumping side steps and low *ronds de jambe* turns. This movement phrase for men hints at movements associated with football. The section finishes with a partner duet between 2 male dancers which ends with 2 poses; the first which is taken from a scene painted in the Sistine Chapel and the second which is from an ancient Greek Sculpture called the *Wounded Soldier*.

No 7: Recordare: Drop, drop slow tears

This section involves the full company in male and female partnering duets. The duets start facing each other and then move through a series of turns, bows and lifts led by the hand giving this section a court dance feel to it. The smooth sinuous rise and fall of the duets is intermittently broken as the dancers turn around each other using the motif of *chasses* with angular arm gestures seen in Section 1 and 6. The movement vocabulary alternates between the more classical court dance style partner work and contrasting percussive high jumps and falls to the floor.

No 7 continued

Midway through the duets a subtle reference is made to the images of the World War I cemeteries as the men lower the women down to the ground into a supine position to lie in rows across the floor. As the women lie still with their hips arched up, the men push their hips down into the ground. As the unison duets develop the lifts become more elevated and extended. There is a change in the structure when the majority of dancers exit the stage leaving only 4 couples dancing. The section reaches its climax as the whole company returns on stage to perform a final unison phrase with deep chasses, raised arm gestures and curving forward torsos. The phrase ends with the dancers walking off down stage right holding their arms at shoulder height, bent up at the elbow with palms facing forward. The left arm is held slightly higher than the right framing their head and shoulders. The women walk into the centre of the stage in silence, very slowly lowering their arms triggering the start of the next section.

No 8: Revelation: Tum angelus tertius clanxit

Set to the background vocals of the revelations texts, this energetic all female section shows the strength and power of women. Throughout the section the women move continuously as one group in unison, suggesting the collective strength and support that can be achieved by women at a time of loss. As the chanting starts, the dancers immediately burst into fast sweeping arm movements deep lunges and quick percussive footwork. The tempo is fast throughout, and follows the chanting of the Revelations text. The dancer's feet beat out a rhythm on the floor as they perform small jumps, the sound of these are heard alongside percussive claps made as they drive their arms through the space. Throughout the phrase the dancer's arms are often open wide and bent at the elbow with the forearms pointing up and the hands in fists, demonstrating the strength of women. As the music and movement reaches a climax, the women perform a series of explosive *sautés* and a final strong arm gesture where the arms move from a wide second position to a crossed position in front of their pelvis. The movement finishes with the music running off towards *stage right*.

No 9: Agnus Dei

The penultimate section is a beautiful tender duet between a male and female dancer which sits peacefully between the powerful revelations section and the final conclusion to the overall piece. The dancers begin *up stage right* to the lilting piano introduction.

No 9 continued

As the tenor's solo begins the couple move down stage constantly leading and guiding each other through a flow of counter balances and intricate lifts. When not being lifted, they walk side by side or rest their heads together. The contact between the dancers is gentle and supportive with the male predominantly lifting the female dancer. At one point the dancers separate from each other to perform buoyant turns and jumps in unison, even in this section we see a glimpse of the angular arm movement breaking at the elbow seen earlier in the piece. When the dancers part, they remain close to each other dancing side by side in unison, symbolising the closeness of their relationship. As this unison phrase ends, the male scoops up his partner by her pelvis into a radiant lift directly above his head and walks with her to the back of the stage. As he slowly carries her, she floats in mid air above him extending her limbs out away from her body. As the music develops and the voices of the choir form the accompaniment for the duet; the dancers perform a range of breathtaking lifts travelling back down stage. Just before the duet comes to a close, the dancers briefly separate again to perform a unison phrase side by side. The section finishes with the couple *down stage centre* entwined.

No 10: In Paradisum: Lux aeterna

In the final section of the dance like the music, we see a summary of the piece as a whole with excerpts of movement material from earlier sections blended together to form a grand finale. The section begins with the male soloist from Section 1 and female dancer in a Toucan costume entering the stage from up stage left in silence. The male soloist supports the Toucan in a series of travelling off-balance movements until they reach centre stage. As the music starts the Toucan performs a few staccato head movements looking up and around the space. They then perform a duet in which she magnificently displaying her wings whilst arching her back in a deep lunge. He echoes her movement and dances around her reaching his arms and focus upwards. The duet reaches its climax as the Toucan pivots in statuesque poses stretching her wings wide into the space. The bird is escorted off stage, as 5 female dancers enter in a line stage right. The 5 dancers are led by the soloist from Section 3 who is carrying a bunch of white feathers. The dancers carefully pass the feathers along the line from one dancer to another and back again before travelling to the front of the stage. They then form a group tableau on varying levels stimulated by the painting *The Raft of the Medusa* by Gericault. The feathers are passed once more between the women over and around each other before they form a final tableau. The women disperse and rejoin the whole company to perform a short unison section. The movement material danced in lines is a combination of sweeping arms gestures *attitude* legs and intricate *battements*. Although only short; this phrase still manages to create the same visual impact seen earlier in '*Flanders Fields*'.

No 10 continued

The stage is suddenly cleared, leaving 2 duets, to perform material from '*Flanders Fields*' with the females being seamlessly guided through complex lifts by their male partners. The music at this point begins a series of reprises from earlier sections as the male dancers enter in pairs travelling backwards across the stage from up stage right. They create an arc of flowing movement as they suspend their bodies through *jetes* throwing their arms into extended *open 5th positions*. Two male dancers are left on stage; one of them is the male soloist from Section 4. As a reprise of the hymn '*Lead Kindly Light*' is sung he colours the stage dancing new movement material with the other male dancer that creates the same rise and fall quality from his original solo. Following this a stream of partnering duets travel across the stage to the hymn's arching melody. The piece enters its closing stages with a marked decrease in tempo as the female soloist from Section 3 returns to perform a short solo which becomes more erratic as it increases in speed. She brings this to a calm ending by slowly circling her head with one of her signature arm gestures. The woman collects the Toucan and leads the bird back on stage. They dance a final entwining duet, in which the woman moves under and around the Toucan's wings holding her torso closely. Although the bird is held by the women there is a feeling of mutual support as the bird encloses her comfortingly with her wings. The focus they share as they move slowly together makes them oblivious to the fast moving partnered duets scattered in the background. Eventually as the choir sings its final chord, the dancers leave the stage and the woman and the bird walk up the centre of stage to the now revealed sunlight with the backs to the audience, as they reach the back of the stage they run off up stage right.