A Conductor's Analysis of Poetry and Music in J. A. C. Redford's Antiphons

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A CONDUCTOR’S ANALYSIS OF POETRY AND MUSIC
IN J. A. C. REDFORD’S ANTIPHONS

A Monograph
Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

in

The College of Music and Dramatic Arts

by
Brenda Lowe Rudd
B.A.Ed., Northwestern State University, 1979
M.M., Northwestern State University, 1982
December 2016
ACKNOWLEDGMENTS

Soli deo Gloria

I am profoundly indebted to the composer of Antiphons, J. A. C. Redford, for his composition of such mystically beautiful Advent settings and for his artistic collaboration with me during the research process. I am truly honored to have been granted the opportunity to investigate, analyze and write on this captivating and thought provoking choral work. It has been an inspirational journey and my heart is full of a renewed sense of awe, reverence, and wonder for the Advent season.

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Finally, I dedicate this monograph to my family with love. I thank my mother, Geraldine Graham Lowe, my first music teacher, for instilling the enduring joy of music in my heart at a tender age. I thank my husband, best friend, and soul-mate, Richard, for his unending love, support, prayers, and encouragement throughout the duration of my doctoral endeavors. My “cornerstone” was fashioned from his unwavering optimism and his steadfast faith in me. To our son and daughter, Matthew and Rachel, I extend a heartfelt thank you for their ceaseless enthusiasm and endless moral support.
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ABSTRACT

J. A. C. Redford’s *Antiphons* is a reverent and mystically beautiful, choral song cycle, consisting of seven settings and written for *a cappella* divisi mixed chorus. Based on texts originating from the seven, ancient *Great O Antiphons*, each of Redford’s settings interweave the original antiphon text with one of seven Advent sonnets written by English poet-priest, Malcolm Guite. The texts of the *Great O Antiphons* coincide with the seven verses of the familiar Advent hymn, “O Come, O Come Emmanuel.” This study contains a brief history and a comprehensive textual analysis of the ancient antiphons, an in-depth textual analysis of Guite’s sonnets, and a thorough musical analysis of Redford’s *Antiphons*, as well as biographies on the American composer, J. A. C. Redford and the English poet, Malcolm Guite.

The musical analysis of this study examines the musical structure as it relates to the original antiphon and the sonnet text. Redford strategically positions the ancient chant within the structure of the sonnet to incite a conversation between ancient and modern texts. The structure of Malcolm Guite’s Advent sonnets is also discussed. The quatrains and couplet are identified and the location of the *volta* is revealed for each sonnet.¹

Redford has stated that his primary goal is to musically portray the essence of the text’s meaning. This study endeavors to offer insight into the composer’s journey. Significant considerations include his nontraditional approach to musical structure, his employment of a variety of tonal centers and music textures, his incorporation of intricate rhythmic schemes and frequent meter adjustments, and his unique harmonic language applied to color the music.

CHAPTER ONE
INTRODUCTION

J.A.C. Redford is an American composer who has achieved much success in his composing and orchestrating of musical scores for film, theatre and television. In recent years, his compositions for choir, solo voice, chamber ensembles and orchestra have also begun to receive critical acclaim in professional and university settings. It is increasingly apparent that this versatile artist has much to offer to the development of American choral music. Because very little has been written about Redford that will expose the world to his vocal works, there is a need to study his music in more detail and to develop a more thorough understanding of the man behind the music. This monograph examines J.A.C. Redford’s choral settings of sonnets by Malcolm Guite with special attention to his compositional technique and philosophy.

The collection which Redford entitled Antiphons is based on seven Latin plainchants, with responsive sonnets written by Cambridge theologian and poet, Malcolm Guite. Redford links each of the sonnets with its traditional Latin plainchant, thus initiating a musical and poetical union of spiritual and artistic depth. Consequently, this set of compositions seems well-suited to represent the essence of J.A.C. Redford’s compositional approach through the collaboration of poet and composer.

Need for the Study

Since the song cycle has only recently been published, to date there has been no study of Redford’s Antiphons. The primary goals of the research were to analyze each movement and to explore the relationship between text and music that is such a vital part of Redford’s approach to

\[ J.A.C. \text{ Redford, } "\text{Composer,}" \text{ J.A.C. \text{ Redford, accessed November 17, 2013, http://www.jacredford.com/}. \]
composition. Understanding the composer’s compositional philosophy and technique that he has applied to this choral collection will bring heightened awareness to choral directors, as the collection takes its place among notable choral repertoire of the 21st century. While Redford’s music for film and television is very well known, his concert repertoire is somewhat less familiar to professionals in the arts. There was a clear need for a study of this composer’s work in order to balance and illuminate the significance of his concert repertoire with the current success of his compositions for the entertainment industry.

Although there have been a small number of scholarly studies conducted that focused on compositions by Redford, this monograph provides vital, additional insight into Redford’s compositional practices and presents a thorough analysis of his Antiphons. This unique choral song cycle required a detailed examination of the poetry and music, as well as clarification for why Redford based his music on the plainchants and selected the sonnets of Guite for his texts. The analysis offers the choral music community a study of Redford’s music that incorporates additional research components, including conversations with the composer, as well as consultations with choral conductors who have studied and performed Redford’s music. Conversing directly with the composer allowed for a greater depth of understanding into the motivation and techniques applied by both Redford and Guite. Incorporating these new elements addressed the need that existed for a scholarly musical interpretation of the Antiphons.

Related Literature

Primary sources that were consulted in this study included but were not limited to J.A.C. Redford’s autobiography, *Welcome All Wonders: A Composer’s Journey*; Malcolm Guite’s books of Advent poetry, *Sounding the Seasons* and *Waiting on the Word*; Oliver Treanor’s book
on the O Antiphons of Advent, Seven Bells to Bethlehem; William Marshall’s Devotional Study of the Advent Antiphons, Come Emmanuel; and a 2010 dissertation written by Amy Aucoin based on Redford’s song cycle, Love is the Every Only God. Information was also obtained from scholarly sources such as the Mars Hill audio journal and Oxford Music Online. Field research was required to complete this study and consisted of interviews, emails, and phone conversations with J.A.C. Redford. Established choral directors with experience in the performance of Mr. Redford’s works were also consulted.

Methodology

The methodology lies in the research question itself, which is to study and crystalize the methods, techniques, inspiration and practices of the composer himself regarding Antiphons. The methods used in library research included an analysis of historical documents and existing scholarly research. A narrative that focuses on Redford’s incorporation of text imagery and how it relates to the harmonic structure was included in this research, as well as a theoretical analysis of Redford’s Antiphons based on Julius Herford’s method of bar analysis.
A Biographical Overview

Living in grace means waking in the morning with God’s praise on my lips, looking forward to what He has in store instead of wondering how I might disappoint Him today, instead of wondering how I might disappoint anyone—including myself—today. It means having confidence in the promise that He who began a good work in me will carry it forward to completion, that my inevitable missteps and illspoken words will be washed away like so much flotsam in the healing tide of His love. It means there is no place to fall but into His arms. It means that I will never walk alone.

—J. A. C. Redford, Welcome All Wonders

J. A. C. Redford is a gifted American composer, orchestrator, conductor and arranger of concert works, film and television scores, and theater music. His collection of concert works includes orchestral, chamber, choral, vocal, and dance music. Redford has composed the scores for numerous feature films including One Night With the King, Lilo & Stitch, Winnie the Pooh ABC’s, George of the Jungle II, The Mighty Ducks II & III, The Trip to Bountiful, Newsies, Extremities, and Stingray. He has also composed the music for such television movies as Mama Flora’s Family, What the Deaf Man Heard, Conagher, Breaking Point, The Long Journey Home and Independence, as well as for approximately five hundred television episodes for such well known series as Murder, She Wrote, Family Ties, The Twilight Zone, Knot’s Landing, Coach, and St. Elsewhere, for which Redford was nominated for two Emmy Awards in 1984 and 1985.³ Redford’s most recent film orchestrations include the 2012 film Skyfall, for which he also arranged and conducted Adele’s Oscar winning title song, a 2014 film entitled The Judge and

two 2015 films, *Bridge of Spies* by Steven Spielberg and the James Bond 007 film, *Spectre*. In addition, Redford just completed the orchestration for the Disney film, *Finding Dory*, which premiered in June of 2016.\(^4\) Collaborating with such accomplished film composers as Alan Menken, Danny Elfman and James Horner, Redford also conducted *The Little Mermaid* and *The Nightmare Before Christmas* and orchestrated *The Perfect Storm*.\(^5\) Redford has written incidental music for productions by Harold Pinter, Simon Gray and Sam Shepherd.\(^6\) His music for theater has been performed at the Matrix Theater in Los Angeles, the South Coast Repertory Theater in Costa Mesa, California and the American Playhouse series on PBS television.\(^7\) Redford’s major works have been performed by such distinguished ensembles as the Los Angeles Master Chorale, the Los Angeles Chamber Singers, and the Utah Chamber Artists; his chamber works are frequently performed by the Debussy Trio, the Philadelphia Brass, the Westminster Brass and Zephyr: Voices Unbound. Redford’s autobiography, *Welcome All Wonders*, was published by Baker Books in 1997.\(^8\) His music is published by Hal Leonard, G. Schirmer, Roger Dean Publishing (Lorenz), Fatrock Ink, Anderkamp Music, Fred Bock Music, and Dramatic Publishing.\(^9\)

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The Creative Child

Having met at the University of Utah where Redford’s father was a teaching assistant in the theater department, his parents married in August of 1950 and eventually settled in Southern California, where his father had aspirations of building an acting career. Jonathan Alfred Clawson Redford was born to Patricia and H.E.D. Redford on July 14, 1953 in Los Angeles, California. In 1954, the family moved back to Salt Lake City where his father returned to his former position as a teaching assistant at the University of Utah and was eventually hired as a full-time professor in the theater department.\(^{10}\)

The composer was exposed to music from a very early age. Both singers and actors, Redford’s parents had an appreciation for a wide spectrum of the arts and they cultivated this aesthetic awareness in their young son. Redford grew up listening to recordings of such great works as Stravinsky’s *Firebird Suite*, Bizet’s *Carmen* and Bernstein’s *West Side Story*.\(^{11}\)

During his formative years the artist also had the opportunity to participate in his father’s productions at Utah. Playing such characters as Patrick Dennis in *Auntie Mame* and Whitney in *Life with Father*, Redford developed a tremendous affection for the theater, which would eventually play a major role in establishing his career path.\(^{12}\)

Pursuing an interest in instrumental music, the young artist began playing the trombone in the third grade and also joined the school orchestra. As he listened to an L.P. recording of the *Prince of Denmark March* by organist E. Power Biggs and a brass ensemble, Redford


\(^{11}\) Ibid., 21-22.

\(^{12}\) Ibid., 25.
experienced for the first time that vast array of intense emotions that can be generated by music:

“While I was hearing the music, I . . . felt more fully alive than I ever had before . . . this sort of experience was impossible to share, though I would spend the rest of my life trying to do just that.”

The composer’s first experiences in composing music for drama were the result of a child’s creative imagination:

I liked to lay out elaborate jungle terrains for my toy soldiers on the floor of my room, gluing together cardboard elevations, cutting out blue felt lakes and distributing Easter egg grass for foliage. My soldiers generally squared off against prehistoric monsters rather than against one another - the principal challenge was “man versus nature gone berserk.” My favorite character was a cameraman, an observer. He was not equipped with a gun and had to survive only by his wits, which he always did even when his well-armed companions were destroyed by the ravening beasts.

Redford explains that he actually created his own music to accompany these scenes. It is quite remarkable that while humming a melody aloud, the composer actually heard a full orchestra in his mind: “As a child, I thought as easily with music as most people think with words. At the time this didn’t strike me as peculiar because I assumed it happened to everyone.”

It was in 1965 that Redford entered the seventh grade at Churchill Junior High School and met for the first time, LeAnn Allred, his future wife. Both from devout Mormon families, the two shared common ground and became friends. In the summer of 1966, conflicting views regarding Mormonism resulted in the divorce of Redford’s parents, and in

14 Ibid., 26.
15 Ibid., 27.
16 Ibid., 31.
desperate need of comfort and rejuvenation, his mother moved the family to Farmington, New Mexico to live with her sister. Entering the eighth grade shortly after the move, Redford discovered yet another facet of his artistic ability. It was during this phase of his teen years that Redford developed a keen interest in popular music performed by such groups as The Beatles and The Beach Boys. As he worked to pick his favorite songs out on the piano, Redford discovered that he had a talent for playing by ear. This resulted in his organization of a rock band called “The Spectres,” in which Redford played the organ and sang lead vocals.17

I Will Be a Composer

The turning point regarding Redford’s ultimate career choice occurred during his sophomore year in high school when the composer discovered jazz. Fascinated with the genre, Redford auditioned and became a member of his high school jazz ensemble known as The Skyline Lab Band. Redford assumed numerous responsibilities in the band, including playing the keyboards, flute and recorders, in addition to singing most of the lead vocal parts. He also wrote numerous arrangements of popular tunes for the band to perform. Reminiscing about his early experiences in composition, Redford stated “I had a good ear and writing seemed to come naturally to me. I just plunged in and began learning the craft by trial and error.”18 Redford wrote his first instrumental composition for The Skyline Lab Band and by the time he had

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18 Ibid., 40.
completed his three-movement jazz suite, *Silverlode*, Redford knew the career path that he would choose: “I knew my destiny . . . I would be a composer.”

Throughout his senior year, Redford continued to arrange instrumental works and because he became inspired by the music of Canadian singer and composer, Joni Mitchell, Redford also wrote songs of a folk nature, incorporating “subtle dissonances and passing tones pervading the texture.” It was also during this time that Redford reacquainted himself with Classical masterpieces of Johannes Brahms that had once been familiar to him. Motivated to begin preparing for his career in composition, Redford had enrolled in a music theory class at Skyline. This instruction supplied Redford with his foundation for writing and immediately following graduation, Redford wrote his first sacred composition based on a text originating from the Mormon literature, *Doctrine and Covenants.*

Entering Brigham Young University in the fall of 1972, Redford enrolled in general education, music, religion, and film classes. Particularly fond of his film class, Redford began to examine the industry as a career option: “I elevated my thinking about film, learning to understand it as an art form and opening the door to the possibility of my working in the field.”


20 Ibid., 41.

21 Ibid., 42.

22 Ibid., 54-55.
A Missionary in Italy

In 1972 at the age of nineteen, Redford was appointed to represent the Church of Jesus Christ of Latter Day Saints as a missionary in Northern Italy.\textsuperscript{23} Following an extensive two-month training session primarily in language and Mormon doctrine, Redford would serve in Milano, Brescia, Varese, Genova, and also Lugano, Switzerland for the next two years.\textsuperscript{24} The cultural aspect of his experience in Italy was artistically inspiring and Redford was particularly moved when he viewed Da Vinci’s \textit{Last Supper} for the first time. Equally inspiring were the two operas that he attended at the La Scala opera house, Donizetti’s \textit{Norma} and \textit{Pelleas et Melisande} by Debussy.\textsuperscript{25} During his ministry in Italy, Redford also drew inspiration from the music of Ralph Vaughan Williams and studied the poetry of William Wordsworth and Sylvia Plath, while writing his own texts to guitar music.\textsuperscript{26}

Heeding the Divine Call

Three weeks after Redford returned home from the mission field in 1974, he and LeAnn were married.\textsuperscript{27} Soon after, LeAnn began a second job at a local department store and Redford went to work playing bass and singing with \textit{Manna}, a popular band based in Salt Lake City. Because the band only performed on weekends, Redford was free to arrange, record, and


\textsuperscript{24} Ibid., 78, 83.

\textsuperscript{25} Ibid., 94.

\textsuperscript{26} Ibid., 95, 100.

\textsuperscript{27} Ibid., 104.
compose his own music during the week.\textsuperscript{28} In short order, LeAnn became physically unable to work while expecting their first child and Redford became the sole provider. Their oldest daughter, Jessica Lee Redford was born to proud and doting parents, on June 23, 1975.\textsuperscript{29} Despite early financial hardships, Redford intuitively understood that he was a composer and that he must never consider a job outside of his field:

Being a composer is not simply a choice of careers. It is more like a vocation in the religious sense, that is, a calling, a divine vision, a burden that is placed upon the heart. Many composers have described the necessity of composition, the feeling that they write because they must, because they cannot “not write.” The need to create deep music is a deep emotional current, flowing inexorably from the inner self. From the time I wrote my first piece at sixteen, I knew without a doubt that I was a composer. It was not merely something I wanted to do when I grew up; it was a state of being. There is an invisible boundary between work that fits this call and work that does not, and this is discerned intuitively. Somehow, I knew in those early days of our marriage that I must not take a steady job outside of music.\textsuperscript{30}

Instinctively heeding his divine calling, Redford began his own professional recording career while he worked as a freelance arranger and orchestrator.\textsuperscript{31} In the early part of his marriage, especially interested in advancing his writing technique in traditional harmony and counterpoint, the young composer also returned to BYU for a short time. Quickly deciding that a university atmosphere was unsuitable to address his situation, Redford made the decision to pursue private study instead. Fortunate advances regarding his career ensued when Redford’s former teacher, Newell Dayley requested that he write selections for the BYU jazz ensemble


\textsuperscript{29} Ibid., 111.

\textsuperscript{30} Ibid., 115-116.

\textsuperscript{31} Ibid., 116.
and then aided Redford in making contact with a prominent producer who was employed by the Utah State Board of Education. As a result, Redford was awarded the opportunity to write music for several BYU television documentaries. In addition, Redford became reacquainted with Brian Capener, a talented director in the BYU television and film department, who hired Redford to write scores for his productions.\textsuperscript{32} An invaluable educational experience, Redford learned how to address technical difficulties common to film composers regarding “synchronization, the delicate balance between writing music that stands on its own and writing music that enhances a scene without overwhelming it, and perhaps most pointedly, the tyranny of the deadline.”\textsuperscript{33}

The Refining of a Craft

As opportunities to compose music for the theater presented themselves, Redford drew from his early stage experiences and endeavored to refine his craft. Once again, Newell Dayley recommended Redford for a position, composing music for Carol Lynn Pearson’s lyrics for a musical based on \textit{Aesop’s Fables}, written to be performed at Robert Redford’s Sundance Summer theater. Redford was also hired to compose and record music, as well as arrange early Mormon hymns for a show by James Arrington, \textit{Here’s Brother Brigham}, based on the prophet, Brigham Young.\textsuperscript{34} While he was working as a music typist for LDS music publisher, Sonos Music, Redford experienced a particularly profound epiphany. A colleague introduced Redford


\textsuperscript{33} Ibid., 118.

\textsuperscript{34} Ibid.
to *Five Mystical Songs* by Ralph Vaughan Williams, based on poems by George Herbert. The third poem of the cycle, “Love Bade Me Welcome” spoke to Redford’s inner turmoil regarding his faith:

> I found my secret thoughts laid bare in these words, revealed as excuses, subtle ways of resisting God; but serving God was the only ground I knew on which to build my relationship with Him. I had been taught that proving worthy was the path to His approval, and failure to do well resulted in the withdrawal of His Spirit; yet in the deep places of my heart, I felt so weary of striving and ached to hear those words, ‘you must sit down.’

The text of Samuel Barber’s *Knoxville: Summer of 1915* by James Agee also spoke to Redford’s inner being:

> Where the *Five Mystical Songs* broke my heart with respect to my relationship with God, *Knoxville* did so with respect to my family. I, too, was ‘one familiar and well-beloved’ in my home, but I wept at Agee’s declaration that, despite their care for me, my loved ones ‘will not ever tell me who I am.’ I knew the truth of those words in the core of my being.

In his discovery of Leonard Bernstein’s *Chichester Psalms*, the composer came to understand that religious music “didn’t always have to be “reverent.” In addition to the masterworks of Vaughan Williams, Barber and Bernstein, Redford’s appreciation for the musical language of the twentieth century became grounded in the music of Aaron Copland, Maurice Ravel and Bela Bartok:

> I loved these twentieth-century works and was fascinated by their counterpoint, brilliant coloration, and subtle dissonances. As a freshman in college, I hadn’t been ready to appreciate how important dissonance was as part of the musical vocabulary. Now I


36 Ibid., 119-120.

37 Ibid., 120.
began to understand it and crave contemporary works incorporating it, often to the exclusion of other earlier works.³⁸

Redford’s first concert work, Five Sonnets was composed in 1976. A song cycle for soprano and piano based on poetry by e. e. cummings, the work was commissioned by his mother in Salt Lake City, Utah and premiered by Patricia Redford on February 15.³⁹

During this phase of Redford’s career, his fascination with twentieth-century music combined with his developing experience in composition to instill permanent, identifiable traits within his writing style. In his autobiography, Redford acknowledges his:

. . . . abiding love for the marriage of music and text. I most enjoyed the work of poets who created a visceral rhythm with their language. . . . I liked the challenge of setting such poems to music that would preserve the natural spoken rhythms of the words and reveal underlying meanings through dramatic shading and color, the tension between consonance and dissonance, counterpoint and other techniques.⁴⁰

It was also during this stage of his career, that Redford began to be recognized as a composer of large choral works.⁴¹

A second daughter, Jerusha Ann Redford was born on November 8, 1976, soon after the couple moved from Utah to Southern California in search of career opportunities.⁴² As his family grew, Redford sought the means to broaden the horizon of his career in music and composition. Performing with various groups, Redford worked to establish connections with influential pioneers in the music realm. The composer enrolled in arranging classes at the Dick

³⁸ J.A.C. Redford, Welcome All Wonders: A Composer’s Journey (Grand Rapids, MI: Baker Books, 1997), 120.


⁴⁰ Redford, 120-121.

⁴¹ Ibid., 121.

⁴² Ibid., 128.
Grove School of Music, studied orchestration with Albert Harris, joined the ASCAP (American Society of Composers, Authors and Publishers), and became acquainted with Michael Gorfaine and Sam Schwartz, union representatives on the west coast. Redford also began searching for names of those who were currently scoring music for television and followed up by contacting some of those individuals. Renowned composer, Bruce Broughton and Lalo Schifrin, composer of the theme for *Mission Impossible* were two influential figures who mentored Redford as he worked to establish a network. In 1976, during a visit with composer and conductor, James Prigmore, Redford was afforded a unique opportunity to assist his family friend in scoring music for the popular television series *Starsky and Hutch*. The producers had requested stylistic adjustments that more closely resembled popular music. Because Redford had extensive experience with rock ‘n’ roll music in addition to his orchestral background, Prigmore invited Redford, “to collaborate with him and his partner, Murray MacLeod.”

Immediately following *Starsky and Hutch*, Redford worked with MacLeod on a series and its sequel, *James at 15* and *James at 16*. This twelve episode run was Redford’s first steady television assignment. On the heels of *James*, Redford and MacLeod scored the music for *Stingray*, Redford’s first feature film.

The Cultivation of a Gift

As his music career flourished in the late seventies, Redford and LeAnn also celebrated the birth of their first son, Jonathan Thomas, on October 19, 1979. Subsequently, when a strike

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44 Ibid., 133-134.
ensued in 1980 by the American Federation of Musicians, Redford seized on the opportunity to further develop his skills through private study with Harold V. Johnson. Improving his speed and refining his technique, Redford turned a season of financial challenges into a window of enormous artistic productivity. Realizing that he needed to cultivate his knowledge of harmony and counterpoint, Redford studied the music of Bach. Analyzing the inventions and chorale preludes and fugues of Bach, Redford gained invaluable clarity and insight regarding the principles of counterpoint and his music began a gradual transformation:

My music began to change . . . . Ideas sprang more quickly to mind and, when they did, they were more transparent, easier to transcribe, and more sophisticated, lending themselves with greater facility for development.\(^{45}\)

Redford also studied conducting with Frederick Zweig, a student of the European conductor, Bruno Walter. During his tenure with Zweig, Redford mastered two invaluable orchestration skills. He learned to transpose abstruse instruments and also to read multiple clef lines on the piano in open-score fashion.\(^{46}\) Through a UCLA program, Redford also enrolled in a class taught by Walter Scharf, famous composer of the “Burning of Atlanta” music from *Gone With the Wind*. Scharf instilled in Redford an appreciation for film composition as an art form and also aided the young composer in mastering the synchronization of his compositions without depending on the “click track.” As a result, Redford’s music became less mechanical and more emotionally sensitive.\(^{47}\) While the strike was taking place, Redford continued to compose, writing three new compositions, all of which reflected his newly honed skills: his cello duet


\(^{46}\) Ibid., 139.

\(^{47}\) Ibid., 140.

In 1982, Redford received an offer to work independently for Bodie Chandler, music supervisor for Lorimar. Successfully scoring episodes of *King’s Crossing* and *Knot’s Landing*, Redford intuitively felt that he was prepared to begin working on his own in the film industry. Fortunately for Redford, his friends from the ASCAP, Mike Gorfaine and Sam Schwartz had opened a new agency representing film composers and they immediately suggested that Redford be placed on the client list. With the aid of his agents, Redford met with producers and was hired to compose the scores for the popular television series, *St. Elsewhere*. He worked on the show for six years, writing in a variety of musical styles. A turning point in his career, *St. Elsewhere* provided Redford with stable employment while his reputation in the world of film orchestration continued to soar. Redford and LeAnn also worked together on the series. LeAnn’s copying experience proved to be invaluable. Having mastered the skill of placing Redford’s sketches in a full score, LeAnn often read the score in the booth during recordings.49

A Spiritual Awakening

Redford’s exposure to the emotional aspect of several films awakened a state of spiritual unrest in the composer. Especially moved by Peter’s revelation in *Jesus of Nazareth*, a Christian baptism in *Tender Mercies*, genuine passion for God in *Say Amen, Everybody* and the protest of bias and search for peace in *Gandhi*, Redford struggled with foreboding, unanswered

49 Ibid., 144.
questions regarding his faith. Thankful for his successful career, a loving family and other countless blessings, Redford acknowledged in his heart that persistent turmoil regarding his spiritual convictions must soon be addressed.50

Experiencing considerable doubt regarding her own Mormon faith, LeAnn joined a non-denominational Christian women’s bible study group in 1984.51 Not long after, the Redford family attended a service at the First Evangelical Free Church of Fullerton and made the acquaintance of an associate pastor, Paul Sailhamer. A kind and understanding individual, this minister compassionately guided the Redford’s through their transition from Mormonism to Christianity.52 Redford shared in his autobiography that on a morning walk with LeAnn on May 26 of 1984, they knelt together and he prayed:

‘Lord, I’m not sure what it all means right now, but I’ve basically made a mess of my life trying to run it myself. Now I’m ready to trust you exclusively and completely. From this moment on, I belong to you.’53

It was following a holiday tour of Europe with Redford’s mother and stepfather, that he and LeAnn decided to individually tell their parents of their decision to convert from Mormonism to Christianity. When Redford spoke with his mother, she responded tearfully, but assured him of her love and support. Redford states in his biography that his mother later displayed angry and somewhat defensive behavior. Unfortunately, LeAnn’s parents reacted angrily to her news and the situation proved painful for the entire family. Both LeAnn and

51 Ibid., 174.
52 Ibid., 174-178.
53 Ibid., 179.
Redford would work diligently and patiently in the coming years to repair family relationships.  

A Composer of Concert and Chamber Music

A successful film and television composer and orchestrator, Redford always considered his devout calling to be “the composition of concert and chamber music.”  Composing *Inside Passage*, a chamber ensemble featuring a trombone solo in 1984 not long after he converted to Christianity, Redford clarifies the origin of his idea for the work:

The title was taken from a Sierra Club desk calendar that contained a beautiful photograph of Alaska’s Inside Passage, taken from the ocean looking forward . . . . This evocative image breathed life into my imagination, its name not only a reminder of the staggering grandeur of creation but also a metaphor for my inward spiritual journey.

In 1985, Redford and LeAnn made the decision to have their names removed from the Mormon Church membership roster. They viewed this step as positive reinforcement in preventing affiliates of the Latter Day Saints Church from having any future influence on their children. Closing the door to their former religious ties, the Redford’s testified in a Mormon Church court about what God had done in their lives and their request to be expunged from the membership roll was granted. The Redford’s became members of the First Free Evangelical Church of Fullerton in 1986 and were eventually baptized in May of 1989.


55 Ibid., 235.

56 Ibid.

57 Ibid., 265-267.
Nominated for Emmy Awards in both 1984 and 1985 for his outstanding work on the music of *St. Elsewhere*, Redford’s career continued with astonishing achievement. Over the next few years, the composer wrote music for a number of television series, as well as additional films and movies. Recruited to compose and orchestrate for Universal, Fox and Warner Brothers in 1985, Redford scored two feature films, *Cry from the Mountain* and *The Trip to Bountiful*, as well as two television movies, *Easy Prey* and *Alex: The Life of a Child*. Redford also composed for the television mini-series *The Key to Rebecca* and scored a single episode for the television series *Twilight Zone*.59

The year of 1986 represented a plethora of memorable turning points in the lives of the Redford family. Consistently in demand, Redford scored the music for the film *Extremities* in 1986.60 Successful in the film and television arena, Redford also utilized occasional intermissions to compose in the genre of what he perceived to be his calling. Ministering through music, he wrote a sacred anthem, *Christ is Alive* for the church choir.61 He was also hired to write the music for the television movie, *Independence*, and the couple purchased their family home in the hills northeast of Whittier.62 On December 18 of the same year, the Redford’s welcomed the birth of their second son, Ian James.63


60 Redford, 217.

61 Ibid., 236.

62 Ibid., 276-277.

63 Ibid., 278.
The Mastery of Counterpoint

Searching for a means by which to obtain more knowledge in counterpoint, Redford arranged to study privately with composer, Thomas Pasatieri. The two formed a camaraderie with Pasatieri working with Redford to improve his compositional technique and Redford hiring Pasatieri to orchestrate his film scores. His efforts spent training under Pasatieri proved beneficial and Redford composed several new chamber works, including *Diminutiae* for two violins in 1986, as well as two additional works in 1987, *Shout for Joy to the Lord* with text from Psalm 98 for soprano and piano and *The Growing Season* written for strings.64

Possessing a personal attachment to the idiom of vocal music and motivated by the success of his short sacred composition, *Christ is Alive*, Redford enthusiastically pursued a decidedly more ambitious project. Having been commissioned by the Southern Nevada Musical Arts Society, Redford’s first choral symphony, *A Paschal Feast*, was premiered in March of 1988.65

In the fall of 1988, Redford composed for several new television series, most notably *Coach*. Also in the late eighties, Redford began composing for Disney Pictures. His first job with Disney was the arranging and orchestrating of music by numerous song writers, to be used in an animated musical, *Oliver and Company*. Soon afterwards, he was hired to conduct the music for an animated film musical, *The Little Mermaid*.66


65 Ibid., 240.

66 Ibid., 230.
In his words, the husband, father, and composer acknowledges that “. . . not all of our experiences were celebratory. Some tried us to the limits of our trust in God.” In February of 1989, LeAnn was diagnosed with multiple sclerosis. As LeAnn began to experience chronic physical ailments as a result of her illness, adjustment to the reality of her condition would prove physically and emotionally challenging for the Redford’s.

In spite of overwhelming personal concerns, Redford continued his work as a composer and also began participating in his church’s music ministry, playing the guitar and piano, and singing. In 1990, Redford was invited to conduct a concert for gospel singer, Michael Card. Following the Anaheim concert, Card hired Redford to arrange and conduct his Christmas album, *The Promise*. Card and Redford repeated performances of this Christmas program in 1991 in Philadelphia and in 1992 in Chicago, Ireland and England. Redford also arranged and conducted for Michael Card on other albums including *The Word: Recapturing the Imagination* and *Unveiled Hope*. Redford’s “Prologue” for Steven Curtis Chapmen’s album, *The Great Adventure* and his orchestrated medleys of carols on Steve Green’s album, *The First Noel* are among his exemplary offerings in the venue of contemporary, sacred music.

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68 Ibid., 279.

69 Ibid., 280-281.

70 Ibid., 270.

71 Ibid., 271.

72 Ibid., 272.

73 Ibid., 273.
For a time, Redford’s personal concerns, as well as his vigorous and demanding career in the film and television industries resulted in the postponement of newly composed concert pieces. However, the year of 1993 began a promising chapter for the Redford’s when the new drug, Betaseron, was approved by the FDA for the treatment of multiple sclerosis. Responding positively to the new medicine, LeAnn’s health improved tremendously. During this time, Redford composed three of his most ambitious works, Water Walker, a chamber work for flute, harp and viola, The Ancient of Days, a vocal work with text from the book of Daniel and comprised of brass quintet, organ and percussion with narrator, and his popular Christmas masterpiece, Welcome All Wonders: A Christmas Celebration, a five movement cantata for choir and orchestra. Contemplating the texts employed in his Christmas creation, Redford writes that “In thirty minutes, Welcome All Wonders expresses the heart of my faith with more clarity than anything I have ever written.” The composer’s reflection on this fruitful stage of his writing career is especially moving:

My concert works represent the purest synthesis of my music and my deepest-held beliefs. I experience the birthing and parenting of these compositions as the fulfillment of who God made me to be, and when I run, I feel His pleasure.

75 Ibid., 285-286.
76 Ibid., 250.
77 Ibid., 257.
A Cascade of Concert Works

Over the next two decades, Redford would significantly increase his output of concert works. In 1997, he composed an Easter anthem for choir and orchestra, *He Is Risen Indeed!* and it was premiered on Easter Sunday at the First Evangelical Free Church of Fullerton. For his daughter’s wedding, Redford composed a reverent setting, *Love Never Fails*, based on text from the thirteenth chapter of the book of first Corinthians. First premiered at the wedding of Jeramy and Jerusha Redford Clark on September 5, 1997, it was also later performed at the weddings of both of Redford’s sons, Jonathan and Ian.

One of Redford’s most notable compositions written in 2000 is his orchestral work for modern dance, *SubVersions*. Approximately one hour in length, the work consists of five movements. In 2001, Redford composed *A Psalm Triptych*, which is a collection of three Psalm settings, 98, 51 and 145. Originally set for soprano and piano, the work was performed by Erin Kishpaugh in 2004 at Marshall University, in partial fulfillment of her requirements for the Master of Arts degree. Her thesis was entitled *J.A.C. Redford’s A Psalm Triptych as Sonic Altarpiece*. Notable mixed chorus performances of this work include the C. S. Lewis Summer Institute Chorale conducted by Stanley L. Roberts of Mercer University at the C. S. Lewis Foundation’s Oxbridge 2008 conference in Oxford and Cambridge, as well as the Louisiana State University A Cappella Choir, under the direction of Kenneth Fulton in 2009.

Redford’s 2002 song cycle with piano accompaniment, *Love Is the Every Only God* is based on six poems by e. e. cummings. Redford wrote about his love for cummings’ poetry, “I

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have loved cummings’ poetry since I first became acquainted with it as a teenager. . . . My aim, as a composer, is to illuminate cummings’ already potent words, to open a gate into another dimension of their deep and terrible beauty.”79 The cycle has been performed by ensembles from The University of North Texas under the direction of Jerry McCoy and Louisiana State University, conducted by Kenneth Fulton. The work was also the subject of an LSU 2010 dissertation written by Amy Aucoin in partial fulfillment of the requirements for the Doctor of Musical Arts degree. Aucoin’s monograph is entitled The Illumination of e. e. cummings’ Poetry in J.A.C. Redford’s “Love Is the Every Only God.” During that same year, Redford composed other concert works, including a short orchestral work, Arkexit and an instrumental setting of six prayers entitled Hearts on Pilgrimage.80

*Down to the River to Pray* is among Redford’s most notable 2003 concert works. Collaborating with Elizabeth Ladinsky, Redford expanded her arrangement to be performed by the Los Angeles Masters Chorale on a concert of movie music. During this time, Redford also wrote *Napili Bay, 2PM*, an a cappella work for mixed chorus based on Redford’s own poem and *The Alphabet of Revelation*, a twenty-eight minute piano quartet consisting of four movements. Working in the film industry in 2003, Redford scored the music for Walt Disney’s *George of the Jungle II* and orchestrated the music for *Radio* and *The Missing*, movies by James Horner.81


80 Ibid.

In November of 2003 Redford described his career of the twenty-first century as “the blossoming of a new season of fresh challenges and opportunities.”\textsuperscript{82} Three of Redford’s newly commissioned works were premiered in the Spring of 2004. *Tidestar Pulling*, Redford’s elegy for orchestra was premiered in Houston on April 3 and *Night Pieces*, his setting of three Wordsworth nocturnes for chorus and chamber orchestra, was premiered on May 3 by the Utah Chamber Artists.\textsuperscript{83} Redford’s largest work to date, *The Martyrdom of St. Polycarp* was commissioned by Dr. Larry Wyatt, Director of Choral Music at the University of South Carolina and then presented by the USC Premier Choir in April of 2004 at the First Presbyterian Church in Columbia, South Carolina. A sacred oratorio for mixed chorus, soloists and chamber orchestra, the text written by poet, Scott Cairns is based on an ancient letter which vividly describes the arrest and martyrdom of St. Polycarp in 155 A.D. at the age of eighty-six.\textsuperscript{84} The composer and poet collaborated on the oratorio and Redford ultimately chose a children’s chorus to perform the narration.\textsuperscript{85} In 2004, Redford also composed the score for the Disney movie, *Winnie the Pooh*.\textsuperscript{86}

In the last decade, Redford has written an abundance of both vocal and instrumental concert music. In 2005 Redford composed an a cappella setting of a poem by Marjorie W.


\textsuperscript{83} Ibid.

\textsuperscript{84} University of South Carolina, "USC’s Premier Choir Presents The Martyrdom of Polycarp," USC School of Music NEWS, accessed September 05, 2016, https://www.sc.edu/study/colleges_schools/music/about/news/2016/.


Avery for mixed chorus, *Evening Wind*. Recorded by Peter Rutenberg and the Los Angeles Chamber Singers in 2006, the piece appears as one of the selections on their compact disc, *Evening Wind: Choral Music of J.A.C. Redford*. The composer also wrote another sacred anthem, *Of Mercy and Judgment*, written for choir with piano accompaniment.

In 2006, Redford set two Shakespeare sonnets for a cappella mixed chorus, *Time and a Summer’s Day*. For the Episcopal Church of the Blessed Sacrament in Placentia, California, the composer wrote *Mass*, a congregational setting of the English Liturgy. Written in honor of the church’s 50th anniversary, the work was later incorporated into the worship services.  


In response to the tragic loss of LeAnn’s sister, Kristine Gabel Allred in 2010, Redford found solace in writing and composing as he searched for a course of action that would help him “to deal with my own grief and console my wife.” "Rest Now, My Sister" is an elegy written to be performed by mixed choir and orchestra. A stirring memorial to Kristine,

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Redford first wrote a heartfelt sonnet and then set his words to music, resulting in a compassionate message of healing and peace.\(^9\)

Redford wrote his a cappella anthem for soprano and mixed choir, *Alleluia Amen* in 2011. His setting of two sonnets by English poet Roger Wagner, *I Saw the Cherubim*, written for a cappella mixed chorus was premiered the same year at the Sheldonian Theatre, Oxford on July 29 by the C. S. Lewis Summer Institute Chorale, under the direction of John Dickson.

The first of Redford’s *Antiphons* cycle, *O Sapientia*, was commissioned by Stan Mattson and the C. S. Lewis Foundation for performance at its Oxbridge 2011 Conference. The work was premiered on August 2, 2011 in Great St. Mary’s Church, Cambridge by the C. S. Lewis Summer Institute Chorale, under the direction of John Dickson. An a cappella setting for mixed chorus based on a sonnet by Malcolm Guite, the foundation of the music is based on medieval chant and the lines of Guite’s sonnet are interspersed among individual and unison presentations of the original antiphon, creating a sequence of reverent and devoted worship. Completed in 2013, the entire cycle originates from the seven Great *O Antiphons* of Advent and is merged with the text of seven sonnets by Malcolm Guite: *O Sapientia (O Wisdom), O Adonai (O Lord), O Radix (O Root of Jesse), O Clavis (O Key of David), O Oriens (O Dayspring), O Rex Gentium (O King of the Nations) and O Emmanuel (O God With Us)*. In the fall of 2013, *O Sapientia* was performed by the Louisiana State University A Cappella Choir, under the direction of John Dickson. The premiere of the entire cycle was presented by the Girton College Chapel Choir on December 5, 2013 at the Church of St. Edward King and Martyr, Cambridge, under the direction of Becky Durham. "J.A.C. Redford's Rest Now, My Sister," *Artists of Utah's 15 Bytes*, September 11, 2011, 1-3, accessed September 05, 2016, http://www.artistsofutah.org/15Bytes/index.php?j-a-c-redfords-rest-now-m.
direction of Nicholas Mulroy. In addition to his antiphon cycle in 2013, Redford composed an a cappella setting for mixed chorus, *Heaven-Haven*, based on the text of a poem by Gerard Manley Hopkins, *Let Beauty Be Our Memorial*, an a cappella setting for mixed chorus on a poem written by J. A. C. Redford, *Sound Becoming Song*, an a cappella mixed choir setting of Malcolm Guite’s Ode to St. Cecelia and finally, *Treasures in Heaven*, an a cappella anthem for mixed chorus based on scripture from the sixth and seventh chapters of Matthew.91

*Love’s Choice*, Redford’s a cappella setting for mixed chorus, based on a poem by Malcolm Guite, was commissioned by the C. S. Lewis Foundation and premiered in July of 2014 at an Oxbridge Summer Institute concert. The anthem was later performed in King’s College Chapel by the C. S. Lewis Summer Institute Chorale, under the direction of John Dickson, for the closing service of the Institute. *Love’s Choice* is also one of the selections that appears with *Antiphons* on the 2015 collection of choral music by J.A.C. Redford, *Let Beauty Be Our Memorial*, recorded by the St. Silas Singers, under the direction of Ben Parry.

Setting original poems by Cambridge poet, Malcolm Guite, in 2015 Redford composed *A Christmas Invitation*, a three-movement work written for mixed chorus, soloists and orchestra. Composed for Richard Nance and the choirs and orchestra of Pacific Lutheran University, Redford indicated that he had chosen Dickens’ *A Christmas Carol* as inspiration.92

One of Redford’s most recent concert works, *Batter My Heart* is an a cappella setting of a poem by John Donne, written for mixed chorus. The work was commissioned by the

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Louisiana State University A Cappella Choir and, following a preliminary performance on their 2016 Spring concert, under the direction of John Dickson, the work received its American premiere at the 2016 American Choral Directors Association, Southern Division Convention in Chattanooga, Tennessee. In August of 2016, the work received its international premiere by the LSU A Cappella Choir at the Gala Concert of the Association of British Choral Directors National Conference in Winchester, UK.\textsuperscript{93}

\textsuperscript{93} J.A.C. Redford and John Dickson, "Rehearsal, Batter My Heart and Interview with J.A.C. Redford" (lecture, Southern Division ACDA 2016, Second Presbyterian Church, Chattanooga, March 11, 2016).
CHAPTER THREE
THE GREAT O ANTIPHONS

History of the *O Antiphons*

The seven *Great O Antiphons* are among the most valuable treasures for reflection during the Advent season. Antiphons are musical refrains consisting of intricate melodies around a psalm or canticle. Each addressing the Messiah with a vocative “O,” the *O Antiphons* encompass the period of Advent preparation known as the Octave before the vigil of Christmas and are recited or chanted during Vespers, before and after the *Magnificat*, the song of Mary, and before the gospel during Mass, one on each of the last seven days preceding Christmas Eve, beginning on the 17th and concluding on the 23rd of December. Symbols of perfection and resolution in the Judeo-Christian tradition, the numbers three and seven may be perceived as representations of the cycle of time. Repeated three times daily from December 17th through December 23rd, the rounded shape of the “O” is reminiscent of the fullness of the expectant Virgin Mary as she provides the human race with a connection to God through the birth of the Messiah, as well as the abundance of grace that Christians claim through faith, as they await his second coming, as prophesied in the scriptures. These antiphons provide “interlocking biblical images of creation, redemption and ultimate restoration,” and they serve as a reminder

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that while Christians anticipate Christ’s arrival during Advent, the knowledge that he is already present is a continued source of strength and sustenance.97

Devout Latin prayers for the Advent season, the *Great O Antiphons* originated during a period of inquisitive, spiritual fervor regarding the mastery of antiphonal composition, which began in the 4th century with St. Ambrose, Bishop of Milan and ended around the 8th century (See Appendix A).98 Although the exact origin of the *O Antiphons* is unknown, since Boethius (c. 480-524) made reference to them, the conclusion may be drawn that some representation of these chants has been part of Western liturgical traditions since the early church. At the Benedictine Abbey of Fleury, the *O Antiphons* were recited by the abbot and other clergy in descending rank and then gifts were shared with the community. During the Medieval era, phrases such as “Keep your ‘O’” and “The Great ‘O’ Antiphons” became common parlance in monasteries.99

The *O Antiphons* were familiar to Alcuin (735-804) and Amalarius of Metz (775-850) and portions of their texts are actually prevalent in poetry written by the English poet, Cynewulf before 800. The seven antiphons of present day liturgy include “O Sapientia,” “O Adonai,” “O Radix Jesse,” “O Clavis David,” “O Oriens,” “O Rex Gentium” and “O Emmanuel.” However, as many as twelve *O Antiphons* actually existed during the Middle Ages and the Renaissance,

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98 Oliver Treanor, *Seven Bells to Bethlehem: The O Antiphons of Advent* (Herefordshire: Gracewing, 1995), 1.

with additional texts including “O Gabriel,” “O Thomas Didyme,” “O Rex Pacifice” and “O Hierusalem.”

There is evidence indicating that the first seven of the *O Antiphons* may have been conceived as a unit. Based on a synthesis of Biblical scriptures, these antiphons follow a similar pattern, each resembling a liturgical prayer. Structurally, each antiphon begins with an invocation addressing the long awaited Messiah, followed by an acclamation, proclaiming the vastness of salvation that Jesus will bring to the human race. Finally, a supplication for the Savior’s coming concludes each antiphon, embracing the Latin word “veni” meaning “come.” Written in a minor tonality and using the FA clef, their conjunct melodies are generally the same, displaying only slight variations as the text demands (See Appendix B).

Brother James Koester, member of the Society of Saint John the Evangelist Monastic Community in Cambridge, Massachusetts thoughtfully remarked, “Hidden in these antiphons is the nugget of God’s promise.” In each of the seven antiphons Christ is evoked with an Old Testament epithet proclaimed by the ancient prophets of Israel (“Wisdom,” “Lord,” “Root of Jesse,” “Key

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103 Oliver Treanor, *Seven Bells to Bethlehem: The O Antiphons of Advent* (Herefordshire: Gracewing, 1995), 3-4.


of David,” “Dayspring,” “King of the Nations” and “Emmanuel”). Perhaps the most salient observation regarding the seven antiphons is that when the first letter of each of these Messianic titles is spelled backwards, the Latin acrostic, “ero cras” is apparent and translates as “Tomorrow I will come.”

Symbols of the *O Antiphons*

Each of the seven *Great O Antiphons* is based on the foretellings of Isaiah the prophet and their texts constitute the seven verses of the familiar hymn, “O come, Emmanuel.” These prophecies are represented with symbols which encompass pertinent figures within a circle that are bordered by the Latin Messianic title and its English translation. As the Advent season approaches, each of these pictures invokes thoughtful reflection on Isaiah’s prophecies as to their significance in the lives of humankind (See Appendix C).

Symbol for “O Sapientia”

In the Old Testament Isaiah affirmed that Christ would be anointed with wisdom, understanding, counsel, power and also the fear of the Lord.

> ²And the spirit of the Lord shall rest upon him, the spirit of wisdom and understanding, the spirit of counsel and might, the spirit of knowledge and of the fear of the Lord (Isaiah 11:2).

> ²⁹This also cometh forth from the Lord of hosts, which is wonderful in counsel, and excellent in working (Isaiah 28:29).

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Visible figures in the image representing “O Sapientia” include the “all-seeing eye” encased in a triangle, accompanied by an oil lamp. The “all-seeing eye” is the symbol of a discerning and ever watchful God who sees all and continually comes to the aid of his creation. During the late Renaissance era, the eye enclosed within a triangle dispensing beams of light denoted the sanctity of the divine Trinity. The metaphor of the oil lamp symbolizing wisdom actually originates in the New Testament Parable of the Ten Virgins (Matthew 25). In this passage, a warning is issued that all should keep watch because the day or the hour of Christ’s coming is yet to be revealed.¹⁰⁹

Symbol for “O Adonai”

In the scriptures, the prophet Isaiah declares that Christ will return to rule and judge with righteousness and faithfulness as judge, lawgiver, king and supreme savior:¹¹⁰

⁴But with righteousness shall he judge the poor, and reprove with equity for the meek of the earth: and he shall smite the earth with the rod of his mouth, and with the breath of his lips shall he slay the wicked.
⁵And righteousness shall be the girdle of his loins, and faithfulness the girdle of his reins (Isaiah 11:4-5).

²²For the Lord is our judge, the Lord is our lawgiver, the Lord is our king; he will save us (Isaiah 33:22).

Images visible in the “O Adonai” symbol include two tablets made of stone and a burning bush. These tablets are an image of The Ten Commandments representing God’s law for the Israelites that God rendered to Moses on Mount Sinai. The figure of the burning bush is reminiscent of the


moment when the angel appeared to Moses in flames from within a burning bush that would not reduce to ashes. When Moses moved to examine the bush, the Lord appeared to him from within the bush and declared that he had come down to rescue the Israelites from the oppression of the Egyptians. This symbol serves as a reminder of God’s promise that his outstretched arm is ever present.¹¹¹

Symbol for “O Radix Jesse”

In the eleventh chapter of Isaiah, the prophet refers to Christ as the “Root of Jesse.”¹¹²


Symbol for “O Clavis David”

In the twenty-second chapter of Isaiah, the prophet confirms that Christ is the “Key of David” and that he holds the sole power to open or shut the door to salvation.


22And the key of the house of David will I lay on his shoulder; so he shall open, and none shall shut; and he shall shut, and none shall open (Isaiah 22:22).

A key and a figure resembling a broken chain constitute the two chief objects that appear most distinguishable in the “O Clavis David” symbol. Recalling that the key is a token of supremacy and dominion, Isaiah infers that Christ is that key that offers aid to man in interpreting the true meaning of the scriptures, while providing the human race with a pathway to eternal fellowship with God. In the sixteenth chapter of Matthew, Jesus asked his disciples “Who do you say I am?” and Peter answered without hesitation, “You are the Christ, the Son of the living God.” Aware that this had only been revealed to Peter by God the Father, Jesus then declared that he would give Peter the keys to the kingdom of heaven. The picture of a broken chain serves as a reminder that Christ has demolished the shackles of sin and bondage delivering humanity from its enslavement.113

Symbol for “O Oriens”

In the ninth chapter of Isaiah, the prophet reveals that all people shrouded in darkness and death have been showered with a marvelous light that will destroy their chains of oppression.114

The people that walked in darkness have seen a great light: they that dwell in the land of the shadow of death, upon them hath the light shined (Isaiah 9:2).

For thou hast broken the yoke of his burden, and the staff of his shoulder, the rod of his oppressor, as in the day of Midian (Isaiah 9:4).


For unto us a child is born, unto us a son is given: and the government shall be upon his shoulder: and his name shall be called Wonderful, Counselor, The mighty God, The everlasting Father, The Prince of Peace (Isaiah 9:6).

The sun adequately provides light and energy for all living beings. Appearing in the symbol for “O Oriens” is an image of the sun that functions as a metaphor for Christ, the “Rising Dawn” who banishes all gloom and provides eternal life for all creation.\textsuperscript{115}

Symbol for “O Rex Gentium”

Isaiah further exclaims in chapter nine that Christ will reign on David’s throne and that there will be everlasting peace among the nations.

Of the increase of his government and peace there shall be no end, upon the throne of David, and upon his kingdom, to order it, and to establish it with judgment and with justice from henceforth even forever. The zeal of the Lord of hosts will perform this (Isaiah 9:7).

In the second chapter, Isaiah continues with a proclamation that as judge, Christ will resolve many controversies.\textsuperscript{116}

And he shall judge among the nations, and shall rebuke many people: and they shall beat their swords into plowshares, and their spears into pruninghooks: nation shall not lift up sword against nation, neither shall they learn war anymore (Isaiah 2:4).

The most striking figures prevalent in the symbol for “O Rex Gentium” include the crown, scepter and cornerstone. Representing Christ’s power and ruling authority, the crown and scepter are reminders of the justice and righteousness with which Christ reigns. The cornerstone


signifies that Christ is King of the Jews, but also King of the Gentiles, bringing unity and peace among all nations.¹¹⁷

Symbol for “O Emmanuel”

Isaiah reveals in chapter seven that a virgin will give birth to a son and that he will be called Emmanuel:

¹⁴Therefore the Lord himself shall give you a sign; Behold, a virgin shall conceive, and bear a son, and shall call his name Immanuel (Isaiah 7:14).

The most prominent figure appearing in the “O Emmanuel” symbol is the manger, an ever present reminder of the modest circumstances of Christ’s birth and the humble nature of his life on earth.¹¹⁸

A Textual Analysis of “O Sapientia” - “O Wisdom”

O Wisdom, coming forth from the mouth of the Most High,
    Reaching from one end to the other mightily,
        and sweetly ordering all things:
    Come and teach us the way of prudence.¹¹⁹

The text of “O Sapientia,” the first of the seven Great O Antiphons is directly quoted from books found in the Biblical Apocrypha. “Coming forth from the mouth of the Most High”


¹¹⁸ Ibid.

is a quote from the Wisdom of Jesus ben Sira (Sirach). The remaining phrases, “Reaching from one end to the other mightily, “sweetly ordering all things” and “Come and teach us the way of prudence” originated in the Wisdom of Solomon. ¹²⁰ An interpretation of the English translations for each of the seven Latin antiphons has been obtained from Malcolm Guite’s book of poetry, *Sounding of the Seasons: Seventy Sonnets for the Church Year*.

Dr. William J. Marshall, retired Vice-Principal of the Church of Ireland Theological College in Dublin states that this first antiphon, “O Sapientia” “is clearly addressed to Christ, though mainly in his eternal being as the Word, God’s agent in creation and the one who upholds the universe.”¹²¹ The title given to Jesus in the first of the *O Antiphons*, “Sapientia” in Latin or “Sophia” in Greek is translated as “Wisdom” in English. “O Sapientia” is the only one of the seven *O Antiphons* of Advent that applies the feminine gender. Addressing Christ as “O Wisdom,” the antiphon expounds on her mighty works in creation and offers an appeal for her to come and to enlighten humanity with the virtues of knowledge, understanding, and wisdom.

There are numerous Biblical texts which make reference to the Son of man as Wisdom. In his letter to the church in Corinth, the apostle Paul wrote in I Corinthians 1:30, “But of him are ye in Christ Jesus, who of God is made unto us wisdom, and righteousness, and sanctification and redemption.” Paul’s words may have been inspired by the prophecies of Isaiah or by “Wisdom’s Call” found in Proverbs, as well as by verses from the Biblical Apocrypha which contain the original text of the antiphon, “O Sapientia.”¹²²


“O Wisdom, coming forth from the mouth of the Most High”

The initial phrase of “O Sapientia” first addresses Christ as the generator of wisdom, sent by God to rescue mankind from sin and destruction. It intuitively acknowledges God as the exalted creator. One can also detect a whisper of awe and reverence, as the writer proclaims the greatest of glory and adoration due to God for his profound provision for humanity. In Psalm 104:24 there is an expression of wonder at God’s creation of the universe, as the psalmist recognizes God’s heavenly wisdom as its architect: “O Lord, how manifold are thy works! In wisdom hast thou made them all: the earth is full of thy riches.” In Proverbs, the writer shares the awe of the psalmist, as he proclaims “The Lord by wisdom hath founded the earth; by understanding hath he established the heavens” (Proverbs 3:19). These passages expound on the indispensable role that wisdom played in creation.

“reaching from one end to the other mightily”

In the text from which the second phrase of this antiphon was taken, Wisdom 8:1, the writer speaks of Wisdom and declares that “She reaches mightily from one end of the earth to the other, and she orders all things well.” Written more than one hundred years later than Sirach, the book of Wisdom actually portrays wisdom’s virtue as the very essence of the ethos of God. In Sirach 7:21-22, the writer records Solomon’s regard for the vast knowledge of God as he

123 Oliver Treanor, Seven Bells to Bethlehem: The O Antiphons of Advent (Herefordshire: Gracewing, 1995), 34.
declares “I have learned both what is secret and what is manifest, for wisdom, the fashioner of all things, taught me.”

Marshall writes that “Wisdom, God’s image, is the basis of cosmic order, the divine principle which holds the universe in being and keeps it on course in all its change and movement.”

“There is also an aesthetic element in wisdom’s function as the sustainer of creation, ‘mightily and sweetly ordering all things.’”

As humankind marvels at the vastness and the beauty of the universe, it is God’s wisdom which gives meaning to all that occurs in life and clarifies that the fulfillment of human destiny is found in God’s purpose for the life of each individual. The text of this antiphon gently pulls the reader to this undeniable truth.

“and sweetly ordering all things”


This cosmos is a phenomenon that mankind continues to study through the sciences, in search of answers to its impenetrable ambiguity. Called into existence by God, this universe functions marvelously in an orderly and logical fashion, while simultaneously remaining one of its creator’s most magnificent mysteries.

Brother Mark Brown, member of the Society of Saint John the Evangelist Monastic Community in Cambridge, Massachusetts ponders “The natural

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126 Ibid., 26.

127 Ibid., 27.

128 Oliver Treanor, *Seven Bells to Bethlehem: The O Antiphons of Advent* (Herefordshire: Gracewing, 1995), 27.


130 Ibid., 26.
world ordered sweetly and mightily by the wisdom of God. It’s an inexhaustible source of Wonder.” Ultimately, the purpose of Wisdom’s very existence is to nurture, sustain and to align all aspects of creation with thoughtful aplomb.

“Come and teach us the way of prudence.”

As God’s unifying force of the universe, Christ inspires his people to search for truth and righteousness within the human experience. The words “Come and teach us the way of prudence” offer an appeal to Christ, “O Wisdom” to come and teach his followers the attributes of wisdom. Marshall states that “The Advent cry to Christ, the eternal Wisdom, to come and teach us the way of prudence is no escape from the real world and its problems, but a proper awareness of this world and how we ought to live in the light of God’s purpose for creation and ourselves.”

A Textual Analysis of “O Adonai” - “O Lord”

O Adonai, and leader of the House of Israel, who appeared to Moses in the fire of the burning bush and gave him the law on Sinai: Come and redeem us with an outstretched arm.


133 Ibid., 29.

134 Marshall, 30.

135 Malcolm Guite, Sounding the Seasons: Seventy Sonnets for the Church Year (Norwich, England: Canterbury, 2012), 64.
The second O Antiphon, “O Adonai” recalls God’s faithfulness to the Israelites in arranging their escape from slavery and persecution in Egypt to the Promised Land. Originating in the Old Testament, the text of this antiphon embraces the ardor of God as he reveals himself to Moses “in the fire of the burning bush” and later reveals the Ten Commandments to Moses on the top of Mount Sinai while the Israelites wait at the foot of the mountain. Dr. Oliver Treanor, priest, author and lecturer in Systematic Theology at St. Patrick’s College, Maynooth eloquently expounds, “It is the magnificent story of the beginning of a nation, its political and religious identity, its struggle for freedom, its search for a homeland. It is also the story of how we began to know God and his purpose for the human race.” 136 The Old Testament God who led the Israelites safely out of Egypt is the same God who gave the gift of his son to humankind in Bethlehem. The first phrase of the antiphon which addresses God as “O Adonai” and “leader of the House of Israel” summons all the power and strength of the Old Testament God into present day. 137

“O Adonai and leader of the House of Israel”

“O Adonai” is primarily addressed to God the Father, who was recognized as the “leader of the House of Israel.” Written exclusively in consonants, the name of God appears as YHWH in the original Hebrew Bible, leading to numerous interpretations of its pronunciation. Early Jewish worshipers believed that the name of God was too holy to speak aloud. Therefore, when scripture was read in the synagogues, the word “Adonai,” the Hebrew name for “Lord,” was substituted. These names are joined with God’s own description of his title in Exodus 3:14,

136 Oliver Treanor, Seven Bells to Bethlehem: The O Antiphons of Advent (Herefordshire: Gracewing, 1995), 30.
when he proclaims to Moses “I AM THAT I AM: and he said, “Thus shalt thou say unto the children of Israel, ‘I AM’ hath sent me unto you!” Out of reverence and respect for a holy God, most modern English practices mirror ancient traditions and refer to God as “LORD,” written in capitol letters. In the beginning of this antiphon, just as the Israelites prayed to the great “I AM” for guidance out of Egypt, the Church appeals to “Adonai” for delivery from bondage and guidance in the ways of truth.138

“who appeared to Moses in the fire of the burning bush”

The third chapter of Exodus provides a vivid description of Moses on Mount Horeb when God appears to him as “fire of the burning bush.” In Exodus 3:7-10 the Lord explains to Moses that he has witnessed the misery and suffering of his people and that he has come to rescue them from the Egyptians. God then empowers Moses to lead the Israelites out of Egypt.139

Often regarded as holy in many sacred texts, the power and mystery surrounding the origin of fire serves as an appropriate representation of the omnipotence and sovereignty of God. When God first appeared to Moses as fire in the burning bush and introduced himself as “The God of thy father, the God of Abraham, the God of Isaac and the God of Jacob” (Exodus 3:6), Moses “hid his face; for he was afraid to look upon God.” It is discernable that Moses was overcome with reverence and humility in the presence of the almighty God and yet he did not appear fearful. Marshall describes his reaction as “Awe in the presence of a great mystery beyond human understanding...not mere physical fear of natural phenomena.”140


140 Marshall, 38.
In Exodus 3:13 Moses inquired of God “When I come unto the children of Israel, and shall say to them, ‘The God of your fathers has sent me to you;’ and they shall say to me, ‘What is his name?’ What shall I say unto them?” By revealing to Moses his Most Holy name “I AM WHO I AM,” God paved a pathway for his Chosen people to know him and ultimately, the Israelites came to understand that their freedom was being obtained by an awesome, powerful God through his servant, Moses.

“And gave him the law on Sinai.”

Following their escape from the Egyptians, the Israelites camped in the Desert of Sinai at the foot of the mountain. In Exodus 19:5, God instructed Moses to tell the people that if they obeyed him fully and kept his covenant, “then out of all nations you will be my treasured possession.” Later, descending on Mount Sanai in a cloud of smoke, God spoke the Ten Commandments while the Israelites stayed at the foot of the mountain.

The third phrase of this antiphon recognizes the old law and all that it entails, most notably God’s recording of the Ten Commandments on two tablets of stone and the giving of them to Moses, to represent his covenant with the Israelites. The text captures the significance of the Ten Commandments, while embracing an awareness of God’s subsequent law of the New Testament.141

“Come and redeem us with an outstretched arm.”

In Exodus 6:6, God promises deliverance for the Israelites from the misery and oppression of Egyptian slavery. He instructs Moses, “Wherefore say unto the children of Israel,

141 Oliver Treanor, Seven Bells to Bethlehem: The O Antiphons of Advent (Herefordshire: Gracewing, 1995), 36-37.
I am the Lord, and I will bring you out from under the burdens of the Egyptians, and I will rid you out of their bondage, and I will redeem you with a stretched out arm, and with great judgements.” Marshall points out that “The bondage of the Israelites in Egypt is a parable of all that enslaves God’s children in every age and place.” The final phrase of this antiphon appeals earnestly to God and beseeches him to come to us and repeat his mighty acts of deliverance in our present surroundings. There is comfort in the presumption that because God has rescued his people many times in history, he will forevermore continue to do so.

The “outstretched arm” in the Old Testament is a symbol of God’s strength and resolve, as he performed mighty acts to rescue his chosen people from the Egyptians. Furthermore, it becomes increasingly clear in the New Testament that an even more magnificent and divine sacrifice has been made through Christ who “stretched out his arms on the cross to deliver us from the bondage of evil in all its forms.” The intoning of this text on the 18th of December, celebrates freedom in the recognition of God’s eternal gifts of love and grace.

A Textual Analysis of “O Radix Jesse” - “O Root of Jesse”

O Root of Jesse, standing as a sign among the people; before you kings will shut their mouths, to you the nations will make their prayer: Come and deliver us, and delay no longer.

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142 Oliver Treanor, Seven Bells to Bethlehem: The O Antiphons of Advent (Herefordshire: Gracewing, 1995), 36-41.


144 Ibid., 40.

145 Ibid., 41.

146 Treanor, 42.

The text of the third antiphon, “O Radix Jesse” originates in the Old Testament with the prophets Isaiah and Jeremiah and the Jesse addressed in this antiphon was the father of King David and thus, an ancestor of Jesus.\textsuperscript{148} In the book of Genesis, God spoke his covenant with Abraham.\textsuperscript{149}

\begin{quote}
\textsuperscript{2}I will make of thee a great nation, and I will bless thee, and make thy name great; and thou shalt be a blessing:
\textsuperscript{3}And I will bless them that bless thee, and curse him that curseth thee: and in thee shall all families of the earth be blessed (Genesis 12:2-3).
\end{quote}

Treanor clarifies that God’s promise to Abraham was passed from generation to generation through David’s line and was ultimately fulfilled in the birth of Christ the Messiah.\textsuperscript{150} A thousand years after David’s son was born of Bathsheba, the angel Gabriel appeared to the Virgin Mary. According to the second chapter of Luke, the child born of Mary was of David’s line. In addition, the Letter to the Galatians provides evidence that Jesus was the offspring of Abraham.\textsuperscript{151}

\begin{quote}
\textsuperscript{16}Now to Abraham and his seed were the promises made. He saith not, And to seeds, as of many; but as of one, And to thy seed, which is Christ (Galatians 3:16).
\end{quote}

Known primarily for being David’s father, Jesse stands with a plethora of Christ’s ancestors, who represent the Messiah’s human heritage. Marshall states that “The human heredity of Jesus is the instrument of God’s incarnation.”\textsuperscript{152}

\begin{flushleft}
\textsuperscript{149} Oliver Treanor, \textit{Seven Bells to Bethlehem: The O Antiphons of Advent} (Herefordshire: Gracewing, 1995), 44.
\textsuperscript{150} Ibid., 43.
\textsuperscript{151} Ibid., 45.
\textsuperscript{152} W. J. Marshall, \textit{O Come Emmanuel: A Devotional Study of the Advent Antiphons} (Blackrock: Columba Press, 1993), 44.
\end{flushleft}
“O Root of Jesse, standing as a sign among the peoples;”

In the Old Testament, the prophet Isaiah proclaimed: 153

1 And there shall come forth a rod out of the stem of Jesse, and a Branch shall grow out of his roots:
2 And the spirit of the Lord shall rest upon him, the spirit of wisdom and understanding, the spirit of counsel and might, the spirit of knowledge and of the fear of the Lord;
3 And shall make him of quick understanding in the fear of the Lord: and he shall not judge after the sight of his eyes, neither reprove after the hearing of his ears (Isaiah 11:1-3):
4 And in that day there shall be a root of Jesse, which shall stand for an ensign of the people; to it shall the Gentiles seek: and his rest shall be glorious (Isaiah 11:10).

The text of the first phrase in “O Radix Jesse” is directly drawn from this passage and it encompasses both the longing and anticipation encountered in the Advent season. 154 Later, Isaiah declares:

12 And he shall set up an ensign for the nations, and shall assemble the outcasts of Israel, and gather together the dispersed of Judah from the four corners of the earth (Isaiah 11:12).

Here, Isaiah provides hope to the Jewish exiles for a safe return to a restored Israel. Recalling how their lives flourished under the rule of King David, Jewish exiles are reassured at the prospect of a new leader who will assume David’s role and escort them to Canaan. The “sign among the people” refers to Christ, who descends from the “root of Jesse.” In addition to the Jewish exiles need for a sign, Isaiah’s prophecy brings hope for deliverance to the future generations of all nations. 155

154 Oliver Treanor, Seven Bells to Bethlehem: The O Antiphons of Advent (Herefordshire: Gracewing, 1995), 49.
“before you kings will shut their mouths,”

The second phrase of this antiphon originates in an Old Testament passage found in Isaiah:

15So shall he sprinkle many nations; the kings shall shut their mouths at him: for that which had not been told them shall they see; and that which they had not heard shall they consider (Isaiah 52:15).

The phrase “before you kings will shut their mouths” is part of the final suffering servant song. First identified by Bernhard Duhm in his 1892 commentary on Isaiah, the texts of the four servant songs consist of poems written on the servant of YHWH. Thought to have been authored by an unnamed prophet rather than Isaiah, these songs have provided valuable insight into the Messiah’s gift of salvation through his suffering on the cross. In this final song, God sends his servant to lead all nations, but he is severely insulted and mistreated. Ultimately, the third antiphon identifies the suffering servant in Isaiah with that of the Messiah.

“to you the nations will make their prayer:”

Throughout this era in history, the nation of Israel often bordered on total decimation. During such atrocities as the Assyrian invasion in 72 B.C. followed by the Babylonian exile two hundred years later, the Hebrews questioned whether God would even consider keeping covenant with their virtually destroyed nation. Nevertheless, Treanor alludes that “The hand of YHWH was acting here in a mysterious way, pruning where men thought he had destroyed,

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158 Oliver Treanor, Seven Bells to Bethlehem: The O Antiphons of Advent (Herefordshire: Gracewing, 1995), 44.
cutting back dead wood that men had taken to be healthy, strengthening the stock which he alone perceived as too weak to support the top growth of another season."  

Fifty years later, when the balance of power shifted from Babylon to Persia, the Israelites returned to Judah. Historical evidence indicates that Israel did cry out to God for deliverance and that the nation flourished.

The prophet Jeremiah foresaw victory for Israel, declaring:

14 Behold, the days come, saith the Lord, that I will perform that good thing which I have promised unto the house of Israel and to the house of Judah.
15 In those days and at that time, will I cause the Branch of righteousness to grow up unto David; and he shall execute judgment and righteousness in the land (Jeremiah 33:14-15).

“Come and deliver us, and delay no longer.”

In the final phrase of this antiphon, there is a plea for Christ to listen while the knowledge of his presence brings comfort. Denoting youthful impatience, the phrase “and delay no longer” requests that God acknowledge the prayers with an immediate response. While reflecting on the text of this final phrase, it is with the knowledge of Christ’s promise supplied by Isaiah and Jeremiah, that this text is reverently intoned on the 19th of December.

A Textual Analysis of “O Clavis David” - “O Key of David”

O Key of David and sceptre of the House of Israel;
you open and no one can shut; you shut and no one can open:

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159 Oliver Treanor, *Seven Bells to Bethlehem: The O Antiphons of Advent* (Herefordshire: Gracewing, 1995), 48.

160 Ibid., 48.


162 Treanor, 51.
Come and lead the prisoners from the prison house,
Those who dwell in darkness and the shadow of death.\textsuperscript{163}

The text of the fourth antiphon, “O Key of David” is based on scriptures found in both the Old and New Testaments of the Bible. In the Old Testament, the prophet Isaiah proclaimed:

\textsuperscript{22}\text{I will place on his shoulder the key to the house of David, what he opens no one can shut, and what he shuts no one can open (Isaiah 22:22).}

The textual emphasis of this antiphon is also closely related to the New Testament scripture in Revelation where Jesus is referred to as the one who has the key of David.\textsuperscript{164}

\textsuperscript{7}\text{To the angel of the church in Philadelphia write: These are the words of him who is holy and true, who holds the key of David. What he opens no one can shut, and what he shuts no one can open (Revelation 3:7).}

The words of this antiphon celebrate the knowledge that through Christ, “Adam’s children have now gained access to the Tree of Life.”\textsuperscript{165} Indeed, this text asserts that Christ, himself is actually the key of David.\textsuperscript{166}

“O Key of David and sceptre of the House of Israel;”

Recognized as symbols of power and authority, both the key and scepter denote the supremacy that God has granted Christ. The gospel of Matthew documents the declaration of Jesus as he claims this authority after his resurrection.

\textsuperscript{18}\text{Then Jesus came to them and said, “All authority in heaven and on earth has been given to me (Matthew 28:18).}


\textsuperscript{165}Oliver Treanor, \textit{Seven Bells to Bethlehem: The O Antiphons of Advent} (Herefordshire: Gracewing, 1995), 62.

\textsuperscript{166}Marshall, 54.
During ancient history, a key was considered to be a distinguished possession denoting authority. According to A. S. Herbert’s commentary on Isaiah 1-39, “Such a key ‘was an object of considerable size and was proudly carried in public.’” It is also notable that in addition to the key, the scepter was also recognized as a token of royalty and power.

In the Old Testament book of Isaiah, the key of David was originally given to Shebna, a steward who was in charge of the royal palace of Jerusalem. Proven to be undeserving of such prestige, the steward was removed from his position of power and the key was given to Eliakim, son of Hilkiah.

The Advent antiphon, “O Key of David,” recognizes the analogy between the steward’s key of the Old Testament and Christ’s sacrifice on the cross recorded in the New Testament, while it embraces the impending birth of the Messiah as the “moment when mankind discovered the lost key to its destiny.”

“you open and no one can shut; you shut and no one can open:”

The text of this phrase reveals that Jesus is the key to eternal communion with God. The words express that through his crucifixion and resurrection, Christ alone can open the door to God’s mercy and grace, and those who accept his gift of salvation can never be separated from God.

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168 Ibid., 54.
169 Oliver Treanor, Seven Bells to Bethlehem: The O Antiphons of Advent (Herefordshire: Gracewing, 1995), 58.
170 Ibid., 57-58.
171 Ibid., 57.
“Come and lead the prisoners from the prison house,”

In the first part of the fourth antiphon, Jesus is described as the heir of David and recipient of power and authority from God. The second portion of this text offers suggestions on how this power and authority might be used to aid Christians on earth.

During the season of Advent, the text of the “Key of David,” implores Christ to unlock the doors of all prison cells and draw the inmates into eternal fellowship with God. The third phrase of this antiphon is an intoned plea for release from personal prison cells and the circumstances of those barriers.¹⁷²

“those who dwell in darkness and the shadow of death.”

The phrase “darkness and the shadow of death” recalls distasteful images of ancient prison cells. These visions of gloom are often used as metaphors for depression, sadness and despair which infect mankind. The words of the prophet Isaiah bring hope to the human race.¹⁷³

> 6 I, the Lord, have called you in righteousness; I will take hold of your hand. I will keep you and will make you to be a covenant for the people and a light for the Gentiles, ⁷ to open eyes that are blind, to free captives from prison and to release from the dungeon those who sit in darkness (Isaiah 42:6-7).

_The Pilgrim’s Progress_ by John Bunyan provides an allegorical description of the promise of victory in Christ, offered to the human race. The characters, Christian and Hopeful are captured at Doubting Castle by Giant Despair and thrown into a dark dungeon for a period of time. Eventually, Christian realizes that he has a key in his pocket, which will open any lock in

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the castle. He proceeds to unlock the dungeon door, the door to the castle yard and finally the iron gate which leads to the highway and safety. In the intoning of this antiphon on December 20th, the key of David is recognized as the victory key offered and to be found “in each person’s pocket.”

A Textual Analysis of “O Oriens” - “O Dayspring”

O Dayspring, splendour of light eternal and sun of righteousness: Come and enlighten those who dwell in darkness and the shadow of death.175

Commonly referred to as the mid-winter solstice, December 21st is generally regarded as the shortest day and longest night of the year. As the earth orbits on its axis and arrives at its furthest distance from the sun, the northern hemisphere is enveloped in darkness. Addressing Christ in this antiphon as “O Rising Sun”, there is contemplation on the hopelessness of humanity symbolized by the winter season and ultimately rejoicing in the promise of the foretold birth of the child, Jesus, who will triumph over sin and death. During the Advent season, the words of this antiphon bring reflection on God’s gift of salvation to mankind in the form of this baby born to live among the human race and ultimately die, that he might rise again at the dawn of the third day and forevermore conquer death and darkness. Treanor states that “It is a sparkling elixir of joyful hope that, as Christ has triumphed over sin and death, so those he has redeemed will share his victory over every bleakness in the human condition that winter symbolizes.”176

176 Oliver Treanor, Seven Bells to Bethlehem: The O Antiphons of Advent (Herefordshire: Gracewing, 1995), 73.
The text of this antiphon originates in the Song of Zechariah recorded in the first chapter of Luke, where Zechariah prophesied following the birth of his son, John the Baptist.

67 And his father Zechariah was filled with the Holy Ghost, and prophesied, saying,
68 Blessed be the Lord God of Israel; for he hath visited and redeemed his people,
69 And hath raised up an horn of salvation for us in the house of his servant David;
70 As he spake by the mouth of his holy prophets, which have been since the world began:
71 That we should be saved from our enemies, and from the hand of all that hate us;
72 To perform the mercy promised to our fathers, and to remember his holy covenant;
73 The oath which he sware to our father Abraham,
74 That he would grant unto us, that we, being delivered out of the hand of our enemies,
might serve him without fear,
75 In holiness and righteousness before him, all the days of our life.
76 And thou, child, shalt be called the prophet of the Highest: for thou shalt go before the face of the Lord to prepare his ways:
77 To give knowledge of salvation unto his people by the remission of their sins,
78 Through the tender mercy of our God: whereby the dayspring from on high hath visited us,
79 To give light to them that sit in darkness and in the shadow of death, to guide our feet into the way of peace (Luke 1:67-79).

Zechariah’s foretelling recalls the promises of God recorded in the Old Testament, proclaiming that John the Baptist would go ahead of Christ as a prophet of God, preparing the hearts of men to receive salvation through the forgiveness of their sins.\textsuperscript{177} The text of this antiphon reiterates that just as the dawn and rising sun, Jesus lights the world with life and power, providing all that mankind has need of.\textsuperscript{178}

“O Dayspring, splendour of light eternal and sun of righteousness:”

The image of light as an appropriate metaphor for God is well established in the scriptures and finds its fulfillment in New Testament references to Jesus Christ as the light of the world. However, the concept of light in contrast with darkness actually originated in the first

\textsuperscript{177} Oliver Treanor, \textit{Seven Bells to Bethlehem: The O Antiphons of Advent} (Herefordshire: Gracewing, 1995), 87.

chapter of the Old Testament book of Genesis, when God spoke light into being, observed that it was good and then divided the light from darkness:

³And God said, Let there be light: and there was light.
⁴And God saw the light, that it was good: and God divided the light from the darkness.
⁵And God called the light Day and the darkness he called Night. And the evening and the morning were the first day (Genesis 1:3-5).

The Messianic title, “O Dayspring” highlights the knowledge that through Christ, the word made flesh and the light of the world, God has saved mankind from the bondage of sin and death and provided a pathway to eternal life with him.¹⁷⁹ The text of this antiphon infers that Christ is what humanity longs for above all else. Providing hope for the future, Christ extinguishes all darkness and brings the human race into communion with God.¹⁸⁰

The title for Christ, “O Oriens” also emphasizes the purity and the magnificence of the light which dawns after darkness has dominated and it celebrates the light of sunrise that squelches those shadows of night. The metaphor of Christ’s light as the dawn is mentioned in Isaiah.

¹Arise, shine; for thy light is come, and the glory of the Lord is risen upon thee (Isaiah 60:1).

St. Paul recognized “the day” as the moment when Christ would appear and end human history. In the thirteenth chapter of Romans, Paul encourages humankind to cast away darkness, clothe themselves in the light and conduct themselves appropriately, as in the presence of God. The text of this antiphon voices an urgent plea for assistance in overcoming the darkness of human nature.¹⁸¹

¹⁸⁰ Ibid., 63-64.
¹⁸¹ Ibid., 70.
“Come and enlighten those who dwell in darkness and the shadow of death.”

When the Church prays in “O Oriens,” for Christ to “come and enlighten those who dwell in darkness and the shadow of death” the ultimate plea is for justice to be served. In the Old Testament, burdened with considerable foreign persecution, Galilee sought deliverance. The prophet Isaiah appealed to God for justice and then promised a sure deliverance for God’s people.

1Nevertheless the dimness shall not be such as was in her vexation, when at the first he lightly afflicted the land of Zebulun and the land of Naphtali, and afterward did more grievously afflict her by the way of the sea, beyond Jordan, in Galilee of the nations.
2The people that walked in darkness have seen a great light: they that dwell in the land of the shadow of death, upon them hath the light shined (Isaiah 9:1-2).

While the Galileans anticipate the coming of an ideal king, Isaiah speaks of the Messiah’s birth in present tense.

6For unto us a child is born, unto us a son is given: and the government shall be upon his shoulder: and his name shall be called Wonderful, Counselor, The mighty God, The everlasting Father, The Prince of Peace.
7Of the increase of his government and peace there shall be no end, upon the throne of David, and upon his kingdom, to order it, and to establish it with judgment and with justice from henceforth even forever. The zeal of the Lord of hosts will perform this (Isaiah 9:6-7).

In the New Testament, St. Matthew records the fulfillment of Isaiah’s promise in his Gospel.

12Now when Jesus had heard that John had heard that John was cast into prison, he departed into Galilee.
13And leaving Nazareth, he came and dwelt in Capernaum, which is upon the seacoast, in the borders of Zebulun and Naphtali:
14That it might be fulfilled which was spoken by Esaias the prophet, saying,
15The land of Zebulun, and the land of Naphtali, by the way of the sea, beyond Jordan, Galilee of the Gentiles:
16The people which sat in darkness saw great light; and to them which sat in the region and shadow of death light is sprung up (Matthew 4:12-16).
Common to both Isaiah and St. Matthew is the desire to correct what is wrong, as well as the recognition of “God alone as the supreme administrator of justice.”182

The themes of “darkness” and “the shadow of death” found in this phrase of the antiphon refer not solely to the trials and tribulations of human existence, but also to the ever present fear of death that had held mankind in bondage and from which men have been freed by the Advent of Jesus, as recorded in the Letter to the Hebrews.183

¹⁴ Forasmuch then as the children are partakers of flesh and blood, he also himself likewise took part of the same; that through death he might destroy him that had the power of death, that is, the devil; ¹⁵ And deliver them, who through fear of death were all their lifetime subject to bondage (Hebrews 2:14-15).

The Advent request to “Come and enlighten those who dwell in darkness and the shadow of death” expresses the realization that without Christ’s birth, the human race would have remained blinded to the reason for its existence.184

A Textual Analysis of “O Rex Gentium” - “O King of the Nations”

O King of the Nations, and their desire,  
the cornerstone making both one:  
Come and save the human race, which you fashioned out of clay.185

Each member of the human race embodies an innate desire for Christ. Through his sacrifice, Christ has provided man with a means for obtaining peace and harmony with God.186

182 Oliver Treanor, Seven Bells to Bethlehem: The O Antiphons of Advent (Herefordshire: Gracewing, 1995), 80.
183 Ibid., 87.
184 Ibid., 76.
186 Treanor, 95.
The text of this antiphon, “O King of the Nations” mirrors the languishing of all God’s people for his guidance and reassurance.\textsuperscript{187} When Christ is addressed as “King of the Nations,” there is hope for unity among all peoples as mankind prays for a brighter destiny to unfold for each individual and for all nations.\textsuperscript{188} This antiphon expresses anticipation for the arrival of a sovereign Lord who will restore hope and order to a chaotic existence.\textsuperscript{189}

“O King of Nations, and their desire,”

The phrase “O King of the Nations and their desire” expresses the longing of all mankind for God to be the supreme ruler on earth.\textsuperscript{190} Throughout the scriptures that record the birth, ministry and ultimate sacrifice of Jesus, Treanor states that Christ was frequently referred to as “king.”\textsuperscript{191}

\begin{enumerate}
\item Now when Jesus was born in Bethlehem of Judea in the days of Herod the king, behold, there came wise men from the east to Jerusalem,
\item Saying, Where is he that is born King of the Jews? For we have seen his star in the east, and are come to worship him (Matthew 2:1-2).
\end{enumerate}

It is important to note that God’s reign is not limited to his Chosen people. The prophet Zechariah declared:\textsuperscript{192}

\begin{enumerate}
\item And the Lord shall be king over all the earth: in that day shall there be one Lord, and his name one (Zechariah 14:9).
\end{enumerate}


\textsuperscript{188} Oliver Treanor, \textit{Seven Bells to Bethlehem: The O Antiphons of Advent} (Herefordshire: Gracewing, 1995), 95.

\textsuperscript{189} Marshall, 76-77.

\textsuperscript{190} Ibid., 84.

\textsuperscript{191} Treanor, 94.

\textsuperscript{192} Marshall, 77.
In his letter to the Galatians, Paul writes:

²⁸There is neither Jew nor Greek, there is neither bond nor free, there is neither male nor female: for ye are all one in Christ Jesus (Galatians 3:28).

These scriptures indicate that although Paul was a Jew, he came to understand that the coming of the Messiah removed all barriers of division prevalent within the human race. He declares that all of Abraham’s seed are one in Christ and heirs to God’s promise. Through Jesus, it is revealed to all mankind that God loves his entire creation.¹⁹³

Also relevant to the origin of the antiphon’s title, “O King of the Nations, and their Desire” is the documentation recorded in the book of Acts, indicating that individuals from every nation were exposed to the Gospel of Jesus Christ in their native language.

⁵And there were dwelling at Jerusalem Jews, devout men, out of every nation under heaven.
⁶Now when this was noised abroad, the multitude came together, and were confounded, because that every man heard them speak in his own language (Acts 2:5-6).

Throughout the Bible, ancient prophets and numerous other characters of the Old and New Testaments refer to God and Christ as “King.”

²²For the Lord is our judge, the Lord is our lawgiver, the Lord is our king; he will save us (Isaiah 33:22).

⁴⁴Thus saith the Lord the King of Israel, and his redeemer the Lord of hosts; I am the first, and I am the last; and beside me there is no God (Isaiah 44:6).

¹⁵The Lord hath taken away thy judgments, he hath cast out thine enemy: the king of Israel, even the Lord is in the midst of thee: thou shalt not see evil anymore (Zephaniah 3:15).

Reflecting on the deepest longing inherent in all people, it is interesting to note that the text of this antiphon resembles the words of The Lord’s Prayer, “Thy kingdom come, thy will be

done, in earth as it is in heaven.” Both supplications voice the desire of humankind for Christ to quickly come and rule on earth, drawing all mankind into submission to his divine power.  

“the cornerstone making both one:”

In the case of the modern monarchy, the king serves chiefly as a “symbol of national unity.” In earlier times, however, the king also served as a protector against foreign aggression and as a judge for settling disagreements, as well as a leader in battle when necessary. In all instances, the essential role of a king has been to serve as a steadfast agent of peace and harmony within the nation. Marshall points out that the phrase, “the cornerstone making both one:” is most likely based on the words of Isaiah, the prophet.

16Therefore thus saith the Lord God, Behold, I lay in Zion for a foundation a stone, a tried stone, a precious cornerstone, a sure foundation: he that believeth shall not make haste (Isaiah 28:16).

In this verse, God proclaims that he will lay a precious cornerstone with a solid foundation for the unity of mankind.

In ancient architecture, the function of the cornerstone was to connect the wall running north to south with the wall running east to west. Bonding these walls together provided lasting stability. Treanor states that “Two contraries were made to cooperate for the good of the whole, bringing to the work a marvelous strength through their differences.” Since the cornerstone was located where two walls of the structure met at right angles, it played an extremely vital role in holding the framework together. Almquist explains that in ancient times, the cornerstone

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194 Oliver Treanor, Seven Bells to Bethlehem: The O Antiphons of Advent (Herefordshire: Gracewing, 1995), 94.


196 Oliver Treanor, Seven Bells to Bethlehem: The O Antiphons of Advent (Herefordshire: Gracewing, 1995), 97.

197 Marshall, 86.
was the first stone placed in a masonry foundation and that all other stones were placed in accordance with the first stone. The position of the entire structure was based on the placement of the cornerstone. In the New Testament book of Ephesians, Paul reveals that the cornerstone sent by God is Jesus himself and in this scripture, Jesus is referred to as the “chief cornerstone.”

> And are built upon the foundation of the apostles and prophets, Jesus Christ himself being the chief corner stone (Ephesians 2:20);

The antiphon’s phrase, “the cornerstone making both one,” presents an opportunity for rejoicing over the foundation of oneness which Christ provides for all nations. Treanor writes “In every phase of existence the principle remains true: when anything is one it flourishes and there is harmony and peace. When it is divided it explodes with violent frustration and disturbs the tranquil balance of the cosmos.” According to Almquist, Christ is the cornerstone referred to in the antiphon, serving as the unifier which binds all into one. He states that Jesus comes as King, Messiah and Savior, holding all aspects of life together.

With the intoning of this antiphon on December 22nd, the Church encourages all nations to trust in “the cornerstone making both one,” believing that Christ, the chief cornerstone ultimately lays the foundation for a more productive civilization. This text implies that through Christ’s act of atonement, universal peace is assured.


200 Oliver Treanor, *Seven Bells to Bethlehem: The O Antiphons of Advent* (Herefordshire: Gracewing, 1995), 106.


202 Treanor, 96-97.
“Come and save the human race, which you formed out of clay.”

There is an implication in the text “Come and save the human race,” that man has lost his way and is in need of healing and rebirth. The root of the verb “save” forms the words “salve” which relates to “heal” and “salvage” which infers “redemption.” The antiphon is a supplication for Jesus to come and heal all brokenness, while simultaneously redeeming the destruction of our lives.  

With sober images of arrogance, jealousy, vanity and strife ever visible, the Church appeals to Christ to “Come and save the human race, which you formed out of clay.” Treanor indicates that these symptoms of individualism “run contrary to the spirit of Christian freedom which preserves genuine oneness in the midst of legitimate pluralism.”204 When the human race recognizes its need for Christ as their cornerstone, salvation becomes attainable.205

All human conflict originates within the family of Adam and the Advent text of this antiphon implores Christ to come and unite all mankind with him.206 By applying the unifying power of Christ, differences can be embraced and then joined to create a society of peace and unity. In this context, the antiphon text seeks Christ, the cornerstone, who makes unity possible and prays that he will save mankind from the sin which separates the human race from God.

The final portion of the antiphon’s text, “which you fashioned from clay” refers to God’s creation of mankind referenced in Genesis.207

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204 Oliver Treanor, Seven Bells to Bethlehem: The O Antiphons of Advent (Herefordshire: Gracewing, 1995), 102.
205 Ibid., 103.
207 Ibid., 86.
And the Lord formed man of the dust of the ground, and breathed into his nostrils the breath of life; and man became a living soul (Genesis 2:7).

This antiphon represents the desire of mankind to be transformed into the image of Christ and to be united with God. “Until he returns, while the Advent of time continues, the Church will not cease to pray for that kingdom to come in which all the desires of the human heart will be satisfied and men of clay will live in peace.”

A Textual Analysis of “O Emmanuel” - “O God With Us”

O Emmanuel, our king and our lawgiver,
The hope of the nations and their Savior:
Come and save us, O Lord our God.

In the seventh and final O Antiphon, Christ is referred to as “Emmanuel,” which means “God with us.” Completely embodied in this name “Emmanuel” is the mystery of the incarnation. When Jesus was born of Mary, God’s plan of redemption for the human race appeared to man in the flesh. On the eve of the nativity, the Church celebrates the hope that God’s physical and spiritual presence provides for mankind. During the anticipation of the coming of God in human form, there is thoughtful reflection regarding the name “Emmanuel”


209 Oliver Treanor, Seven Bells to Bethlehem: The O Antiphons of Advent (Herefordshire: Gracewing, 1995), 111.


211 Treanor, 112.

212 Ibid., 115.
and the Church also ponders God’s promise found in the book of John, that Christ’s holy spirit dwells within as advisor and comforter.²¹³

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¹⁶ \text{And I will pray the Father, and he shall give you another Comforter, that he may abide with you forever;}
\]
\[
¹⁷ \text{Even the spirit of truth; whom the world cannot receive, because it seeth him not, neither knoweth him: but ye know him; for he dwelleth with you, and shall be in you.}
\]
\[
¹⁸ \text{I will not leave you comfortless: I will come to you (John 14:16-18).}
\]

“O Emmanuel, our king and our lawgiver,”

Although the concept of “God with us” is prevalent throughout the scriptures, the name “Emmanuel” appears only three times in the Bible.

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¹⁴ \text{Therefore the Lord himself shall give you a sign: Behold, a virgin shall conceive, and bear a son, and shall call his name Immanuel (Isaiah 7:14).}
\]
\[
⁸ \text{And he shall pass through Judah; he shall overflow and go over, he shall reach even to the neck; and the stretching out of his wings shall fill the breadth of thy land, O Immanuel (Isaiah 8:8).}
\]
\[
²³ \text{Behold, a virgin shall be with child, and shall bring forth a son, and they shall call his name Emmanuel (Matthew 1:23).}
\]

Each of these references to Emmanuel reiterates the notion that “God acts on our behalf.”²¹⁴

Recorded in the Old Testament are numerous narratives detailing circumstances in which God intervened to save his people from invasions by the enemy. It is of great significance that the ultimate fulfillment of God’s plan to save the Israelites of ancient history is culminated in the New Testament incarnation of Christ. Not only does the name “Emmanuel” serve as a reminder that God is with us to protect us, but also that he lived on earth, experiencing each and every

²¹³ Oliver Treanor, *Seven Bells to Bethlehem: The O Antiphons of Advent* (Herefordshire: Gracewing, 1995), 120.

human trial and struggle. It is through Christ’s insight into the human experience that he recognizes man’s neediness and comes to us offering help, reassurance and salvation.²¹⁵

Often considered to be the climax of the O Antiphons, “O Emmanuel” contains numerous words and concepts which have appeared in previous antiphons. Two repeated words, “king” and “lawgiver” are of great significance because they emphasize the necessary contrast between God who is the king and man who is ruled by God. The glorious truth underscored by the title “Emmanuel” is that God chose to live among us and experience life on earth, but without sin. When the omnipotent essence of Jesus, who humbly gave of himself to man is acknowledged, the truth regarding the depth of his commitment to humankind can more clearly be understood.²¹⁶

“the hope of the nations and their Savior:”

The second phrase of the final antiphon, “the hope of the nations and their Savior,” is a compelling recapitulation of man’s ardent yearning for God’s imminent rule on earth as king of the nations and Savior of the human race. Psalm 145:19 captures the principle focus of the antiphon’s text.²¹⁷

¹⁹He will fulfill the desire of them that fear him: he also will hear their cry, and will save them (Psalm 145:19).

The name “Emmanuel” encompasses the very essence of Christian doctrine. This antiphon asserts that all who search for God, whether through faith or by conscience belong to


²¹⁶ Ibid., 90.

²¹⁷ Ibid., 96.
Christ. It is for this reason that wise men give thanks at the manger. The foundation of God’s redemptive plan is Christ and this revelation is jubilantly expressed in this phrase of “O Emmanuel.”

“Come and save us, O Lord our God.”

In Romans 8:19, Paul writes about the eager anticipation of God’s creation for the “sons of God to be revealed.” In each of the O Antiphons, this innate longing to be united with God is expressed with the phrase “O...come.”  “Emmanuel’s name is Jesus, which means Savior.” The phrase “Come and save us” implores Jesus to rescue his followers from danger and distress. This text recalls the text of the Magnificat where Mary states that God is her Savior: “He has come to the help of his servant Israel.” The intoning of the “O Emmanuel” antiphon promotes this truth and rejoices in the knowledge that God comes to earth in human form, rescuing all humanity from its bondage.

Reverently addressing Christ as “O Lord our God,” the final phrase of this antiphon evokes the epiphany of a doubting Thomas in the New Testament.

27Then saith he to Thomas, Reach hither thy finger, and behold my hands; and reach hither thy hand, and thrust it into my side: and be not faithless, but believing.
28And Thomas answered and said unto him, My Lord and my God (John 20:27-28).

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218 Oliver Treanor, Seven Bells to Bethlehem: The O Antiphons of Advent (Herefordshire: Gracewing, 1995), 123.
219 Ibid., 96.
220 Ibid., 97.
221 Ibid., 97.
222 Ibid., 98.
The apex of the seven Advent antiphons reaffirms to believers the vast truth that Christ became human in every aspect, except that he was without sin. This final prayer intoned on December 23rd expresses mankind’s earnest desire to be reunited with the Creator and Savior of the universe.  

J. A. C. Redford and the *Great O Antiphons*

Catching a glimpse of the composer’s convictions regarding the importance of poetry provides insight into Redford’s inspiration for choosing Malcolm Guite’s Advent sonnets for a text setting. In his book, *Welcome All Wonders*, the composer vividly explains that the choice of text is crucial.

Apart from the sound of the singing voice itself, there is a second facet of vocal music that I love equally: the unique marriage it makes of music and words. In the pantheon of the arts, poetry is nearly as important to me as music. So when I set out to compose a vocal work, the choice of a text is critical to me. My goal is always to illuminate the words - as the monks of the Middle Ages illuminated their manuscripts - so that the audience better understands the poem after hearing it with my music. To achieve this, I try to let the natural accents and rhythms of the words, as they sound when spoken, dictate the rhythms of the music.

In the summer of 2008, Redford attended the Oxbridge Summer Conference sponsored by the C. S. Lewis Foundation. Attending Malcolm Guite’s lecture and reading of his seven sonnets based on the *Great O Antiphons*, Redford was greatly inspired. Drawn to the responsive nature of Malcolm Guite’s poetry, Redford thoughtfully approached Guite with the proposition of setting his first sonnet, *O Sapientia* to music. Commissioned by Stan Mattson and the C. S.

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226 “J.A.C. Redford's Inspiration for the Antiphons,” e-mail interview by author, September 02, 2016.
Lewis Foundation, *O Sapientia* was first performed by the C. S. Lewis Summer Institute Chorale, conducted by John Dickson, during the 2011 Oxbridge Conference. Subsequently, Redford completed the entire cycle and it was premiered in December of 2013 at the Church of St. Edward King and Martyr, Cambridge, by the Girton College Chapel Choir, under the direction of Nicholas Mulroy.227

According to Redford, when Guite wrote his sonnets based on the *O Antiphons*, his words actually engaged in a conversation with the texts of the ancient prayers. In addition to the initiation of communication between once uttered words and those of the present, Redford indicates that because the *O Antiphons* were already in response to scripture, Guite’s poetry creates an atmosphere of multifarious dialogue across time and space. The composer acknowledges that this mystical ability to connect with the past is “what links us all together.”228


CHAPTER FOUR
AYODEJI MALCOLM GUITE

A Biographical Overview

We are living ‘in between times,’ between the first coming that gave us hope, and the second coming that will fulfill that hope. He is with us in between.


Malcolm Guite is an English poet, priest, teacher, singer, and guitarist currently serving as Chaplain at Girton College, Cambridge where he researches and writes about the correlation between Theology and Literature, offers individual supervision in English and Theology, and assists clergy returning to academia with their dissertations. Lecturing extensively for the Cambridge Theological Federation, as well as across North America, Guite is inspired by the writings of C. S. Lewis and the poetry of Samuel Coleridge, Seamus Heaney, George Herbert, John Donne, T. S. Eliot, and Lancelot Andrewes. In addition, Guite is one of the clergy at St. Edward King and Martyr, Cambridge.²²⁹ Guite holds both Bachelor and Master of Arts degrees from Cambridge University, as well as a PhD from the University of Durham, conferred in 1993, for his dissertation entitled *The art of memory and the art of salvation: a study with reference to the works of Lancelot Andrewes, John Donne and T. S. Eliot*.²³⁰


Sounding of the Seasons (2012); The Singing Bowl (2013); The Word in the Wilderness (2014); and Waiting on the Word (2016); all of which are published by Canterbury Press, Norwich.\(^\text{231}\) In 2007, he recorded his first solo collection as a singer-guitarist, a thought provoking exploration of Christian restoration and transformation, The Green Man and Other Songs.\(^\text{232}\) Guite also performs regularly with his rock band, Mystery Train.\(^\text{233}\) The group released an album in 2010, Mystery Train: Let It Roll which features songs composed by four of the band members and is inspired by folk, country, and blues genres in American and English music.\(^\text{234}\) Drawing inspiration for his texts from Dante’s revelation that “we needed to get back to the garden. . . that we needed to grow, to be purged and changed. . . that we would have to climb a holy mountain and pass through water and fire before we got back to the garden. . . that we could only make that pilgrimage if we had grace, good friends, and the love of God in Christ as our companions,” Guite recorded his second solo song collection, Dancing Through Fire in 2011.\(^\text{235}\) Inspired by the nonconventional poets of the Beat Generation, Guite is also affiliated with a jazz and poetry performance coalition referred to as the Riprap Collective.\(^\text{236}\)


As poet and librettist, Guite has collaborated with composer Kevin Flanagan, Canadian composer Steve Bell, and American composer, J.A.C. Redford. He served as the Artist in Residence at Duke Divinity School in 2014 and was recognized in March of 2015 as the “Visionary in Residence” at Biola University in Los Angeles.237

First A Poet

Ayodeji Malcolm Guite was born on November 12, 1957 in Ibadan, Nigeria. His first name is a traditional Yoruba name meaning “the second joy” and was suggested by the nurse who was present at his birth. Because his parents were British expatriates, Guite lived in Nigeria for the first ten years of his life.238 During his early years, Guite’s father was a Methodist lay preacher, as well as a lecturer in Classics at the University of Ibadan. The family often accompanied him into the rural areas of Nigeria where he traveled to preach and minister. Growing up in a Christian environment, Guite explains that “as a child I had a very strong sense of the presence of God everywhere.”239

In 1967, Guite’s father found new employment in Canada and the family relocated.240 Sensing that their son’s British identity needed to be established, Guite’s parents enrolled the teenager in a boarding school in England.241 Guite describes the atmosphere of the


239 Ibid.

Haberdashers’ Aske’s Boys’ School in Hertfordshire as one of “guilt, oppression and general alienation.” During this phase of his life, influenced by such philosophers as B.F. Skinner and Jean-Paul Sartre, as well as the modernist author, Samuel Beckett, the fifteen-year-old Guite temporarily suppressed his Christian heritage for a more scientific and materialistic approach to life.

Although Guite had begun to pursue a more agnostic viewpoint, his innate fondness for poetry provided a channel for inciting his imagination. In an interview with Jules Evans, author of *Malcolm Guite on Poetry as a Door into the Dark*, Guite shared that his love for poetry was established at an early age. Because both of his parents had a unique appreciation for poetry, Guite was exposed to its beauty in the family’s daily conversation. His mother also had a talent for remembering poetry and Guite inherited her gift of memory.

As a teenager, Guite experienced a particularly meaningful awareness of the influence of verse on the human spirit when he discovered the works of Keats. Guite describes a visit to the Keats’ home in Hampstead with his aunt: “The Ode to a Nightingale was written on one of the walls. I stood in the room looking out through the French window to where the nightingale had been . . . . and had a kind of epiphany.” Not long after this incident, Guite’s father was

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243 Ibid.


245 Ibid.
granted a sabbatical year in Rome and the seventeen-year-old joined his parents there for holidays. Guite explains in an interview with Lancia Smith, that it was during one of those visits that he was taken to the Keats house in Rome and introduced to his poems, “Bright Star” and “Ode to a Nightingale.” Profoundly moved, Guite began to read and study the poems of Keats and Shelley and then to write poetry himself, referring to the art form as “this potent and mysterious source, this mystery in which the music of words transforms vision and gives glimpses of something both in and beyond our experience of the world.”

In 1975, Guite won a scholarship to read English at Pembroke College, Cambridge. Throughout his undergraduate years, Guite read enormous amounts of poetry and encountered further discerning episodes of reflection, while visiting such historical and thought provoking sites as Glencolmcille in Ireland and also Iona Island in Scotland. However, it was during the summer of 1979, while Guite was a senior at Cambridge, that he experienced the defining moment regarding his religious convictions. Guite vividly recalls the episode that took place while he was reading the Psalms in preparation for a literary paper.

I had a sudden and overwhelming awareness of the presence of God. One moment I was alone in the room, myself the centre of my own little self-constructed world, the next it was as though I had been flung an infinite distance to some edge or margin, to make room for the enormous presence and pressure of sheer Being and Holiness that filled the room. I felt the ground go from beneath my feet and suddenly realized that I was utterly dependent, that I was hanging by a thread. But I was content to hang by a thread if only


to know that there was, at the heart of things, and radiating everywhere, this Holy Presence.\textsuperscript{248}

Several months later, while attending the lecture of a Franciscan friar, Guite became a Christian. Soon after, Guite made confession to a priest and was received into the church. Later, recognizing the significance of the sacramental life of the Church and Holy Communion in his life and drawing inspiration from such Anglican poets as John Donne, George Hebert, and T. S. Eliot, Guite was confirmed in the Anglican Church.\textsuperscript{249}

Poet-Priest

After graduating from Cambridge University, Guite spent several years teaching high school in St. Ives. As he began working on his dissertation, Guite became convinced that God was also calling him to be a priest.\textsuperscript{250} While attempting to confirm God’s call to priesthood, Guite attended a retreat and was asked to write his answer to the question “Why are you here?”. The priest-poet thoughtfully wrote his mission statement: “I am here to use my love of language and my gifts with it, to kindle my own and other people’s imagination for Christ.” Guite affirms that today he applies this same conviction to each of his daily decisions.\textsuperscript{251}


\textsuperscript{249} Ibid.


\textsuperscript{251} Ibid.
Following his ordination as a priest in the Church of England in 1990, Guite worked as a parish priest on the Oxmoor estate in Huntingdon. Totally committed to his vocation as a priest, Guite laid his writing aside during this phase of his career. Finally offered a three month sabbatical from his demanding routine, Guite experienced an innate desire to study all the poems that he had come to treasure and that were later to be published in his book, *Faith, Hope and Poetry*. Guite explains that his experience of rereading this huge number of poems became a season of restoration, as the poetry restored personal access to his intuition and imagination and “gave my faith the kiss of life again.”\(^{252}\) Although Guite was not always convinced that the combination of priest and poet was a natural fit, it was during his Huntingdon ministry that he accepted the interweaving of his divine callings.

I also discovered that the thing you’re trying to do as a poet, which is to communicate a meaning that clarifies and heals, God helps you to do as a priest anyway. And I still feel in some ways I can do more offering someone communion as a priest than I could ever achieve as a poet.\(^{253}\)

Riding a Harley Davidson motorcycle as a means of transportation, Guite explains that he simply likes the idea of being exposed to “what’s happening on the road.”\(^{254}\) A metaphor for empathy, Guite intuitively remarks that “The more we’re vulnerable ourselves to the blows of what might happen, the more sensitive and compassionate we can be to others.”\(^{255}\)


\(^{254}\) Ibid.

\(^{255}\) Ibid.
Malcolm Guite and the Sonnet

For the purpose of enriching the worship service, poetry is often included in the liturgy at St. Edward King and Martyr, Cambridge where Malcolm Guite is a member of the clergy. Traditionally on Advent Sunday, the service begins at 5:00 p.m. with a candlelight procession. Each of the *Great O Antiphons* is then intoned and followed by scripture reading in individual locations inside the church, moving from west to east. Inspired by this worship experience, Guite wrote a sonnet in response to each of the antiphons to be read in this setting.256

Written in Shakespearian style, Guite’s seven Advent sonnets are comprised of fourteen lines that are divided into three quatrains and one couplet and presented in the traditional *abab cdcd efef gg* rhyme scheme or slight variations of this design. In addition, the *volta*, which usually occurs before the final couplet as late as the twelfth line, is prevalent in each sonnet. Ever mindful of the form’s effectiveness in prayer and other aspects of worship, Guite considers the musicality of the sonnet form to be especially captivating as it is read aloud.257 Influenced by the sonnets of Geoffrey Hill, Seamus Henry, and Rainer Maria Rilke, Guite indicates that the sonnet is especially appropriate in worship, partly because the lines can be spoken effectively in just one minute and also because it is capable of communicating with a modern audience while “retaining the music and resonance inherent in its form.”258 Rowan Williams, former Archbishop of Canterbury expounds on Guite’s mastery of the sonnet form:

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257 Ibid., xii-xiii.

258 Ibid., xiii-xiv.
Malcolm Guite knows exactly how to use the sonnet form to powerful effect. These pieces have the economy and pungency of all good sonnets and offer deep resources for prayer and meditation. In his own words, ‘brevity, clarity, concentration and a capacity for paradox’ are typical of the best sonnet sequences, and all those qualities are to be found here.259

Malcolm Guite and the *Great O Antiphons*

The season of Advent is generally recognized as the period of four to six weeks prior to Christmas, when Christians anticipate the approaching Nativity of Christ, and simultaneously the second coming of Christ. Even so, as hearts prepare for Christ’s birth, Guite suggests that a momentous Advent encounter actually results from the pondering of the ancient longing for a Messiah and then reflecting on what the harsh reality of “being in darkness” really implied.260 In his book, *Waiting on the Word*, Guite maintains that in order to fully celebrate the joy of the Savior coming as one of us, society must first make a conscious effort to comprehend life before Christ.261 He is convinced that only then, can Christ’s coming as one of us be celebrated.262

Alluding to a stark reality in today’s society, Guite points out that materialistic obsession and the commercialism of the Christmas season often distracts the human race from deep meditation on the hopelessness of humankind without Christ. The poet-priest recalls the concept


of “light pollution” where stars are rarely observed because of the dominance of street lights and he refers to this image as a metaphor for the physical and mental pollution that often plagues the human experience, resulting in a lack of spiritual acumen regarding Advent. Guite emphasizes that Advent should be a season of revelation, for human beings to experience a sort of metamorphosis as they embrace the denotation of “The people who walked in darkness have seen a great light (Isaiah 9:2).” Guite insightfully explains that “Advent is about abstaining from distractions, side lights and side lands. . . .Advent is a time for dwelling richly in the darkness and thinking as you wait for the light, ‘What is it, I really long for?’ and ‘What is it I’m really after?’”

Guite reiterates that “we have in our inheritance, a set of seven Advent prayers known as the Great O Antiphons, written by an unknown author as early as the 7th century, to be sung antiphonally on either side of Mary’s Magnificat during the seven days leading up to Christmas Eve.” Each of these prayers calls for Christ to come with the Latin phrase “O veni.” The syllable “vent” of Advent actually originates from the Latin word “veni” which means “come.”

Referring to the author as a “liturgical genius,” Guite points out that six of the seven prayers actually abstain from referring to the name of Jesus. Only in the seventh prayer is Christ referred to as “O Emmanuel” which means “God with us.” Since the prayers were written between the 4th and 8th centuries, it is probable that the author had heard of Jesus. Nevertheless, it is notable that the texts of the first six prayers are worded as if they might have been composed


264 Ibid.
BCE., enabling the intoner to ponder the longing and darkness prevalent before the coming of Christ. These prayers provide an answer to the question “If I didn’t know the name of Jesus, what would I be longing for?” Members of both ancient civilizations and modern society have searched for meaning and guidance in the chaos of life, leadership, a sense of belonging, closure on sin and provision for future possibilities, and also hope in all the hopelessness. Each of these human desires is addressed in the seven antiphon prayers. Imagining that Christ has not been born yet, the ancient antiphons refrain from calling him by name and instead make reference to him as all the means by which he can bring salvation to mankind. Guite alludes that “In the abstinence from using the name of Jesus, then finally on Christmas Eve or day, you welcome Jesus by his true name, the name would be filled again with hope and meaning.” He also clarifies the paradoxes which are drawn from the Advent experience.

Advent is the time to get in touch with your deepest needs. . . .Waiting itself becomes fulfilling. Longing becomes joy. Dwelling in darkness turns into rich and fruitful light. These paradoxes unfold out of the big paradox that the God of everything came down to be tiny and particular.

Guite wrote his sequence of seven sonnets in response to the Great O Antiphons, his contemporary sonnets actually engaging in a conversation with the ancient antiphons.

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266 Ibid.


269 Ibid.

270 Ibid.
Sonnet No. One - “O Sapientia”

I cannot think unless I have been thought,
Nor can I speak unless I have been spoken;
I cannot teach except as I am taught,
Or break the bread except as I am broken.
O Mind behind the mind through which I seek,
O Light within the light by which I see,
O Word beneath the words with which I speak,
O founding, unfound Wisdom, finding me.
O Memory of time, reminding me,
My Ground of Being, always grounding me,
My Maker’s bounding line, defining me:
Come, hidden Wisdom, come with all you bring,
Come to me now, disguised as everything.271

According to Guite, this particular sonnet “senses that God’s love and presence is in the way that everything is ordered and put together.”272 Alluding that Wisdom is the very foundation of human existence, Guite poetically articulates this acumen in his sonnet.273

Originating in passages from the Apocrypha that extol the merit of wisdom, the character, Sapientia considered in this antiphon is not referring to a wise individual, but more resembles a primeval stature of discipline and loveliness from which all creation is coined. According to Guite, the anonymous writer of the original antiphon implies that Sapientia is part of what John


273 Ibid.
means by the Logos, “the Word who was with God” (John 1:1), the coming Christ.\textsuperscript{274} This is the Sapientia, the Wisdom addressed in the expectancy of the awaited Christ. Examples of Guite’s phraseology including “Mind behind the mind through which I seek,” “Light within the light by which I see,” “Word beneath the words with which I speak,”\textsuperscript{275} support the notion that in this sonnet, Guite’s motive was to focus on the essence of the “underlying and underpinning order of things.”\textsuperscript{276} Guite also alludes to a certain ambiguity that one cannot actually see God because Wisdom is not an item in the universe, but rather the foundation of creation itself. Applying the philosophy of Lutheran theologian Paul Tillich, Guite writes “It is not a single being, but the ‘ground of being’ itself—not a single beauty but the source of all beauty.”\textsuperscript{277} Applying this ethos, Guite insinuates that “wisdom is both hidden and gloriously apparent.”\textsuperscript{278}

Sonnet No. Two -“O Adonai”

Unsayable, you chose to speak one tongue;
Unseeable, you gave yourself away;
The Adonai, the Tetragrammaton,
Grew by a wayside in the light of day.
O you who dared to be a tribal God,
To own a language, people and a place,
Who chose to be exploited and betrayed,
If so you might be met face to face:


\textsuperscript{275} Ibid., 68.

\textsuperscript{276} Ibid., 69.

\textsuperscript{277} Ibid., 68.

\textsuperscript{278} Ibid.
Come to us here, who would not find you there,
Who chose to know the skin and not the pith,
Who heard no more than thunder in the air,
Who marked the mere events and not the myth;
Touch the bare branches of our unbelief
And blaze again like fire in every leaf.279

The second sonnet respectfully addresses God by the ancient Hebrew title, “Adonai,”
which means “Lord,” since the four letter sacred name, referred to as the Tetragrammaton and
articulated as YHWH was considered too holy to be uttered by humankind. Malcolm Guite
affirms the marvelous message of Advent, that because of his deep love for mankind, God chose
to walk among us in human form, to bear a name though he would be despised by many and to
become known, even though he knew it would ultimately result in rejection and betrayal.280

But the Advent hope—indeed, the Advent miracle—was that this unknowable, un-namable,
utterly holy Lord chose out of his own free will and out of love for us to become known:
to bear a name and meet us where we are.281

The substance of the antiphon “O Adonai” is drawn from Exodus 3:2 when God appears
to Moses in the burning bush and from Exodus 24:12 when God gives Moses the Ten
Commandments.282 The burning bush, full of the presence of God and yet not consumed,
represented to the early Christians that Christ would reveal himself as God but also in human

279 Malcolm Guite, *Sounding the Seasons: Seventy Sonnets for the Christian Church Year* (Norwich: Canterbury


281 Malcolm Guite, *Waiting on the Word: A Poem a Day for Advent, Christmas and Epiphany* (Norwich:

282 Malcolm Guite, "Waiting on the Word - Malcolm Guite Speaks at St Paul's Cathedral," YouTube, December 09,
form. Guite endeavored to expound on these themes in his sonnet which converses with the existing antiphon.\textsuperscript{283}

When considered individually, “O Sapientia,” although of a holy nature, might appear to be representing an impersonal and rather ambiguous religion that is impractical in everyday life. However, Guite maintains that in contrast, the very foundation of both Christianity and Judaism involved a God who sought out specific individuals in definite places to accomplish magnificent feats. In believing in this God, the Church acknowledges the importance of a personal bond and actual disclosure.\textsuperscript{284}

Sonnet No. Three - “O Radix Jesse”

All of us sprung from one deep-hidden seed,  
Rose from a root invisible to all.  
We knew the virtues once of every weed,  
But, severed from the roots of ritual,  
We surf the surface of a wide-screen world  
And find no virtue in the virtual.  
We shrivel on the edges of a wood  
Whose heart we once inhabited in love,  
Now we have need of you, forgotten Root,  
The stock and stem of every living thing  
Whom once we worshipped in the sacred grove,  
For now is winter, now is withering  
Unless we let you root us deep within,  
Under the ground of being, graft us in.\textsuperscript{285}


“O Radix Jesse” calls on Christ as the root and is actually referring to the family tree of Jesse that leads to David and ultimately to Christ. Guite explains that for him, the title “goes much deeper as a good root should.” It travels to the very foundation and core of our being. God in Christ is the root of all goodness, however this goodness chooses to manifest itself. In this sonnet, Guite expresses his personal thoughts regarding Christ as the root and the vine of creation.

As he expounds on the word “virtue” in the third and sixth lines of his sonnet, Guite explores his belief that the Root of Jesse not only represents the genealogy of Christ, but also the root of all goodness in creation. Considering it ironic that society chose the word “virtual” to describe the unreal world of cyberspace where people are tempted to engage in non-virtuous behavior, Guite writes “We shrivel on the edges of a wood whose heart we once inhabited in love,” implying that mankind has strayed from a belief in virtue. Citing Alasdair MacIntyre’s book of 1981, *After Virtue*, Guite indicates that virtue “has made a recent and helpful return.” Indicating that mankind desperately needs the return of virtue, Guite expounds “Now we have need of you, forgotten Root, the stock and stem of every living thing.” Guite concludes his sonnet with the notion that we have a strong desire to reconnect with our virtuous roots.

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287 Ibid.


289 Ibid.

290 Ibid.
the connection between our “rootlessness and our un-centered edginess” 291 in the octet, the sonnet then turns at the sestet with the word “Now” and calls on Christ to “graft us in.” Guite explains that he borrowed the essence of the final couplet from Paul’s letter to the Romans. 292

Sonnet No. Four - “O Clavis David”

Even in the darkness where I sit
And huddle in the midst of misery
I can remember freedom, but forget
That every lock must answer to a key,
That each dark clasp, sharp and intimate,
Must find a counter-clasp to meet its guard.
Particular, exact and intricate,
The clutch and catch that meshes with its ward.
I cry out for the key I threw away
That turned and over turned with certain touch
And with the lovely lifting of a latch
Opened my darkness to the light of day.
O come again, come quickly, set me free,
Cut to the quick to fit, the master key. 293

According to Guite, this particular sonnet most closely addresses our “secular psychology.” He says we “speak of the need on the one hand for ‘closure’ and on the other hand for ‘unlocking’, for ‘opening,’ for ‘liberation.’” 294 These ideas also manifest themselves in the


292 Ibid.


final sonnet, “O Emmanuel.” Guite says he sees “O Clavis” and the sonnet he wrote in response to it, as the “before” picture that precedes the beautiful fifth antiphon, “O Oriens” which refers to Christ as the Dayspring. “O Clavis” is actually a vivid description of Guite’s personal experience with depression. 295

Guite remembers accompanying his mother as a young boy to have a key made. The key was a large, old-fashioned type and as the locksmith began to cut the metal, Guite recalls feeling distressed as he listened to the loud, high-pitched sounds. His sonnet, “O Clavis” applies such an image of a key being cut and shaped to the suffering of Christ. As he wrote his sonnet, “O Clavis” in response to the antiphon, the priest-poet reflected on what it must have cost for Christ to be “cut” to become the key that would open the door to freedom for the human race. 296

Suddenly I came to see his Passion, the hammering blows he received, the searching wounds, as somehow the cutting that makes Christ a key that finally fits, unlocks, opens and heals our woundedness. 297

Sonnet No. Five - “O Oriens”

First light and then first lines along the east  
To touch and brush a sheen of light on water,  
As though behind the sky itself they traced  
The shift and shimmer of another river  
Flowing unbidden from its hidden source;  
The Day-Spring, the eternal Prima Vera.


Blake saw it too, Dante and Beatrice
Are bathing in it now, away upstream . . .
    So every trace of light begins a grace
    In me, a reckoning. The smallest gleam
    Is somehow a beginning and a calling:
    ‘Sleeper awake, the darkness was a dream
    For you will see the Dayspring at your waking,
    Beyond your long last line the dawn is breaking.’\textsuperscript{298}

Referring to Christ as “Dayspring,” Guite considers his fifth sonnet “O Oriens” to be a response to the darkness and bondage considered in the preceding antiphon, “O Clavis.”

Referring to Christ as the “Alpha and the Beginning,” Guite is particularly touched by the concept of rising light in the East representing a metaphor for Christ.\textsuperscript{299} The word “Dayspring” brings to mind both light and water, which Guite refers to as the “two primal goods in life.”\textsuperscript{300} The images of “light reflected on water” that are prominent in this sonnet, “O Oriens” originate from pleasant childhood memories. Guite recalls that his great-grandfather built a ship for Scottish missionaries and named it “Dayspring.” Years later, Guite would emerge from a personal state of darkness and depression while spending time on his own sailboat also called “Dayspring,” “from whose deck I saw the dawn rise after a period of darkness.”\textsuperscript{301}

Guite clarifies that he combined his memories of favorite poets with personal memories of light and water to create the images prevalent in his sonnet.


\textsuperscript{300} Ibid.

\textsuperscript{301} Ibid.
I wrote this poem at dawn, sitting in the cockpit of a little boat called ‘Dayspring,’ watching the sunrise over the River Orwell on the east coast of England, recovering from a long period of darkness. There seemed to me to be something magical in the very word ‘Dayspring’, combining as it does images of light and water.\(^{302}\)

Referring to the Day-Spring as the “eternal Prima Vera” or eternal spring in line six, Guite continues with an acknowledgment of gratitude and respect for those poets who were influential in inspiring his poetic endeavors and are in tune with his ideology: “Blake saw it too. Dante and Beatrice are bathing in it now, away upstream.” Guite further explains his view that for “every trace of light,” a grace, a beckoning, a calling, begins. At the turn of the poem, Guite insinuates that the darkness of depression was actually a dream and he challenges the sleeper to awake into the light of healing. Denoting that a spring is “both a point of renewal and a source,” Guite implies that the Christian life is a consistent “turning eastwards and upstream, towards the source of life and light” in search of spiritual sustenance.\(^{303}\)

Sonnet No. Six - “O Rex Gentium”

O King of our desire whom we despise,
King of the nations never on the throne,
Unfound foundation, cast-off cornerstone,
Rejected joiner, making many one:
You have no form or beauty for our eyes,
A King who comes to give away his crown,
A King within our rags of flesh and bone.
We pierce the flesh that pierces our disguise,
For we ourselves are found in you alone.
Come to us now and find in us your throne,
O King within the child within the clay,


\(^{303}\) Ibid., 80-82.
O hidden King who shapes us in the play
Of all creation. Shape us for the day
Your coming Kingdom comes into its own.\textsuperscript{304}

In the sixth sonnet, Christ is referred to as King, but also as the cornerstone who works to shape humankind from clay. Denoting Christ as a King who joined us on earth in human form to walk as one of us, Guite envisions all the vast ways that God continually shapes and prepares us for his kingdom.\textsuperscript{305}

In the first four lines of his sonnet, Guite points out the paradoxes of naming the “poor carpenter our King.”\textsuperscript{306} Although the antiphon refers to Christ as “the desire of all nations,” the poet calls attention to the notion that Christ was actually rejected by his own nation, resulting in his crucifixion. He also denotes that even though Christ is called the “King of the nations,” his only crown is one of thorns. Referred to as “a precious cornerstone” in Isaiah, New Testament scripture portrays Christ as “the cornerstone that makes them stumble.”\textsuperscript{307} Guite believes it is logical to assume that Christ would have learned the carpenter trade from his earthly father, Joseph. Supplying carpenter metaphors for what Christ offers the Church, the poet refers to Christ as the “unfound foundation, cast-off cornerstone, rejected joiner.”\textsuperscript{308}

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\textsuperscript{307} Ibid.

\textsuperscript{308} Ibid.
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The final paradox in this sonnet is presented in the last quatrain of the poem: “Come and save the human race, which you fashioned out of clay.” Drawing on the two narratives from Genesis that portray God’s creation of the human race, Guite explains that in the first narrative, God called the universe into being with a mere command “Let there be light.” The second narrative described by Guite as “the artist forming a model in clay,” depicts a more personal approach as “the artist forming the model in clay.”

Guite uses these recounts to suggest that God is continually molding and transforming us in preparation for his eternal kingdom.

the childlike in God, the child in the midst to whom the kingdom of heaven belongs, is perhaps there, even ‘in the beginning’, in our making. When we in turn are making and shaping ourselves and our world, there within us is also something of this same divine child. . . . We are still being formed by the divine hands, from the dust of the ground.

Sonnet No. Seven - “O Emmanuel”

O come, O come, and be our God-with-us,
O long-sought with-ness for a world without,
O secret seed, O hidden spring of light.
Come to us Wisdom, come unspoken Name,
Come Root, and Key, and King, and holy Flame,
O quickened little wick so tightly curled,
Be folded with us into time and place,
Unfold for us the mystery of grace
And make a womb of all this wounded world.
O heart of heaven beating in the earth,
O tiny hope within our hopelessness,
Come to be born, to bear us to our birth,

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310 Ibid., 86.
To touch a dying world with new-made hands
And make these rags of time our swaddling bands.  

A hidden message that has been inserted into the antiphon sequence is revealed in the final *O Antiphon*. As we call on Christ to come to us as Wisdom, Lord, Root, Key, Light, King and God with us, when the first letter of each Latin name is spelled backwards, Christ’s answer is discovered. The Latin words “ERO CRAS” translate as “Tomorrow I will come.”

In discussing the text of his final Advent sonnet, Guite stresses the significance of prepositions prevalent in Christian texts, which he refers to as “the tiny little words that define and change relationships.” Citing T. S. Eliot’s *Choruses from The Rock*, Guite emphasizes that when the human race begins to comprehend the good news of the Gospel, that in Christ, God is *with* us, then humanity will join *with* one another in unity.

When the Stranger says: ‘What is the meaning of this city?  
Do you huddle close together because you love each other?  
What will you answer? ‘We all dwell together 
To make money from each other’? or ‘This is a community’?”

In “O Emmanuel,” Guite reviews all of the titles given to Christ in the previous six antiphons. He also reaches past the season of Christmas, to what he refers to as “the new birth of humanity . . . the birth of the kingdom of God, and ourselves born anew within it.”

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314 Ibid.

315 Ibid.
idea for Guite’s poetic line “And make a womb of all this wounded world” was inspired by this verse from the New Testament:

16When a woman is in labour, she has pain, because her hour has come. But when her child is born, she no longer remembers the anguish because of the joy of having brought a human being into the world (John 16:21). 316

When Christ is born of Mary, he is wrapped in swaddling clothes in a manger. Humanity only recognizes the importance of this array when the crucified Savior is wrapped in grave clothes. Ultimately, Christ’s laying aside of the grave clothes signifies his resurrection and our new birth.

At the conclusion of Guite’s final sonnet, he revives the interpretation of a line from John Donne’s “The Rising Sun:” “Love all alike no season knows nor clime nor hours days months which are the rags of time.” Guite’s final phrase “And make these rags of time our swaddling bands” suggests that “time itself is the swaddling band/grave cloth from which God’s kingdom will release us.” 317

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317 Ibid., 89.
CHAPTER FIVE
MUSICAL ANALYSIS OF J. A. C. REDFORD’S ANTIPHONS

An Introduction to the Musical and Poetical Structure of Redford’s Antiphons

The music is grounded in chant and each new sonnet is framed by versions of the old antiphon, either in Latin or in English, underscoring a conversation between ancient and contemporary, in languages both verbal and musical. A continuum of praise.

–J. A. C. Redford, jacredford website

In his Antiphons, Redford artistically interweaves melodic, harmonic, rhythmic, and textural elements found in early music, with the musical vocabulary of modern music to create a dialogue of spiritual adulation. A primary unifying factor in Redford’s Antiphons is his approach to the organization of poetry and chant. In each of the settings the composer skillfully positions the chant for textual and musical interaction with the words of Guite’s corresponding sonnet. Latin or English excerpts of the early antiphon are placed in strategic locations within the music to maximize a common thread between early and modern music. Utilizing monophonic, homophonic and polyphonic textures, as well as a plethora of contrasting harmonic and rhythmic approaches, Redford sometimes positions the original chant at the beginning, middle or end of the music. Other times, the chant is strategically woven within the overall texture in one or more voices.

The poetic design of Malcolm Guite’s sonnets follows Shakespearean sonnet structure, consisting of fourteen lines that are categorized into three quatrains and one couplet and formatted into iambic pentameter lines with a rhyme scheme of abab cdcd efef gg. In Shakespearean sonnets, the volta represents the moment in the poetry when the text changes
direction, offering a revelation or solution to the proposed question.\textsuperscript{318} Most commonly occurring in Shakespearean verse at the beginning of the third quatrain in the ninth line, or preceding the couplet in the twelfth line, Guite varies the location of the \textit{volta} in his seven Advent sonnets from line nine to line twelve.

Although the Shakespearean structure of Guite’s sonnets and Redford’s musical form sometimes move in parallel motion, Redford indicates that the musical structure of his \textit{Antiphons} is entirely dictated by the poetry. The composer’s focus on the musical enhancement of each new thought, as well as the text painting often applied to individual words, makes his compositional style difficult to translate into a traditional form. However, this analysis offers just one possible approach to the structure of Redford’s \textit{Antiphons}. Discussing his alternative to traditional musical form, the composer explains that the musical structure of his \textit{Antiphons} emerges “from the ideas themselves and from the flow of thought.”\textsuperscript{319} Defined by the text of the sonnets, Redford referred to his musical structuring process as “storytelling.”\textsuperscript{320}

Also paramount in the organization of Redford’s \textit{Antiphons} is his artistic procedure for providing insight into the meaning of the text. In her 2010 dissertation “The Illumination of e. e. cummings’ Poetry in J. A. C. Redford’s “Love is the Every Only God,” Amy Aucoin states that “Beyond his regard for the art of poetry and care in choosing a text, Redford sees himself as an illuminator of the text, providing the listener with a better understanding of the text itself.”\textsuperscript{321}

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\textsuperscript{318} Michael Schoenfeldt, \textit{The Cambridge Introduction to Shakespeare’s Poetry} (UK: Cambridge University Press, 2010), 7.
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\textsuperscript{320} Ibid.
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\textsuperscript{321} Amy Louise Aucoin, “The Illumination of e. e. cummings' Poetry in J.A.C. Redford's "Love Is the Every Only God”” (diss., Louisiana State University, 2010), vi.
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An aspect of nuance is exceedingly apparent in Redford’s approach to line. Subtle differences in expression and meaning as they relate to interplay between the lines offer substance in the realization of the ultimate message revealed in the text. In an Aucoin interview Redford also clarified his technique regarding the inclusion of unifying thematic material within his works, also acutely evident in his Antiphons.

Poets use words for thematic unity. Composers use music. I try to employ principles of unifying thematic material in my work. I let the poem take the lead. I want to locate where the poem has unity and then marry my music to it. If I see that a line or word is repeated, I try to have the music recognize it, since it is clearly important to the poet.\(^{322}\)

Another principal unifying factor in Redford’s Antiphons is his employment of counterpoint within the music, in order to create conjunct and meaningful lines in each voice and also to advance the dialogue. In an interview with the author, Redford expounds on his philosophy of melodic line.

I’m always thinking about lines, because I think that’s what makes it satisfying, either for a singer or an instrument . . . . I always pay attention to the vehicle . . . . The lines maintain the conversation that may already have begun. I wanted to give people lines to sing . . . . through the whole cycle.\(^{323}\)

Yet another discernible trait regarding Redford’s compositional approach with regard to his Antiphons is an avoidance of key signatures in the literal sense. Instead, the composer notates a key signature, but frequently inserts accidentals in order to shift the tonal focus to a desired outcome, creating a “key center” environment. In an Aucoin interview, Redford stated that “any chord can move to any other chord. If one does it skillfully in context, it doesn’t seem

\(^{322}\) Amy Louise Aucoin, “The Illumination of e. e. cummings' Poetry in J.A.C. Redford's "Love Is the Every Only God"” (diss., Louisiana State University, 2010), 9.

awkward.” Redford’s employment of a variety of key centers within some of his antiphons frequently aids in distinguishing between sections of the music, or it musically depicts a compelling thought or emotion sculpted within the sonnet’s text. Often in Redford’s music, the establishment of a new key center will also skillfully portray the actual essence of the text, propelling the music to the ultimate apex of the antiphon.

In his Antiphons, Redford employs numerous suspensions, non-harmonic tones and major and minor seventh, ninth and eleventh chords, as well as clusters, resulting in a potent array of dissonance. In an interview with the author, the composer elaborated on his performance vision for dissonant passages, asserting that “The dissonance is best realized when it is approached almost as a Renaissance piece . . . so as not to linger on the dissonances, but rather to let it flow through the line and phrase it as you would phrase a piece from the Renaissance . . . .”

Regarding his use of clusters in the music, Redford clarifies that “The temptation is when you hit a cluster to linger on it. With my music, you almost always move through it. You just go through it like birds, like with a cross relation. That’s how I kind of think of it when I’m writing.”

Applying a multitude of meters combined with sustained rhythmic values held with fermatas at the ends of phrases, Redford adequately accommodates for the natural flow of both duple and triple syllabic stress and agogic accent within his Antiphons, with regard to the Latin and English chant, as well as the sonnet’s poetry. Asked about his approach to the use of bar

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324 Amy Louise Aucoin, "The Illumination of e. e. cummings' Poetry in J.A.C. Redford's "Love Is the Every Only God"" (diss., Louisiana State University, 2010), 9.


326 Ibid.
lines in his Antiphons, Redford responded “The bar line influences you. I transcribed them into modern notation but I did not rely on bar lines.”

His technique results in music which flows freely and merges naturally with the text. Frequent meter shifts are created for the natural stress of the text. Also characteristic of Redford’s scores is the documentation of his precise tempo adjustments, as well as detailed dynamic markings, that supply the singer and conductor with explicitly clear and thorough musical directions.

In his antiphons, Redford exploits Guite’s assessment that “everything turns on the prepositions.” Frequently employing rhythms that portray the nature of the word and draw attention to the significance of these vehicles of communication, Redford skillfully clarifies the comprehensive meaning of the text, remarking that he “tried to approach the music in the same way that Malcolm approached the text.”

A Musical Analysis of “O Sapientia” - “O Wisdom”

Musically, Redford begins “O Sapientia” with a tenor solo based on the original Latin antiphon, set in a $g$ minor key center. With each new section, he adds additional layers of voices and considerable harmonic density, resulting in an outpouring of musical expression which captures the depth of the underlying essence of the sonnet’s text, depicting the individual idea of


“I” which evolves into the profuse portraiture of “everything.” Malcolm Guite describes his initial reaction to Redford’s setting of his sonnet.

As a poet I can only write and read one line at a time, in a single voice. But as I write I can sense myriad possibilities, many voices, which I can only suggest by summoning the wider penumbra of connotations and the multivalent possibilities and latent energies in words themselves. I was particularly conscious of this linear constraint as I was writing O Sapientia, which moves from the opening single voiced word ‘I’ and ends with the multitudinous word ‘everything’. Well when I heard JAC’s piece it came as a gift and a revelation! At last I was hearing aloud something of the rich layering of many voices and possibilities I could hear in my head.330

The poetic design of “O Sapientia” consists of fourteen lines categorized into three quatrains and one couplet that are formatted in iambic pentameter lines with a rhyme scheme of

\[abab
cdcd
efef
gg.\]

The volta in Guite’s first Advent sonnet appears in the twelfth line.

1 I cannot think unless I have been thought, \(a\) \textit{quatrain one}
2 Nor can I speak unless I have been spoken; \(b\)
3 I cannot teach except as I am taught, \(a\)
4 Or break the bread except as I am broken. \(b\)

5 O Mind behind the mind through which I seek, \(c\) \textit{quatrain two}
6 O Light within the light by which I see, \(d\)
7 O Word beneath the words with which I speak, \(c\)
8 O founding, unfound Wisdom, finding me, \(d\)

9 O sounding Song whose depth is sounding me, \(e\) \textit{quatrain three}
10 O Memory of time, reminding me, \(f\)
11 My Ground of Being, always grounding me, \(e\)
12 My Maker’s bounding line, defining me: \(f\) \textit{volta}

13 Come, hidden Wisdom, come with all you bring, \(g\) \textit{couplet}
14 Come to me now, disguised as everything. \(g\)

The musical form of “O Sapientia” may be considered an ABA structure that musically combines the poetry of Guite’s sonnet with both the Latin and English chant. In Section A,

Redford incorporates both the original text and the plainchant melody, placing the entire Latin chant at the beginning of the antiphon as a tenor solo (bars 1-18). Section B is comprised of four musically defined sections (a, b, a’, a²) that move parallel to the sonnet’s three quatrains and the couplet (bars 19-60). In the final Section A, the entire English plainchant text and melody concludes the antiphon in unison tenor and bass lines (bars 60-77).

Following the Latin chant of Section A in g minor (bars 1-18), Redford begins the a-quatrain one portion of Section B with a direct modulation to a c minor key center (bars 19-26). Here, the composer introduces a theme in the bass line which will return later, functioning as unifying thematic material (bars 19-20). The composer then employs imitation derived from the Phrygian mode, in the tenor a perfect fifth above the bass (see Figure 5.1).

![Figure 5.1](image)

Figure 5.1. “O Sapientia,” a-quatrain one of Section B, bars 19-20.

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331 All extracts of the musical score, Antiphons are used with permission from the composer, J. A. C. Redford.
Applying conjunct imitation throughout the section at a subdued dynamic level, Redford subtly drops the tessitura of phrase four, “Or break the bread except as I am broken” to portray the humility of being “broken.” The single, added tenor line above the bass melody musically signifies the single pronoun “I” (bars 19-26).

In b-quatrains two of Section B (bars 27-39), Redford applies a motive consisting of perfect fifths to introduce and highlight such Advent namesakes as “O Mind” (bar 27), “O Light” (bar 30) and “O Word” (bar 33). As the tenors imitate the sopranos and the altos imitate the basses in two-part polyphony (bars 27-31), the texture begins a shift to four-part homophony, becoming denser as Redford propels the music toward the ultimate appeal, “unfound Wisdom finding me” (bars 27-37). The composer then employs a descending e natural in the soprano at bar 28 on the word “through” and also at bar 31 on the word “by”, as well as an a natural at bar 34 on the words “with” in the soprano and “beneath” in the tenor, resulting in an augmented fourth between the soprano and alto and a diminished fifth between the alto and tenor, which deliberately create an awareness of prepositional functions with regard to the text (see Figure 5.2). Diversifying the harmonic structure by employing non-harmonic tones that create mild harmonic tension and increasing the dynamic drive, Redford also relies on a repetitive eighth-note pulse to propel the music forward, persuasively bringing the listener’s attention to the ultimate characterization — “Wisdom,” with an augmented fourth between the soprano and alto lines. Redford effectively captures the sum of human supplication for “O Mind,” “O Light” and “O Word” in the single name “Wisdom” (bar 37). Redford’s music alludes to the idea that all searching is satisfied in the text, “Wisdom finding me” and his dissonant harmonic structure calms in the satisfying C major cadence on a picardy third (bar 39).
Figure 5.2. “O Sapientia,” b-quartain two of Section B, bars 25-39.
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Returning momentarily to chant style in *a'-quatrain three* of Section B (bars 40-52), the key center reverts to *c minor* and the unifying theme first presented in *a'-quatrain one* of Section B is repeated in the soprano and alto lines (bars 40-41) above supporting harmony in the lower voices (see Figure 5.3). Effortlessly flowing through an abundance of seventh chords and non-harmonic tones, Redford progresses the harmony into ethereal seven-part homophony as the dynamic level builds and the tessitura of the soprano line begins to ascend, harmonically anticipating the unveiling of the sonnet’s *volta*, “My Maker’s Bounding Line, defining me” (bars
42-50). At the ultimate apex of the antiphon, Redford emphasizes the salience of the words “defining me” with four and five-part layers of textual repetitions (bars 49-52).

Entering the a²-couplet of Section B in bar 52, Redford unexpectedly repeats the appeal, “O Word” that originated in quatrain two (bar 33). Positioning the text as a sustained descant in the soprano and alto lines, the composer then repeats the unifying theme from a-quatrains one (bars 19-20) in unison tenor and bass lines, featuring slightly altered rhythms to emphasize the descriptive words “hidden” and “with all” (see Figure 5.4). Homophonic texture returns at bar 55, as the appeal to “Come to me now” builds to a brilliant realization in “disguised as everything,” resolving the a²-couplet of Section B in C major with a picardy 3rd (bar 58). The final Section A of “O Sapientia” begins in bar 60 as the upper voices and the bass sustain around the tenor’s entrance of the redacted English chant in a direct modulation to g minor. Following
the initial chant statement in the tenor line, the bass line joins the tenor in unison chant,
concluding the final Section A in $g$ minor (bars 60-77).

A Musical Analysis of “O Adonai” - “O Lord”

Redford begins “O Adonai” in the key center of $c$ minor, with a powerful homophonic
outpouring of divine characterization, interwoven with Latin chant. Placing the Latin chant
strategically inside the sonnet’s setting, Redford engages diverse assimilations of dissonance as
the music travels forcefully through a variety of key centers to ultimately reach the ever
compelling “O Adonai” in $C$ major. Consistently cognizant of the intrinsic nuance prevalent in
poetic verse the composer embellishes each new idea with the application of an accelerated
tempo, contrasting textural, rhythmic and harmonic languages, to effectively portray the essence
of meaning in Guite’s poetry.
The poetic design of “O Adonai” consists of fourteen lines categorized into three quatrains and one couplet that are formatted in iambic pentameter lines, but the rhyme scheme is varied in the second and third quatrains, resulting in \textit{abab cddd ef}e g\textit{g}. The \textit{volta} in Guite’s second Advent sonnet appears in the ninth line.

1 Unsayable, you chose to speak one tongue; \textit{a} \textit{quatrain one}
2 Unseeable, you gave yourself away; \textit{b}
3 The Adonai, the Tetragrammaton, \textit{a}
4 Grew by a wayside in the light of day \textit{b}

5 O you who dared to be a tribal God, \textit{c} \textit{quatrain two}
6 To own a language, people and a place, \textit{d}
7 Who chose to be exploited and betrayed, \textit{d}
8 If so you might be met with face to face: \textit{d}

9 Come to us here, who would not find you there, \textit{e} \textit{quatrain three (volta)}
10 Who chose to know the skin and not the pith, \textit{f}
11 Who heard no more than thunder in the air, \textit{e}
12 Who marked the mere events and not the myth; \textit{e}

13 Touch the bare branches of our unbelief \textit{g} \textit{couplet}
14 And blaze again like fire in every leaf. \textit{g}

The musical form of “O Adonai” may be labeled an ABC structure that musically combines the poetry of Guite’s sonnet with the Latin chant. In this instance, Redford actually places the entire Latin chant text “inside the sonnet’s setting” in the midst of dense harmonic texture.\textsuperscript{332} Primary Sections A, B and C are each comprised of three musical sections. Section A includes subsections \textit{a}, \textit{a'} and \textit{b} that move parallel to the sonnet’s first quatrain (bars 1-16). Section B also contains \textit{a}, \textit{b}, and \textit{c} subsections that are associated with the text of quatrain two (bars 17-38) and Section C of “O Adonai” contains \textit{a}, \textit{b}, and \textit{c} subsections that incorporate the texts of both quatrain three and the couplet (bars 39-86).

\textsuperscript{332} “J.A.C. Redford’s \textit{Antiphons},” interview by author, March 11, 2016.
Opening his second antiphon in the key center of \( c \text{ minor} \), Redford energetically delivers three declarative descriptions for the Creator of the universe. In \textit{a-quatrain one} of Section A, Redford incorporates the first phrase of the chant, “Adonai, et Dux domus Israel.” Appearing in the soprano line on a repeated \( G \text{ natural} \), the chant phrase is supported by dissonant, homophonic chord structure in the lower voices (bars 2-4). In \textit{a¹-quatrain one} of Section A, the alto line presents the second chant phrase “qui Moysi in igne flammae rubi apparuisti,” on the same repeated \( G \text{ natural} \) and is quickly engulfed in chord clusters by the other voices (see Figure 5.5). In \textit{b-quatrain one} of Section A, Redford initiates a compelling presentation of the ancient, Hebrew title for God, “Adonai, the Tetragrammaton” that moves aggressively through hints of \( f \text{ minor} \) to cadence in \( G \text{ major} \) (bar 15).

In \textit{a-quatrain two} of Section B, Redford temporarily establishes the key center of \( c \text{ minor} \), as the sopranos enter and sustain a unison \( c \), while the altos and tenors deliver the text “O you who dared to be a tribal God,” in alternating thirds, then seconds, ending the phrase on a perfect fifth (bar 20). Transitioning to an \( F \text{ major} \) tonal center, sopranos follow with a similar array of dissonance, but the order of seconds and thirds is altered, a perfect fourth is added, and the phrase ends on a perfect fifth (bars 20-23). Redford introduces the phrase “to own a language, people and a place,” in the alto and tenor lines (bar 23), adding sopranos in bar 24 as he briefly moves the tonal center through \( a \text{ minor} \) and repeats the text for emphasis (bars 26-28).

Returning to the key center of \( F \text{ major} \) in \textit{b-quatrain two} of Section B, two-part tenor lines begin the next phrase “who chose to be exploited and betrayed” in thirds, while the upper
voices move through \textit{F major}, \textit{a minor seventh} and \textit{F major seventh} chords as the bass parts sustain a perfect fifth on \textit{f} (bars 28-30). The texture grows dense as Redford repeats the text, then applies homophonic dissonance, migrating the harmonic structure to \textit{G major} (bars 31-34).

Building in emotional fervor to the next phrase, “If so you might be met face to face,” the tonal center temporarily settles in \textit{G major} in \textit{c-quatrain two} of Section B (bar 34). As the dynamic level increases with dramatic intensity, Redford employs an echo tactic, accentuating
the phrase “face to face,” and cadences in G major with an Ab in the high tessitura of the first soprano line (bars 36-38).

In a-quatrain three of Section C Redford lowers the dynamic level and assumes a reverent tone as the volta, “Come to us here, who would not find you there,” is delivered in a c minor key center (bar 39-40). The third phrase of the Latin chant, “et ei in Sina legem dedisti,” is presented in a-quatrain three of Section C in the bass one line on a G natural (see Figure 5.6), while the surrounding voices sustain chords comprised of clusters on major seconds, major thirds and perfect fourths (bars 41-43).

Figure 5.6. “O Adonai,” a-quatrain three of Section C, bars 41-43. Copyright ©2013 by J.A.C. Redford. All rights reserved. Used by permission.

Tonicizing g minor, Redford employs the Phrygian mode in the soprano melody (bars 46-49).

Enhancing the harmonic structure of the next phrase “Who marked the mere events and not the myth,” Redford simultaneously employs two Phrygian tonal centers (see Figure 5.7). Moving to
the key center of $f$ minor at bar 50, prevalent $d$ naturals and $g$ flats lead to the conclusion that Redford employed Phrygian modality beginning on $c$ in the alto line and also applied similar modal material in the tenor and bass lines beginning on $f$. The final phrase of the Latin chant,

![Figure 5.7](image)

Figure 5.7. “O Adonai,” *a-quatrain three* of Section C, bars 49-51. Copyright ©2013 by J.A.C. Redford. All rights reserved. Used by permission.

“Veni ad redimendum nos in brachio extento,” is repeated four times in the treble voices at the end of *a-quatrain three* (bars 53-64). The chant begins in the soprano line on a repeated $f$ natural, supported by sustained perfect fifths in the lower voices (bars 53-55). The text is placed in the first alto line on a $g$ natural in bars 56-61, as the soprano line continues to sustain an $f$ natural, resulting in major seconds between the voices (bars 56-58). The addition of a second alto line in bar 59 and a second soprano line in bar 62 concludes the chant section, with the fourth Latin phrase repeated on a cluster of major seconds and a perfect fourth (bars 59-64).

In the *b-couplet* of Section C, the volume level increases as the homophonic texture thickens and the key center is established in $F$ major on the text “Touch the bare branches of our unbelief” (bars 65-69). Redford repeats the practice of placing a descending third, $a$ natural on
the preposition “of.” Comprised of chromatic dissonance that ultimately cadences in $F$ major, a melismatic eighth-note passage in the soprano line depicts the word “unbelief” (bar 67-69).

In the $c$-couplet of Section C, Redford emphasizes the gravity of the poetic phrase, “And blaze again, like fire in every leaf,” by first employing an array of harmonically dense repetitions on the text “And blaze again” that cadences in $d$ minor (bars 69-72). The word “again” is then repeated twice, settling first on an $f$ minor, then $c$ minor chord. Moving through a vast plethora of major and minor seventh chords in bars 76-80, four-part treble and four-part bass lines move in two, similar, repetitive two bar question and answer alternations on the text, “like fire in every leaf,” resolving in the key center of $C$ major (bars 75-80). As the dynamic level and the overall intensity continues to build, the first and second soprano lines jubilantly repeat the name, “O Adonai” in minor thirds above homophonic repetitions of the same text in the lower voices, ultimately cadencing in a homophonically dense, eight-part statement of “O Adonai” in $C$ major (see Figure 5.8).
Figure 5.8. “O Adonai,” c quatrain three of Section C, bars 80-86.
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A Musical Analysis of “O Radix Jesse” - “O Root of Jesse”

“O Radix” begins with an alto solo in the style of plainchant based on the original Latin antiphon and set in a $g\ minor$ key center. A soprano line joins the initial appeal to “O Radix Jesse,” in a monophonic intoning of the chant. Redford creatively employs a myriad of contrasting vocal textures and colors to effectively portray the image of human paucity expressed in the message of Malcolm Guite’s sonnet. Musically illustrating the erring nature of humanity that culminates in the realization that “Now, we have need of you,” Redford employs a homophonic legion of harmonic and rhythmic languages. His stunning means of expression involves an array of dissonances and tempo adjustments, as well as specific rhythmic motives that portray the meaning of certain words, thus enhancing the interpretation of the text.

The poetic design of “O Radix Jesse” consists of fourteen lines categorized into three quatrains and one couplet that are formatted in iambic pentameter lines, but the rhyme scheme varies, containing a line of the $b$ rhyme scheme from quatrain one in the second quatrain, while containing non-rhyme lines in quatrains two and three, thus resulting in $abab\ cb\ d\ ef\ f\ gg$. The volta in Guite’s third Advent sonnet appears in the ninth line.

1  All of us sprung from one deep-hidden seed,       $a$  quarantine one
2  Rose from a root invisible to all.              $b$
3  We knew the virtues once of every weed,         $a$
4  But, severed from the roots of ritual,           $b$
5  We surf the surface of a wide-screen world     $c$  quarantine two
6  And find no virtue in the virtual.              $b$
7  We shrivel on the edges of a wood               $\square$
8  Whose heart we once inhabited in love,          $d$
9  Now we have need of you, forgotten Root,        $e$  quarantine three (volta)
10 The stock and stem of every living thing        $f$
Whom once we worshipped in the sacred grove,

For now is winter, now is withering

Unless we let you root us deep within,

Under the ground of being, graft us in.

The musical form of “O Radix Jesse” may be considered an ABC structure that musically combines the poetry of Guite’s sonnet with the Latin chant. In Section A, Redford incorporates both the original text and the plainchant melody, placing the entire Latin chant at the beginning of the antiphon in unison soprano and alto lines (bars 1-16). Section B is comprised of two musically defined subsections (a, b) that are associated with the text of quatrains one and two (bars 17-32). Section C of “O Radix” contains an a subsection that incorporates the text from quatrain three (bars 33-42) and a b subsection that is based on the text of the couplet (43-49).

Following the Latin chant in g minor of Section A (bars 1-16), Redford begins a-quatrian one of Section B with a direct modulation to a C major key center (bars 17-20). Employing four-part tenor and bass texture, Redford initiates a subtle pattern of rhythmic syncopation on a unison octave g that quickly diminishes on a fermata, depicting the words “sprung” and “deep-hidden” (see Figure 5.9).

The b subsection of Section B combines the text originating in quatrain one (bars 21-24) and quatrain two (bars 25-32). First applying four-part tenor and bass, then four-part treble texture, a trail of tonal centers ensue including Ab major, Eb major and c minor that struggle through a maze of dissonance to resolve, depicting humankind in a state of being “severed from the roots” (bars 21-32).
Beginning in *a-quatrains three* of Section C, Redford applies a four-part homophonic texture to the *volta*, “Now we have need of you,” emphasizing the word “Now” with an elongated, homophonic half-note (see Figure 5.10), on which the soprano and alto lines unite on *Eb* and the tenor and bass lines unite on *C*, doubling the notes from the treble cadence one measure earlier (bars 33-42). In bars 35-37 the tenor and bass lines establish a foundation, stabilizing quarter and half-note rhythms as the treble voices musically expound on the text “The stock and stem of ev’ry living thing.” Illuminating specific ideas within the text, the composer employs a dissonant *D major* over *Eb major* polychord on the “sacred grove,” as well as two versions of a defining long-short rhythm on the word “withering” (see Figure 5.11), one of which appears in the soprano, alto and bass lines, contrasted against another that appears in the tenor line (bars 39-42).
At the beginning of the *b-couplet* of Section C, Redford draws attention to the urgency in the text “Unless we let you root us deep within,” with the unison intoning of *middle C* on repeated eighth-notes, that gradually open and cadence on a compact harmonic cluster (bars 43-44). Repeating this approach, Redford encompasses one octave on the text, “Under the ground
of being, graft us in,” (bars 45-46). Combining a harmonic structure built on chord clusters comprised of seconds and thirds nestled in homophonic texture, Redford builds the final phrase of the antiphon to its compelling, repeated appeal to “graft us in,” applying a steady quarter-note rhythm and cadencing in \( c \) minor (bars 47-49).

A Musical Analysis of “O Clavis David” - “O Key of David”

Musically, Redford begins “O Clavis David” in polyphonic imitation, encased in a \( c \) minor tonality. Drawing on distinct rhythmic motives that characterize the descriptive narration within the text and applying explicit harmonic language which most adequately enhances the meaning of the poetry, Redford delicately illustrates the musical narrative of “O Clavis David.”

The poetic design of “O Clavis David” consists of fourteen lines categorized into threequatrainson and one couplet that are formatted in iambic pentameter lines, but the rhyme scheme varies in the third quatrain, containing a line of the \( c \) rhyme scheme from quatrain two and also a line that does not rhyme, resulting in \( abab \) cdcd ec\( e \) ff. The volta in Guite’s fourth Advent sonnet begins in the eleventh line, completing the thought in line twelve.

<table>
<thead>
<tr>
<th>Line</th>
<th>Poem Line</th>
<th>Rhyme</th>
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<tbody>
<tr>
<td>1</td>
<td>Even in the darkness where I sit</td>
<td>( a )</td>
</tr>
<tr>
<td>2</td>
<td>And huddle in the midst of misery</td>
<td>( b )</td>
</tr>
<tr>
<td>3</td>
<td>I can remember freedom, but forget</td>
<td>( a )</td>
</tr>
<tr>
<td>4</td>
<td>That every lock must answer to a key,</td>
<td>( b )</td>
</tr>
<tr>
<td>5</td>
<td>That each dark clasp, sharp and intimate,</td>
<td>( c )</td>
</tr>
<tr>
<td>6</td>
<td>Must find a counter-clasp to meet its guard.</td>
<td>( d )</td>
</tr>
<tr>
<td>7</td>
<td>Particular, exact and intricate,</td>
<td>( c )</td>
</tr>
<tr>
<td>8</td>
<td>The clutch and catch that meshes with its ward.</td>
<td>( d )</td>
</tr>
<tr>
<td>9</td>
<td>I cry out for the key I threw away</td>
<td>( e )</td>
</tr>
</tbody>
</table>
That turned and over turned with certain touch \( c \)

And with the lovely lifting of a latch \( □ \) \( \text{volta} \)

Opened my darkness to the light of day. \( e \)

O come again, come quickly, set me free, \( f \) \( \text{couplet} \)

Cut to the quick to fit, the master key. \( F \)

The musical form of “O Clavis David” may be considered an ABC structure that combines the poetry of Guite’s sonnet with the Latin chant. Section A is comprised of two musically defined subsections \((a, b)\) that are associated with the text of quatrain one and two (bars 1-17). In Section B, Redford incorporates both the original text and the plainchant melody, placing the entire Latin chant text between quatrains two and three as an independent section (bars 17-36). Section C of “O Clavis David” contains two musically defined subsections \((a, b)\).

The \( a \) subsection of Section C incorporates the text from quatrain three and the text of the \( b \) subsection originates in the couplet (bars 37-54).

Opening \( a \)-quatrain one of Section A in the key center of \( c \) minor, Redford applies quiet, subdued imitation in a chant-like polyphonic texture, establishing four musical motives in the alto line that are repeated in various voices at one measure intervals, leading to the text in the second quatrain “that each dark clasp” (see Figure 5.12). The first melodic motive, corresponding with the first line of quatrain one, “Even in the darkness where I sit,” appears in the alto line and is repeated in the bass line beginning in bar 2. A second melodic motive, paired with the second line of quatrain one, “And huddle in the midst of misery,” also appears in the alto part, beginning in bar 3 and is repeated in the bass line beginning in bar 4. The third melodic motive, corresponding to the third line of quatrain one, “I can remember freedom,” is established in bar 5 of the alto part and then repeated by the bass in bar 6. The alto line presents
a fourth melodic motive in bar 7, that correlates with line four of quatrain one, “That ev’ry lock must answer to a key,” and is repeated in the tenor line beginning in bar 8. Finally, entering above the imitation in bar 6, the soprano line sustains a repeated c on an elongated rhythmic pattern of the text “ev’ry key” (bars 1-8).

Musically illustrating a descriptive image of “each dark clasp” in b-quatrain two of Section A, Redford applies such rhythmic tactics as the use of syncopation over the bar line,
short-long and long-short rhythmic motives and also repeated eighth-notes set apart by rests.

Combining such rhythmic tools with a homophonic texture consisting of soprano, alto and tenor lines and a unique harmonic language of predominantly minor triads, open fifths and an occasional suspension, Redford expressively illuminates the idea that “each dark clasp . . . must find a counterclasp” (bars 9-17). The composer musically detaches the text “That each dark clasp,” by placing each word on an eighth-note separated by eighth-rests. The adjective, “sharp,” is set in a syncopated rhythm that crosses over the bar line (bars 9-10). Other adjectives including “intricate,” “Particular,” “exact,” and “intimate” are assigned their own individual rhythmic motives, emphasizing their significance (see Figure 5.13).

Figure 5.13. “O Clavis,” b-quatrain one of Section A, bars 1-15.
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Bringing Section A to a close, yet sustaining the title “ward” on an open fifth built on g between the tenor line and the upper voices, Redford highlights the connection between the two entities, “ward” and “O Clavis” as being one and the same, also setting the stage for a smooth transition into the Latin appeal “O Clavis David” (bar 17).

The first phrase of Section B appears as the original plainchant in the bass line (bars 17-19). With the chant melody continuing in the bass, the alto and tenor join to create three-part harmony on a series of repeated root position and first inversion triads (see Figure 5.14). The second, third and fourth phrases of the chant, “et sceptrum domus Israël; qui áperis, et nemo claudit; claudis, et nemoáperit:” flow in free chant style, pausing on root position $F\ minor$, and finally $F\ major$ triads.

The final phrase of the chant, “veni, eteduc vinctum de domo cáceris, sedéntem in ténebris, et umbra mortis,” begins with a sustained $d$ natural in the alto line on the word “veni” (bars 28-30). The bass line concludes the original unison chant (bars 28-36), while the alto creates harmony with the bass in thirds and sixths, on the word “cáceris” (bars 31-32) and then sustains a $d$ natural (bars 32-34).

In *a-quatrain three* of Section C, Redford employs an abrupt “surprise” which effectively illustrates the first line of quatrain three, “I cry out for the key I threw away.” Raising the dynamic level to its highest volume thus far and directly modulating to the tonal center of $G\ major$, the composer draws attention to the urgency of the text (bars 37-38). Employing a four-part homophonic texture, Redford immediately begins a transition from G major to contrasting, harmonic dissonance as he initiates the image of a key that “turned and over turned” (bars 39-41). Through the application of a series of $b$ flats in the tenor line, Redford includes Phrygian
Figure 5.14. “O Clavis,” Section B, bars 20-29.
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modal harmonies, portraying the text of the volta, “And with the lovely lifting of a latch” (see Figure 5.15). Inserting a g minor seventh (v/IV) pivot chord in bar 41, the composer migrates to the tonal center of A major and cadences on a dominant E major chord, providing a salient resolution that leads directly into “Opened my darkness to the light of day (bars 41-44). Depicting the ultimate discovery of “the light of day,” Redford winds through purposeful dissonance in search of resolve on the text “Opened my darkness . . . .” to culminate at the apex of the dynamic spectrum in a gratifying bVII of D major tonality, depicting the ultimate discovery of that light (bars 45-47).

Figure 5.15. “O Clavis,” a-quatrain three of Section C, bars 40-45.

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In the *b-couplet* of Section C, Redford begins the appeal “O come again, come quickly set me free,” with quiet, three-part chords in the upper voices, supported by a sustained, repeated *d* in the bass line on “O come,” which cadences on a *D major* chord (bars 48-50). Migrating through *f sharp minor* and *G major* chords on “Cut to the quick to fit . . . . ,” Redford illuminates the image of the text (bars 51-52), ultimately resolving “the master key” in *D major* (bars 53-54).

A Musical Analysis of “O Oriens” - “O Dayspring”

Redford begins “O Orien” with a bass solo based on the original Latin antiphon, set in a *g minor* key center. Depicting the “first light of sunrise,” Redford gradually adds layers of texture and harmonic depth to depict “the shift and shimmer of another river.” Applying a variety of harmonic tools encompassing chromaticism and dissonant chord clusters, Redford embroiders his musical offering with a mirage of harmonic languages for the purpose of elevating the text.

The poetic design of “O Oriens” consists of fourteen lines categorized into three quatrains and one couplet that are formatted in iambic pentameter lines, but the rhyme scheme varies in the second and third quatrains, containing a *b* line from quatrain one and a *c* and *d* line that do not rhyme in the second quatrain and an *a* line from quatrain one with three sequential rhyming lines in quatrain three, resulting in *abab cbde aeee ff*. The *volta* in Guite’s fifth Advent sonnet appears in the twelfth line.

1  First light and then first lines along the east  
2  To touch and brush a sheen of light on water  
3  As though behind the sky itself they traced  
4  The shift and shimmer of another river  
5  Flowing unbidden from its hidden source  
6  The Day-Spring, the eternal Prima Vera.  

*quatrain one*  
*a*  
*b*  
*a*  
*b*  
*c*  
*quatrain two*  
*d*
Blake saw it too. Dante and Beatrice Are bathing in it now, away upstream...

So every trace of light begins a grace
In me, a beckoning. The smallest gleam
Is somehow a beginning and a calling:
‘Sleeper awake, the darkness was a dream
For you will see the Dayspring at your waking.

Beyond your long last line the dawn is breaking

The musical form of “O Oriens” may be considered an ABCA structure that musically combines the poetry of Guite’s sonnet with both the Latin and English chant. In Section A, Redford incorporates both the original text and the plainchant melody, placing the entire Latin chant at the beginning of the antiphon as a bass solo (bars 1-15). Section B consists of three musically defined subsections (a, b, c). The a subsection of Section B correlates with the text from quatrain one and the first line of quatrain two (bars 16-29). The b subsection of Section B encompasses the second line of quatrain two (bars 30-43). The c subsection of Section B is comprised of the text originating in the third and fourth lines of quatrain three (bars 44-49).

Section C is comprised of two musically defined sections (a, b). The a subsection of Section C correlates with the first three lines of quatrain three and the b subsection encompasses the text of the fourth line of quatrain one and the couplet. In the final Section A, the entire English plainchant text and melody concludes the antiphon in unison tenor and bass lines (bars 72-86).

In Section A, Redford incorporates both the original text and the plainchant melody, placing the entire Latin chant at the beginning of the antiphon as a bass solo (bars 1-15). Following the Latin chant of Section A in g minor, Redford begins the a-quatrain one and quatrain two subsection of Section B (bars 16-29).
In the key center of \textit{c minor}, \textit{a-quatrain one and quatrain two} of Section B begins with a subdued entrance in the soprano line, as Redford delicately adds treble layers of three-part homophony, creating an image of dawn’s first light of rays shimmering across the water’s surface. Positioning the principal melody and also the bulk of the poetry in the soprano line, Redford then places repeated, elongated motives of the texts “First light” and “shimmer of a river” in the lower voices, beginning with the bass line (bar 19). In addition, a syncopated rhythmic motive in the soprano line draws attention to “another river” (bars 24-25). While the alto, tenor and bass lines support the soprano melody in subdued dissonance, Redford guides the music from quatrain one through the entrance of quatrain two, avoiding any interruption of the text (bars 25-26).

Still in some semblance of a \textit{c minor} tonal center, Redford inserts a series of textual repetitions throughout the voices. Two phrases, first “The Dayspring,” then “the eternal Prima Vera” appear in the tenor line as perfect imitation of the soprano line (bars 30-34). Creating an ethereal atmosphere of intensity, Redford implements additional repeated motives on “The Dayspring,” and effectively employs the use of ascending chromaticism that rises in magnificent intensity, then diminishes in \textit{Bb Major} (see Figure 5.16). Communicating with the past, Redford musically portrays the poets “bathing in it now, away upstream,” through the employment of vast ethereal dissonance with occasional hints of an \textit{A major} key center (bars 30-49).

Returning to a \textit{c minor} atmosphere in \textit{a-quatrain three} of Section C, Redford again positions the primary melody along with the text of quatrain three in the soprano line, while the lower voices offer sustained homophonic support on the appeal “O Oriens” (bars 50-52).
Figure 5.16. “O Oriens,” b-quatrain two of Section B, bars 32-43. Copyright ©2013 by J.A.C. Redford. All rights reserved. Used by permission.
Employing unique rhythmic motives to draw the listener to crucial words and phrases, Redford places a long-short motive on “trace of” and a short-short-long motive on “beckoning.” Drawing attention to “a calling” with the employment of a short-long rhythmic motive, Redford also avoids the anticipated cadence at bar 57. Instead, he relaxes the phrase on a “surprise” $F$ major ninth chord which sets up the volta. “Sleeper awake, for the darkness was a dream,” as it makes its entrance on a stunning $A$ major ninth chord (see Figure 5.17).

In $b$-quatrain three and the couplet of Section C, Redford begins with a magnificent statement of the volta. Employing a dense eight-part harmonic structure, the text declares that “the darkness was a dream.” Moving through a vast declaration of thick, major and minor seventh and ninth chords mixed with clusters, the text, “For you will see the Dayspring at your waking,” cadences on an $F$ sharp major chord (bar 65). The long awaited revelation that “the dawn is breaking” appears as the tonality ascends into $D$ major. The appeal to “O Oriens” is
then proclaimed and sustained on a two-octave unison $d$ that transitions smoothly into the final $g$ minor tonal center, diminishing in the first measure of the English appeal, “O Dayspring” (bar 72).

Comprised of the original English plainchant text and melody, the final Section A begins with the initial appeal, “O Dayspring,” as plainchant in the bass line (bars 72-74). The tenor joins at bar 75 and the chant concludes with unison tenor and bass lines (bars 75-86).

A Musical Analysis of “O Rex Gentium” - “O King of the Nations”

Four major themes in polyphonic imitation introduce “O Rex Gentium.” Appearing throughout the antiphon, the first theme represents a principal unifying factor in Redford’s sixth setting. The composer’s interweaving of contrapuntal activity with expressive intermissions of contrasting harmonies and a boundless assortment of homophonic connotations results in an awe-inspiring interpretation of Guite’s sonnet.

The poetic design of “O Rex Gentium” consists of fourteen lines categorized into three quatrains and one couplet that are formatted in iambic pentameter lines, but only three rhyme schemes are utilized with single lines appearing in both quatrains one and two that do not rhyme, resulting in $a b b □ a □ b a □ b c c □ b$.

The volta in Guite’s sixth Advent sonnet appears in the tenth line.

1  O King of our desire whom we despise,  
4  Rejected joiner, making many one:  
5  You have no form or beauty for our eyes,  
6  A King who comes to give away his crown,  

$a$  quatrain one  
$b$  
$□$  
$a$  quatrain two  
$□$
7 A King within our rags of flesh and bone.  
8 We pierce the flesh that pierces our disguise  
9 For we ourselves are found in you alone.  
10 Come to us now and find in us your throne,  
11 O King within the child within the clay,  
12 O hidden King who shapes us in the play  
13 Of all creation. Shape us for the day  
14 Your coming Kingdom comes into its own.

The musical form of “O Rex Gentium” may be considered an ABCAD structure that musically combines the poetry of Guite’s sonnet with the Latin chant. In Section A, Redford introduces four melodic themes that correspond to the text of quatrain one (bars 1-16). Section B consists of one independent musical section which correlates with the poetry of quatrain two (bars 17-33). Section C is comprised of one musically defined unit which connects poetic verse from quatrain two with quatrain three (bars 34-48). The final Section A is comprised of three musically defined subsections (a, b, c). The a subsection of the final Section A corresponds with text from quatrain three (bars 49-62). The b subsection parallels the remaining text of quatrain three and the first phrase of the couplet (bars 63-73). The c subsection corresponds with the remaining portion of the couplet (bars 74-82). In Section D, incorporating the original text and the plainchant melody of the Latin chant, Redford places the entire chant at the end of the antiphon. The plainchant melody is placed in the soprano line and the music moves freely in chant style set in a homophonic texture, utilizing first inversion chords in the upper voices, supported by sustained patterns of predominantly thirds and fifths in the double bass line. The chant concludes “O Rex Gentium” on a picardy third in G major (bars 83-89).

In Section A, Redford positions four themes in the style of counterpoint, each theme corresponding with a line of Guite’s first quatrain. Set in the key center of c minor, the sopranos
initiate the first theme, “O King of our desire whom we despise,” while the basses repeat, then sustain the appeal of “O King” in an elongated rhythm (bars 1-4). Theme one is imitated in the tenor line in bar 3, as the alto line presents the first four notes of the same theme (bar 4), then branches into an independent line. Presented in the soprano line (bar 5), theme two “King of the nations never on the throne” is then imitated in the tenor and bass lines, although Redford drops the bass line to an $F$ on the word “the” to highlight the entrance of theme three, which occurs in the soprano and alto on beat three (bar 8). Theme three is then presented by the sopranos on “Unfound foundation,” accompanied by a harmonizing line in the alto. The tenor and bass voices follow in imitation of the upper voices on theme three, with the bass line cadencing on an $a$ natural as the key center shifts to $a$ minor (bars 8-12). Theme four begins in the soprano line on “Rejected joiner,” supported by harmony in the alto line, which shifts to unison for emphasis at the end of the theme to depict “making many one.” The tenor and bass lines imitate the same theme in unison beginning in bar 13. Section A concludes with the appeal “O King” resounding in each of the voices and cadencing on a C octave, functioning as a III pivot chord from $a$ minor to $c$ minor (see Figure 5.18).

In the key center of $c$ minor, quatrain two of Section B begins in four-part homophonic texture with theme one from Section A appearing in the soprano line (bars 17-19). Redford then employs a trail of imitation on the text “A King who comes to give away his crown.” Presenting the initial statement in a unison, then two-part soprano line, the bass line imitates the second soprano and sustains on an $a$ natural as the upper voices repeat the text on a series of second inversion triads, settling on an $A$ major chord (bar 20-25). The basses echo the second soprano line again and sustain on an $f$, resulting in an overlapping of the phrases. The alto line presents
Figure 5.18. “O Rex Gentium,” *quatrain one* of Section A, bars 1-16.
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the motive “A King” on a perfect fifth built on $d$, followed by the same motive in the soprano line built on $f$. Finally, the tenor line enters on $a$, as a mass of $b$, $e$ and $a$ naturals shifts the tonal center to $a$ minor. Transitioning to the new key center, Redford emphasizes the text, “A King within our rags of flesh and bone,” by repeating fragments of the phrase in contrasting elongated rhythms. Capturing the gravity of the poetry in Section B, Redford employs a 4-3 suspension in the alto line at bar 32 and the diminishing $a$ minor cadence sets the tone for an atmosphere of pensive solemnity (bars 25-33).

Section C is comprised of the final four bars of *quatrain two* and the first twelve bars of *quatrain three*. In *quatrain two* of Section C (bars 34-36), Redford applies close harmonic dissonance and a variety of short rhythmic motives in a homophonic texture of treble voices, effectively illustrating Guite’s poetry, “We pierce the flesh that pierces our disguise.” Beginning on a unison $e$, the composer employs blocked major and minor seconds in four-part soprano and alto lines that combine the dissonance with rhythmic text painting, to seize upon the impertinence of the text (bars 34-36). Connecting *quatrain two* and *quatrain three* in Section C
with a tie over the bar line, Redford continues the dissonance. He places a series of augmented fifths in the alto line while the tenor presents the complete phrase, “For we ourselves are found in you alone,” on a disjunct melody. The last fragment of the phrase echoes in the soprano on a similar melody. Employing a series of suspensions in a four-part homophonic texture, Redford concludes Section C in a C major key center (bars 37-48).

The final Section A is comprised of three subsections (a, b, c). Set in a key center of C major, a-quatrain three of the final Section A begins a dynamic presentation of the volta, “Come to us now and find in us your throne.” Introduced in counterpoint that was originally initiated in theme one of Section A, the volta first appears in the bass line on theme one, beginning on middle c. Redford continues to repeat the same text for emphasis, incorporating variations of theme one in all four voices with entrances spaced in two bar intervals (see Figure 5.19). Following the bass statement, theme one is imitated in the alto line at an interval of a fifth, beginning on g, then in the soprano at an interval of a seventh, beginning on f, and finally in the tenor line, down a fourth on c. Redford places a “surprise” in bar 56 of the tenor line, inserting a pun on the original text, changing the words to “Come to us now and find us in the play” (bar 55-57). In bar 58, Redford makes an additional adjustment in the text, making an early insertion of the phrase “Of all creation,” which actually originates in line eleven of the sonnet, recognized as the couplet. As he migrates to a more homophonic texture, Redford once again repeats theme one from Section A in the alto line beginning on c. The lower voices harmonize on the same text and the soprano repeats the text of line two in quatrain three, in a sustained descant style (bars 59-62).
Figure 5.19. “O Rex Gentium,” *a-quatrain three* of Section A, bars 49-62.
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The $b$ subsection of the final Section A is comprised of the last two lines of quatrain three and the first phrase of the couplet. Redford applies subdued homophonic texture in the beginning of the section, on “O King within the child within the clay” as he anticipates the volta “O hidden King who shapes us in the play.” Musically enhancing the text, the composer applies a short-long rhythm to illuminate the word “hidden.” He then states and twice repeats the couplet motive “Of all creation.” Finally, beginning the phrase on a unison c, Redford opens the harmony and moves the soprano line to an elevated tessitura on the word “all” (bars 63-73).

The $c$ subsection of the final Section A contains the remaining portion of the couplet, “Shape us for the day Your coming Kingdom comes into its own.” Redford approaches this text with sensitivity and reverence, employing a subdued dynamic spectrum with close chord clusters and adjusting the meter to adequately address the natural stress of the text, as the clusters slowly settle into a gratifying $C$ major tonal center (bars 74-82).

In Section D, Redford plants the Latin chant melody in the soprano line. Beginning in bar 83, the soprano and alto present the initial chant melody of “O Rex Gentium” in perfect fourths, while four-part tenor and bass lines sustain a $g$ minor seventh chord on the syllable “[O]” (bars 83-84). Two-part bass lines continue to sustain “[O]” and “[U]” on minor or major thirds, perfect fifths or major sixths, while the upper voices alternate three-part clusters with first inversion tertian harmony. The combination of tertian harmony and sustained bass lines, results in an array of harmonic cadences on $C^9$, $B^b^{11}$, $E^b^{11}$, $F$ major, $d$ minor and finally $G$ major with the employment of a picardy third (bars 83-89).
A Musical Analysis of “O Emmanuel” - “O God With Us”

The texts of the *Great O Antiphons* coincide with the seven verses of the familiar Advent hymn, *O Come, O Come Emmanuel*. In Redford’s final *Antiphon*, the familiar hymn melody is set to emerge out of the texture. Building up to the beginning of God-with-us in human form, the composer emphasizes this revelation in “O Emmanuel.” Opening with a tenor solo, Redford indicates that “this melody is actually counterpoint to the melody of the hymn, which rises up out of the texture and takes over for the climax near the end of the setting.”

The poetic design of “O Emmanuel” consists of fourteen lines categorized into three quatrains and one couplet that are formatted in iambic pentameter lines, but the rhyme scheme varies in all three quatrains, containing a line that does not rhyme and a *c* line from quatrain two in quatrain one, a third *c* line inquatrain two and a *d* line fromquatrain two inquatrain three, as well as a line that does not rhyme, resulting in *ab□c cdcc de□e ff*. The *volta* in Guite’s seventh Advent sonnet appears in the twelfth line.

1. O come, O come, and be our God-with-us,  
2. O long-sought with-ness for a world without,  
3. O secret seed, O hidden spring of light.  
4. Come to us Wisdom, come unspoken Name,  
5. Come Root, and Key, and King, and holy Flame,  
6. O quickened little wick so tightly curled,  
7. Be folded with us into time and place,  
8. Unfold for us the mystery of grace  
9. And make a womb of all this wounded world.  
10. O heart of heaven beating in the earth,  
11. O tiny hope within our hopelessness,  
12. Come to be born, to bear us to our birth.  

---

To touch a dying world with new-made hands \( f \) couplet
And make these rags of time our swaddling bands. \( f \)

The musical form of “O Emmanuel” may be considered an AB structure that combines the poetry of Guite’s sonnet with the Latin chant. Section A is comprised of three musically defined subsections \((a, b, c)\) that are associated with the text of quatrains one, two and three, as well as the couplet (bars 1-62). In Section B, Redford incorporates both the original text and the plainchant melody, placing the entire Latin chant at the end of the antiphon, in monophonic tenor and bass lines (bars 63-76).

In “O Emmanuel,” Redford opens \( a\)-quatrain one of Section A with a tenor solo, combining his own chant melody in the key center of \( g \) minor with the first three lines of Malcolm Guite’s sonnet (bars 1-12). In contrast to the stepwise, conjunct movement of the chant melody originating in the \textit{Great O Antiphons}, Redford’s incorporation of large leaps of sevenths (bars 6 and 11) and an octave (bar 5) in his monophonic tenor line creates a more disjunct atmosphere. Continuing in \( a\)-quatrain one of Section A, Redford places his own chant melody in the soprano line, accompanied by stirring alto, tenor and bass lines, creating an enchanting homophonic texture. Avoiding the anticipated cadence in \( g \) minor at bar 12, the composer begins the four-part harmonic structure on a “surprise” \( Eb \) major chord and employs such tools as seventh chords, suspensions and chord clusters, as well as a short-long rhythmic pattern on the word “with” in God-with-us (bar 16), creating an alluring interpretation of the text (bars 1-21). The key center shifts to \( Bb \) major in bar 19, as the text begins to expound on all the holy names referenced in previous antiphons (bars 19-24).
Cadencing on a major seventh chord on “unspoken name” in bar 21 as the music moves to *a-quatrains two* of Section A (bar 22), the musical intensity builds through “Root, and Key, and King,” to cadence on “holy Flame” on a dominant *F major* chord (bar 24). Beginning line seven of the second quatrain in the alto line while incorporating unique, short-long rhythms to enhance the meaning of the words “quickened little,” Redford positions a melodic duet of predominantly thirds that cadences on a perfect fourth in the alto line (bars 25-28). Conjoined to follow in thirds, the tenors and basses complete the sonnet’s thought “Be folded with us into time and place” (bars 25-29). Redford also begins line eight of the second quatrain, “Unfold for us the mystery of grace” in the alto and he merges the tenor and bass lines to complete the thought “And make a womb of all this wounded world,” combining all voices in dense six-part homophony at bar 33. The composer also creates a descant line in the soprano, displacing portions of the sonnet’s text. For instance, “Come, so tightly curled” originates from line six in the sonnet, “O quickened little wick so tightly curled” and “place the mystery of grace” is a play on line seven, “Be folded with us into time and place” (bars 25-31). In addition, various settings of the appeal “Come” are scattered throughout the vocal lines (bars 29-36).

Moving into *a-quatrains three* of Section A (bar 31), the phrase “And make a womb of all this wounded world” builds and cadences on a series of dense seventh chords and the urgent appeal to “Come” echoes on a chord cluster in the upper voices, above a unison bass line on the same text, preparing the listener for the familiar hymn melody which first appears in bar 38, in the key center of *g minor*.

In *b-quatrains three* of Section A (bars 38-50), Redford begins the familiar hymn melody on hums in the tenor line, nestling the melody in repeated, stepwise appeals of “O come” in the
surrounding voices, followed by the presentation of the sonnet’s supplication, “O heart” as
perfect fourths and fifths in the soprano and alto lines (bars 37-39). As the bass line merges with
tenors in bar 40 humming the entire hymn melody in unison, the upper voices present the
sonnet’s poetry (bars 40-49). Having first appeared in the tenor solo in a-quatrain one of
Section A, Redford’s own chant melody reappears, functioning as counterpoint to the hymn
melody (bars 39-46). Above the progressing hymn melody in the tenor and bass lines, Redford
adds melodic material to his chant melody in the upper voices, introducing the sonnet’s volta,
“Come to be born, to bear us to our birth” (bars 46-48). As the hymn melody concludes in the
lower voices, Redford combines an ascending tessitura with homophonic texture, as he broadens
the tempo, launching the appeal, “to bear us to our birth” into a powerful four-part petition (see
Figure 5.20).

Entering the c-couplet of Section A, Redford illuminates the ultimate purpose, “To touch
a dying world with new-made hands,” with the application of a contrasting rhythmic scheme in
bar 51. Returning to the original tempo, Redford accentuates the words “to touch” by employing
eighth-notes that are detached from the remainder of the phrase. Additionally, a motive of the
original hymn melody appears in the soprano line of the four-part homophony (see Figure 5.21).
Avoiding the expected cadence in g minor at bar 57, Redford initiates a “surprise” momentary
visit to a major tonal center (bar 57-58). With the previous “rags of time” having been set in g
minor, Redford emphasizes Guite’s comparison of holy “swaddling bands” with a contrasting ii-
V-I progression in the tonality of Bb major, musically interpreting the text as God-with-us in our
human disarray. The c-couplet of Section A ends in a multitude of “O come” motives that begin
in the tenor line on the single note f and are then echoed in six-part soprano, alto and bass
Figure 5.20. “O Emmanuel,” b-quatrain three of Section A, bars 37-49.
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texture, with the upper voices cadencing in $Bb$ major as the basses affirm the original Latin chant in $g$ minor (bars 58-60).

Figure 5.21. “O Emmanuel,” $c$-couplet of Section A, bars 51-57.
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The bass line begins Section B, with an initial appeal of the original Latin chant, accompanied by the sustained $Bb$ major chord in the upper voices. The tenor and bass lines conjoin in unison at bar 63, concluding Section B of “O Emmanuel” in monophonic chant style (bars 63-76).
In addition to his achievements as a nationally and internationally renowned American composer, orchestrator, conductor and arranger of concert works, film, television, and theater music, J. A. C. Redford is also a composer of substantive choral works that merit consideration. Within the last two decades, Redford has composed a plethora of compelling choral masterpieces based on the poetry of such English and American poets as Gerard Manley Hopkins, C. S. Lewis, E. E. Cummings, Scott Cairns and Malcolm Guite, as well as his own penned verse. Capturing the essence of each poet’s message is Redford’s most profound aspiration. Choosing his texts with thoughtful consideration, the composer then seeks to undergird the poetry with his unique approach to composition, marrying his musical thoughts with each word and phrase to creatively and effectively enhance the poem’s meaning. Employing a nontraditional approach to musical form and key centers, Redford also applies his own unique harmonic language, endeavoring to musically express the thoughts and emotions prominent within each narrative.

Speaking eloquently and favorably regarding the psyche of responsive poetry, Malcolm Guite, poet-priest exhibits fresh eyes for ancient literature. Written in response to the primordial texts of the seven Great O Antiphons, Guite’s Advent sonnets venture to engage in an extended colloquy across time and space. As the O Antiphons converse in response to Old and New Testament scriptures, Guite’s sonnets enter into the evolving exchange of ideas.

Although “O Sapientia” may be considered an ABA structure and “O Emmanuel” finds organization in an AB format, the musical forms of Redford’s Antiphons take shape in the emergence of thoughts and ideas arising from each sonnet’s text, coupled with the composer’s
placement of Latin and English chant. Implementing a nontraditional approach to musical form and key centers, Redford incorporates some facet of monophonic or homophonic textures of the original Latin or English chant in each of his Antiphons, encouraging the evolving interchange of conversation. Focusing on musically expressing the flow of thoughts and emotions prominent within each narrative, Redford applies a unique harmonic language filled with nonharmonic tones and suspensions embedded in an animated profusion of seventh, ninth, eleventh, and cluster chords. Imaginatively implementing counterpoint with the appearance of thematic and motivic repetitions, incorporating intricate rhythms to mirror the natural speech inflections of the language, as well as utilizing metric shifts to reflect textual and agogic stress, Redford’s methodology is solely dedicated to the engagement of the listener’s connection with the narrative.

Primary considerations for a conductor regarding the performance of Redford’s Antiphons include the communication of textual stress and agogic accent, as well as the interpretation of vertical and horizontal denotations within the music. An example of metric groupings of triple and duple divisions appears in bars 6-8 of “O Adonai” (see Figure 5.4). In addition, thorough score study reveals that skill in the conducting of chant is imperative and an analysis of the location of plainchant style within the music is essential. For instance, Redford’s seventh Antiphon, based on the familiar hymn “Veni Emmanuel,” begins in monophonic chant style with a text from the first quatrain of Guite’s sonnet, requiring a linear conducting approach. In the first twelve measures, Redford has utilized modern bar lines to notate the natural stress of the sonnet’s text that is set in chant style. Beginning in bar 13, however, the music demands a
more vertical approach from the conductor, as the chant melody is set in the tenor line and combines with homophonic texture in the other voices (see Figure 6.1).

Figure 6.1. “O Emmanuel,” a-quatrain one of Section A, bars 9-16. Copyright ©2013 by J.A.C. Redford. All rights reserved. Used by permission.

In bars 38-39, the entrance of the familiar hymn melody in the tenor, and then the bass requires a horizontal directional gesture to propel the music into the homophonic apex, “to touch a dying world with newmade hands” (see Figure 5.19).

The identification of Redford’s sectionalization of the music is vitally important. Determining the chant’s location in relation to the sonnet’s text is crucial in developing a good sense of the poetic and textual pace that is interwoven in the music. For example, in a-quatrain one of Section A in “O Emmanuel,” the linear aspect of the chant in the soprano (bars 2-4) and the tenor (bars 6-8) should be considered, while incorporating a vertical gesture to address the homophonic texture of the sonnet’s text (see Figure 5.4).
Another vital consideration is the determination of an appropriate approach to choral tone. An understanding of balance in the delivery of blocked seventh chords and clusters, coupled with a sensitive approach regarding intonation is crucial for successful delivery. For example, in both a and a¹ quatrain one of Section A in “O Adonai,” Redford applies chord clusters to describe “Adonai.” An analysis of each cluster to distinguish between tertian and dissonant harmony is required and singers should be made aware of the contrast. In this instance, the desired approach with regard to balance is for the dynamic level of the dissonant tone (s) to receive slightly less weight in volume and tonal color (see Figure 5.4). The tertian chord must be tuned and heard as a complete diatonic chord and then the non-chord tone can add just the proper balance of color.

The study of Antiphons provides insight into a composer’s artistry whose divinely inspired creativity is eloquently interwoven with the thought provoking verse of a poet. J. A. C. Redford’s Antiphons and Malcolm Guite’s sonnets, manifest a means of communication that unites ancient conception with the cultivated beauty of poetic design and the alluring essence of twenty-first-century music.


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"J.A.C. Redford's Inspiration for the Antiphons." E-mail interview by author. September 02, 2016.


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https://www.sc.edu/study/colleges_schools/music/about/news/2016/...
## APPENDIX A
### LATIN AND ENGLISH TEXTS OF THE SEVEN GREAT O ANTIPHONS

<table>
<thead>
<tr>
<th>Latin</th>
<th>English</th>
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| **O Sapientia** | *O Wisdom*<br>O Sapientia, quae ex ore Altissimi prodiisti,<br>atingens a fine usque ad finem,<br>fortiter suaviterque dispoees omnia:<br>veni ad docendum nos viam prudentiae.<br>**O Lord**<br>O Adonai, et Dux domus Israel,<br>qui Moysi in igne flammeae rubi apparuisti,<br>et ei in Sina legem dedisti:<br>veni ad redimendum nos in brchio extent.<br>**O Root of Jesse**<br>O Radix Jesse, qui stas in signum populorum,<br>super quem, continebunt reges os suum,<br>quam Gentes deprecabuntur:<br>veni ad liberandum nos, jam noli tardare.<br>**O Key of David**<br>O Clavis David, et sceptrum domus Israel;<br>qui aperis, et nemo claudit;<br>claudis, et nemo aperit:<br>veni, et educ vinctum de domo carceris,<br>sedentem in tenebris, et umbra mortis.<br>**O Dayspring**<br>O Oriens, splendor lucis aeternae,<br>et sol justitiae:<br>veni, et illumine sedentes<br>in tenebris, et umbra mortis.<br>**O King of nations**<br>O Rex Gentium, et desideratus earum,<br>lapisque angularis, qui facis utraque unum:<br>veni, et salva hominem,<br>quem de limo formasti.<br>**God With Us**<br>O Emmanuel, Rex et legifer noster,<br>expectatio Gentium, et Salvator earum:<br>veni ad salvandum nos, Domine, Deus noster.<br>**O King and our lawgiver,**<br>the hope of the nations and their Savior:<br>Come and save us, O Lord our God.<br>

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Antiphon: O Sapientia - O Wisdom.  

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Antiphon: O Adonai - O Lord.\textsuperscript{336}

\textsuperscript{336} Benedictines of Solesmes, ed., \textit{The Liber Usualis} (Belgium: Desclee, 1952), 340.
Antiphon: O Radix Jesse - O Root of Jesse.\footnote{Benedictines of Solesmes, ed., \textit{The Liber Usualis} (Belgium: Desclee, 1952), 341.}
Antiphon: O Clavis David - O Key of David.\textsuperscript{338}

\textsuperscript{338} Benedictines of Solesmes, ed., \textit{The Liber Usualis} (Belgium: Desclee, 1952), 341.
Antiphon: O Oriens - O Dayspring.\textsuperscript{339}

\textsuperscript{339} Benedictines of Solesmes, ed., \textit{The Liber Usualis} (Belgium: Desclee, 1952), 342.

Antiphon: O Rex Gentium - O King of the Nations.³⁴⁰

³⁴⁰ Benedictines of Solesmes, ed., The Liber Usualis (Belgium: Desclee, 1952), 342.
Antiphon: O Emmanuel - God With Us.\textsuperscript{341}

\textsuperscript{341} Benedictines of Solesmes, ed., \textit{The Liber Usualis} (Belgium: Desclee, 1952), 342.
APPENDIX C
SYMBOLS OF THE SEVEN GREAT O ANTIPHONS

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### APPENDIX D

**SCRIPTURE REFERENCES FOR THE SEVEN *GREAT O ANTIPHONS***

| O Sapientia - O Wisdom                                      | Isaiah 28:29, Matthew 25, I Corinthians 1:30  
|                                                            | Isaiah 11:2, Proverbs 8:1-36, Matthew 11:19  
|                                                            | John 1:1-5, Psalm 104:24, Proverbs 3:19  
|                                                            | Proverbs 8:22, Sirach 24:3, John 3:16-17  
|                                                            | Wisdom 8:1, Sirach 7:21-22  |
| O Adonai - O Lord                                          | Exodus 3:14, Psalm 23:2, John 10:3, Exodus 3:6,  
|                                                            | Exodus 3:13, Exodus 19:5, Jeremiah 31:31-33,  
|                                                            | Exodus 6:6  |
| O Radix Jesse - O Root of Jesse                            | Genesis 12:2-3, Galatians 3:16, Isaiah 11:1-3,  
|                                                            | Isaiah 11:10, Isaiah 11:12, Isaiah 52:15,  
|                                                            | Jeremiah 33:14-15  |
| O Clavis David - O Key of David                            | Isaiah 22:22, Revelation 3:7, Matthew 28:18,  
|                                                            | Isaiah 1-39, Isaiah 22:15-22  |
| O Oriens - O Dayspring                                     | Luke 1:67-79, Genesis 1:3-5, Isaiah 9:2,  
|                                                            | I John 1:5, Revelation 22:16, Romans 13:12-14,  
|                                                            | I Thessalonians 5:5, I Thessalonians 5:8, Malachi 4:2,  
|                                                            | Isaiah 9:1-2, Isaiah 9:6-7, Matthew 4:12-16,  
|                                                            | Hebrews 2:14-15  |
| O Rex Gentium - O King of the Nations                      | Isaiah 2:4, Matthew 2:1-2, Matthew 12:21,  
|                                                            | Zechariah 14:9, Galatians 3:28-29, Acts 2:5-11,  
|                                                            | Isaiah 6:5, Isaiah 33:22, Isaiah 44:6, Zephaniah 3:15,  
|                                                            | Isaiah 28:16, Ephesians 2:20, I Samuel 8:19-20,  
|                                                            | Genesis 2:7  |
| O Emmanuel - God With Us                                   | Isaiah 7:14, Matthew 1:23, Psalm 145:19,  
|                                                            | Romans 8:19, I John 20:27-28  |
## APPENDIX E
BAR ANALYSIS FOR ANTIPHONS

### O SAPIENTIA No. 1 from *Antiphons*

<table>
<thead>
<tr>
<th>Musical Sections based on Sonnet Structure and Chant</th>
<th>Bars</th>
<th>Latin Chant</th>
<th>English Chant</th>
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<tbody>
<tr>
<td>Bars 1-18</td>
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<tr>
<td>Bars 19-26</td>
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<tr>
<td>Bars 27-39</td>
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<td>Bars 40-52</td>
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<td>Bars 53-60</td>
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<td>Bars 60-77</td>
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<th>Vocal Forces</th>
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<tr>
<td>Tenor solo in bars 1-18</td>
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<td>Latin chant</td>
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<tr>
<td>TB chorus</td>
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<tr>
<td>SATB chorus, SSATB in bar 32</td>
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<td>Latin chant</td>
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<tr>
<td>SATB chorus, SSAATBB in bars 46-49</td>
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<td>SATB chorus, SSAATBB in bar 58-60</td>
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<tr>
<td>Unison chorus-chant</td>
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<th>Tempo</th>
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<tr>
<td>Chanting freely quarter = 72</td>
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<td>Latin chant</td>
<td>English chant</td>
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<tr>
<td>Rubato, esp. quarter = 72</td>
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<td>Quarter = 72</td>
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<tr>
<td>RITARDANDO in bar 46 to A TEMPO in bar 47, RITARDANDO in bar 49</td>
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<tr>
<td>A TEMPO in bar 53, RITARDANDO in bar 56</td>
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<tr>
<td>Chant quarter = 72</td>
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| Textual Structure (Shakespearean Sonnet-14 Lines-3 quatrains-1 couplet-iambic pentameter) |      | Latin chant | English chant |
| Latin chant                                          |      | Latin chant | English chant |
| Latin chant                                          |      | Latin chant | English chant |
| Latin chant                                          |      | Latin chant | English chant |
| Latin chant                                          |      | Latin chant | English chant |

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<th>Musical Structure ABA</th>
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<td>English chant</td>
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<tr>
<td>C minor (19-58)</td>
<td></td>
<td>Latin chant</td>
<td>English chant</td>
</tr>
<tr>
<td>C minor (19-58)</td>
<td></td>
<td>Latin chant</td>
<td>English chant</td>
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<tr>
<td>C minor (19-58)</td>
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<td>Latin chant</td>
<td>English chant</td>
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<tr>
<td>C minor (19-58)</td>
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<td>Latin chant</td>
<td>English chant</td>
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<tr>
<td>C minor (19-58)</td>
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<td>Latin chant</td>
<td>English chant</td>
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<tr>
<td>C minor (19-58)</td>
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<td>Latin chant</td>
<td>English chant</td>
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<tr>
<td>C minor (19-58)</td>
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<td>Latin chant</td>
<td>English chant</td>
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<tr>
<td>C minor (19-58)</td>
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<td>Latin chant</td>
<td>English chant</td>
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<tr>
<td>C minor (19-58)</td>
<td></td>
<td>Latin chant</td>
<td>English chant</td>
</tr>
<tr>
<td>C minor (19-58)</td>
<td></td>
<td>Latin chant</td>
<td>English chant</td>
</tr>
<tr>
<td>Harmony &amp; Texture</td>
<td>tenor solo-monophonic chant</td>
<td>employment of conjunct imitation in the tenor, a P5 above the bass (Phrygian mode)</td>
<td>employment of conjunct imitation between SA and TB in bars 27-35 beginning on a P5</td>
</tr>
</tbody>
</table>
### O ADONAI No. 2 from *Antiphons*

<table>
<thead>
<tr>
<th>Musical Sections based on Sonnet Structure and Chant</th>
<th>bars 1-16</th>
<th>bars 17-38</th>
<th>bars 39-64</th>
<th>bars 65-86</th>
</tr>
</thead>
<tbody>
<tr>
<td>Phrases</td>
<td>1+3+1+3+8</td>
<td>7+→5+→3+2+3+5</td>
<td>4+4+→3+→3+3+3+3</td>
<td>5+→5+→6+→6</td>
</tr>
<tr>
<td>Vocal Forces</td>
<td>SSAATTB chorus</td>
<td>SSAATTTBB chorus</td>
<td>SATBB chorus in bars 53-55</td>
<td>SSAATTTBB chorus</td>
</tr>
<tr>
<td>Tempo</td>
<td>declaratively quarter = 120</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Textual Structure (Shakespearean Sonnet-14 Lines-3 quatrains-1 couplet- iambic pentameter)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Quatrain #1-abab Unsayable, you chose....</td>
<td>Quatrain #2-cddd (O) you who dared to be....</td>
<td>Quatrain #3-efef (Come to us here,....) volta-line 9 (Come to us here, (who) would not find you there..)</td>
<td>couplet-gg Touch the bare branches....</td>
<td></td>
</tr>
<tr>
<td>Musical Structure ABC</td>
<td>A (a, a¹, b) bars 1-16 a-Q1 (1-4), a¹-Q1 (5-8), b-Q1 (9-16)</td>
<td>B (a, b, c) bars 17-38 a-Q2 (17-28), b-Q2 (28-33), c-Q2 (34-38)</td>
<td>C (a,b,c) bars 39-86 a-Q3 (39-64)</td>
<td>→ b-couplet (65-69), c-couplet (70-86)</td>
</tr>
<tr>
<td>Key Centers</td>
<td>c minor (bars 1-8) f minor to G major cadence (bars 9-16)</td>
<td>c minor (bars 17-19) F Major (bars 20-33) G Major (bars 34-38)</td>
<td>c minor (bars 39-52) g minor (bars 53-64)</td>
<td>F Major (bars 65-69) d minor, c minor, Ab major (70-79) C major (bars 80-86)</td>
</tr>
</tbody>
</table>
Harmony & Texture

- SSAATTBB homophonic texture with very dissonant harmonic structure
- Begins with 3 declarative statements in bars 1, 5 & 9
- First statement begins on c minor and concludes in dissonance in the AATTB voices with Latin chant in the soprano line on a G natural in bars 2-4
- Second statement begins on c minor & concludes in dissonance in the SSTTB voices with the Latin chant in the alto line on a G natural in bars 5-8
- Employment of block, 7th and 9th chords (I, f, am7, b⁷m7) in bars 9-12 to portray the text The Adonai, the Tetragrammaton, Grew by a wayside...
- Followed by echo tactic in bars 13-15 on the text light of day, cadencing in G major at bar 16

- SSAATTBB homophonic texture
- Sopranos establish the c minor key center at bar 17 with a sustained c while the altos and tenors deliver the text O you who dared to be a tribal God in alternating 3rds and 2nds and combinations of the two, ending on a perfect fifth at bar 20, at which point the sopranos follow a similar structure ending on a perfect fifth in bar 23
- Altos and tenors begin the next phrase in unison on "to own" and then split into SAT and move through a minor in bar 26, into SSAATTBB that moves through F major tonality in bars 28-33 and finally G major beginning in bar 34
- Employment of echo tactic on the text face to face in bars 36-38, cadences on a G Major chord (with an Ab in Soprano 1)

- Various homophonic textures
- Key center begins in c minor, then moves to f minor at bar 53
- Latin chant is woven within the texture, in the tenor line in bars 41-43
- Latin chant dominates bars 53-64 beginning in the soprano line, bars 53-55 over sustained open fifth chord on the word myth
- Latin chant continues in the alto line, as soprano line sustains the syllable "o", a M2 below the chant in bars 56-58
- Latin chant continues in this fashion as an Alto II part is added in bars 59-61
- Final statement of the Latin chant is SSAA in bars 62-64

- Employment of SSAATTBB homophonic texture in F major in bars 65-69
- In bars 76-80 SSAA and TTBB move in two, similar, repetitive two bar question-answer alternations of A⁷-A⁷-G⁷-A⁷-b⁷-A⁷ and b⁷-A⁷-f-G⁷-A⁷-b⁷ chords on the text like fire in every leaf in bars 76-79, resolving in a key center of C major in bar 80
- In bars 80-86, SS repeats the text O Adonai in minor 3rds, over AATTB homophonic repetitions of C-b⁷m⁷-A⁷-b⁷-C⁹ progressions on like fire in every leaf ultimately cadencing in SSAATTBB final statement of O Adonai in C major on a C⁹ chord that employs a Picardy 3rd
**O RADIX No. 3 from Antiphons**

<table>
<thead>
<tr>
<th>Musical Sections based on Sonnet Structure and Chant</th>
<th>bars 1-16</th>
<th>bars 17-24 (Q2 &amp; Q3 textually and musically connected)</th>
<th>bars 25-32</th>
<th>bars 33-42</th>
<th>bars 43-49</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Phrases</strong></td>
<td>3+2+3+1+2</td>
<td>2+2+2+2+2</td>
<td>3+2+2+2+3</td>
<td>2+5</td>
<td></td>
</tr>
<tr>
<td><strong>Vocal Forces</strong></td>
<td>alto solo</td>
<td>TTBB chorus</td>
<td>TTBB chorus</td>
<td>SSAATTBB chorus</td>
<td>SSAATTBB chorus</td>
</tr>
<tr>
<td></td>
<td>in bars 1-3</td>
<td>in bars 4-16</td>
<td>in bars 29-32</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Tempo</strong></td>
<td>chanting freely</td>
<td>Chanted rhythmically</td>
<td>Ritardando in bar 26, a tempo in bar 27, ritardando in bar 31</td>
<td></td>
<td>a tempo in bar 43</td>
</tr>
<tr>
<td></td>
<td>quarter = 72</td>
<td>quarter = 96</td>
<td>in bar 18, a tempo in bar 19, ritardando in bar 20, a tempo in bar 21, ritardando in bar 22, a tempo in bar 23</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Textual Structure</strong> (Shakespearean Sonnet-14 Lines-3 quatrains-1 couplet-iambic pentameter)</td>
<td>Latin chant</td>
<td>quatrain #1-abab All of us sprung,...</td>
<td>quatrain #2-cb:cd We surf the surface,...</td>
<td>quatrain #3-ef:ff Now we have need of you... volta - line 9 Now, we have need of you, forgotten Root...</td>
<td>couplet-gg Unless we let you root us,...</td>
</tr>
<tr>
<td><strong>Musical Structure</strong> ABC</td>
<td>A bars 1-16 Latin chant</td>
<td>B (a, b) bars 17-32 a-Q1 (17-20), b-Q1 (21-32)</td>
<td>C (a, b) bars 33-49 a-Q3 (33-42)</td>
<td></td>
<td>b-couplet (43-49)</td>
</tr>
<tr>
<td><strong>Key Centers</strong></td>
<td>g minor (bars 1-16)</td>
<td>C major (bars 17-20) Ab major (bars 21-28)</td>
<td>Eb major (bars 29-30) c minor (bars 31-32)</td>
<td>cm, gm, then b° minor (bars 33-37) g minor (bars 38-42)</td>
<td>c minor-(bars 43-49)</td>
</tr>
<tr>
<td>Harmony &amp; Texture</td>
<td>alto solo, Latin chant-monophony in bars 1-3</td>
<td>TTBB homophonic texture, moves through various tonal centers</td>
<td>TTBB homophonic texture continues in bars 25-28 cadencing at bar 26 on an Ab9 chord and then at bar 28 with a g9 chord, then SSAA begins and cadences in Eb major at bar 30 and c minor at bar 32</td>
<td>SSAATTBB homophonic texture cadences in Bb minor in bar 37 and then g minor in bar 42</td>
<td>Employment of unison repeated notes on the text <em>Unless we let you root us deep.....</em> then moves to close harmonic clusters, at bars 43-44</td>
</tr>
</tbody>
</table>
**O CLAVIS  No. 4 from Antiphons**

<table>
<thead>
<tr>
<th>Musical Sections based on Sonnet Structure and Chant</th>
<th>bars 1-8</th>
<th>bars 9-17</th>
<th>bars 17-36→</th>
<th>bars ←37-47</th>
<th>bars 48-54</th>
</tr>
</thead>
<tbody>
<tr>
<td>Phrases</td>
<td>2→2+2→+2+2→2→</td>
<td>←4+←2+←2→</td>
<td>3+2+←3+←3+5→+←2+2</td>
<td>←5+←3+3</td>
<td>←3+4</td>
</tr>
<tr>
<td>Vocal Forces</td>
<td>SATB chorus</td>
<td>SAT chorus</td>
<td>ATB chorus</td>
<td>SATTB chorus</td>
<td>SATB chorus</td>
</tr>
<tr>
<td>Tempo</td>
<td>rubato, esp. quarter = 72</td>
<td><em>ritardando</em> in bar 16, <em>meno mosso</em> quarter = 72 at bar 17</td>
<td><em>a tempo primo,</em> Quarter = 80 at bar 37</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Textual Structure</td>
<td>Quatrain #1-abab <em>Even in the darkness...</em></td>
<td>quatrain #2–cded <em>That each dark clasp...</em></td>
<td>Latin chant</td>
<td>quatrain #3-ecde <em>I cry out for the key...</em></td>
<td>couplet-gg <em>O come again...</em></td>
</tr>
<tr>
<td>Musical Structure ABC</td>
<td>A (a, b) bars 1-16 a-Q1 (1-8)</td>
<td>→</td>
<td>B bars 17-36 Latin chant</td>
<td>C (a, b) bars 37-54 a-Q3 (37-47)</td>
<td>→</td>
</tr>
<tr>
<td>Key Centers</td>
<td>c minor (bars 1-8) dissonant text painting, cadences in g minor (bars 9-16)</td>
<td></td>
<td>Phrases alternate between gm &amp; FM (bars 17-27), Bb major (bars 28-34), g minor (bars 35-36)</td>
<td>G Major (bars 37-41) A Major (bars 42-43), cadences on V</td>
<td>D major (bars 45-54), CM9 cadence occurs in bar 47</td>
</tr>
<tr>
<td>Harmony &amp; Texture</td>
<td>□employment of conjunct imitation of the alto line by the bass in bars 1-8</td>
<td></td>
<td></td>
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<td>------------------</td>
<td>--------------------------------------------------------------------------</td>
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<tr>
<td></td>
<td>□employment of conjunct imitation of the alto line by the bass in bars 1-8</td>
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<td></td>
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<tr>
<td></td>
<td>□sopranos initiate the phrase <em>That every key</em> in bars 6-9, which is an adaptation of Guite’s original text, <em>That every lock</em> (quatrain 1-line 4)</td>
<td></td>
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<tr>
<td></td>
<td>□SAT homophonic texture in bars 9-17</td>
<td></td>
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<tr>
<td></td>
<td>□A trail of minor triads in bars 11-13 paints the text <em>Must find a counterclasp to meet its</em>... then an <em>A major</em> chord on the word <em>guard</em> supports the idea of the text</td>
<td></td>
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<tr>
<td></td>
<td>□cadence on a P4 in alto-tenor voices sets the stage for the chant to enter in bar 17</td>
<td></td>
<td></td>
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<tr>
<td></td>
<td>□Latin chant-monophony begins in the bass line at bars 17-19, as SAT <em>g minor</em> chord from quatrain 2 diminishes</td>
<td></td>
<td></td>
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<tr>
<td></td>
<td>□Latin chant continues in a homophonic texture with ATB lines in bars 20-27</td>
<td></td>
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<tr>
<td></td>
<td>□Latin chant continues and cadences in the bass line in bars 28-36, while alto sustains the note <em>d</em> on <em>veni</em> in bars 28-30, then sings a conjunct line followed by a sustaining of the word <em>carceris</em> in bars 31-34</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td></td>
<td>□SATB homophonic texture in bars 37-47</td>
<td></td>
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<tr>
<td></td>
<td>□chromatic movement in alto line from <em>G</em> to <em>G#</em> in bars 43-44 portrays the action in the text, <em>the lifting of a latch</em></td>
<td></td>
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<tr>
<td></td>
<td>□employment of <em>E major</em> chords with either added 4ths or 6ths poses just enough dissonance to delay the climax of quatrain 3 until <em>day</em> in bar 47</td>
<td></td>
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<tr>
<td></td>
<td>□SATB homophonic texture in bars 37-47</td>
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<td></td>
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<tr>
<td></td>
<td>□ Employment of <em>E major</em> chords with either added 4ths or 6ths poses just enough dissonance to delay the climax of quatrain 3 until <em>day</em> in bar 47</td>
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<tr>
<td></td>
<td>□SATB homophonic texture in bars 48-54</td>
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</tr>
<tr>
<td></td>
<td>□key centers are used to portray the action of the text <em>cut to the quick</em> in <em>f# minor</em>, followed by <em>to fit</em> in <em>G major</em> and finally <em>the master key</em> in <em>D major</em> in bars 51-54</td>
<td></td>
<td></td>
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<td></td>
</tr>
</tbody>
</table>

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<table>
<thead>
<tr>
<th>Musical Sections based on Sonnet Structure and Chant</th>
<th>bars 1-15</th>
<th>bars 16-25 (Q1 &amp; Q2 textually and musically connected)</th>
<th>bars 26-49</th>
<th>bars 50-60</th>
<th>bars 61-71</th>
<th>bars 72-86</th>
</tr>
</thead>
<tbody>
<tr>
<td>Phrases</td>
<td>3+2+3+3→2+2</td>
<td>←3→+←2+2+3</td>
<td>18+6</td>
<td>3→+5+3+5→+4+2</td>
<td>5→+4+→2</td>
<td>3+2+3+7</td>
</tr>
<tr>
<td>Vocal Forces</td>
<td>bass solo in bars 1-15</td>
<td>SATB chorus</td>
<td>SSATB chorus</td>
<td>SSAA chorus in bars 44-49</td>
<td>SSAATBB chorus</td>
<td>SSAATTBB chorus</td>
</tr>
<tr>
<td>Tempo</td>
<td>chanting freely quarter = 72</td>
<td>reflectively quarter = 60 at bar 16</td>
<td>Piu mosso, quarter = 72 at bar 44</td>
<td>A tempo primo, quarter = 60 at bar 50 Piu mosso, quarter = 72 at bar 58</td>
<td>quarter =72 (bar 58)</td>
<td>chanting freely quarter = 72</td>
</tr>
<tr>
<td>Textual Structure (Shakespearean Sonnet-14 Lines-3 quatrains-1 couplet- iambic pentameter)</td>
<td>Latin chant</td>
<td>quatrains #1-abab <em>First light and then</em>....</td>
<td>quatrains #2-cbde <em>Flowing unbidden from</em>....</td>
<td>quatrains #3-aeec <em>So every trace of light begins...</em> volta - line 12 <em>Sleeper awake, the darkness was a dream</em>....</td>
<td>couplet-gg <em>For you will see the Dayspring</em>....</td>
<td>English chant</td>
</tr>
<tr>
<td>Musical Structure ABCA</td>
<td>A bars 1-15 Latin chant</td>
<td>B (a, b, c) bars 16-49 a-Q1 and Q2 (16-29)</td>
<td>→</td>
<td>b-Q2 (30-43), c-Q2 (44-49)</td>
<td>C (a, b) bars 50-86 a-Q3 (50-57, b-Q3and couplet (58-71)</td>
<td>→</td>
</tr>
<tr>
<td>Key Centers</td>
<td>g minor (bars 1-15)</td>
<td>c minor (bars 16-18) Dissonance &amp; chromaticism ultimately to Bb Major (bar 43)</td>
<td>Bb Major cadence (bar 43) A Major and dissonance (bars 44-49)</td>
<td>c minor (bars 50-57), FM9 cadence at bar 57 A Major (bars 58-62)</td>
<td>F# Major (bars 61-65) transition through D tonal center to set up g minor (bars 67-71)</td>
<td>g minor (bars 72-86)</td>
</tr>
<tr>
<td>Harmony &amp; Texture</td>
<td>bass solo, Latin chant monophony</td>
<td>SATB homophonic texture in bars 16-25</td>
<td>employment of c minor, Eb major and Bb major triads amid suspensions and nonharmonic tones, in bars 16-19 woven to represent <em>First light...along the east</em></td>
<td>employment of moving eighth notes dominated by 3rds in the soprano and tenor in bars 26-29 on the text <em>Flowing</em> while the bass sustains an F in bars 26-27</td>
<td>employment of moving eighth notes dominated by 3rds is taken over by the SA in bars 28-29 moving toward the text, the <em>Dayspring</em> and the <em>Prima Vera</em></td>
<td>employment of imitation between the soprano and tenor at bars 31-35 while alto sustains a Db and bass sustains Bb</td>
</tr>
<tr>
<td>Musical Sections based on Sonnet Structure and Chant</td>
<td>bars 1-16</td>
<td>bars 17-36 (Q2 &amp; Q3 textually and musically connected)</td>
<td>bars 37-69</td>
<td>bars 70-82</td>
<td>bars 83-98</td>
<td></td>
</tr>
<tr>
<td>-----------------------------------------------------</td>
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<td>---------</td>
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<td></td>
</tr>
<tr>
<td>Phrases</td>
<td>4→+4←3→+5</td>
<td>3+7→+←7+3</td>
<td>12+10+4+4+3</td>
<td>←+4+2+4←3</td>
<td>3+2←+2+3+3</td>
<td></td>
</tr>
<tr>
<td>Vocal Forces</td>
<td>SATB chorus</td>
<td>SSATB chorus</td>
<td>SSAA chorus at bars 34-36</td>
<td>SATB chorus</td>
<td>SSAATTBB chorus</td>
<td>SATB chorus</td>
</tr>
<tr>
<td>Tempo</td>
<td>declaratively quarter = 116</td>
<td>meno mosso, esp. quarter = 112 quarter = 108 at bar 34</td>
<td>ritardando at bar 58, a tempo at bar 59</td>
<td>ritardando at bar 74, meno mosso, esp. quarter = 104 at bar 76, ritardando at bar 81</td>
<td>meno mosso quarter = 72, ritardando at bar 96</td>
<td></td>
</tr>
<tr>
<td>Textual Structure (Shakespearean Sonnet -14 Lines-3 quatrains-1 couplet-iambic pentameter)</td>
<td>Quatrain #1-abb □ O King of our desire....</td>
<td>quatrain #2-a□ba You have no form....</td>
<td>quatrain #3-bbcc For we ourselves....</td>
<td>couplet-cb Of all creation.... volta - line 10 Come to us now and find in us your throne,....</td>
<td>Latin chant</td>
<td></td>
</tr>
<tr>
<td>Musical Structure ABCAD</td>
<td>A bars 1-16 Q1 (Themes I, II, III, IV)</td>
<td>B bars 17-33 Q2 C bars 34-48 Q2 and Q3</td>
<td>A (a, b, c) bars 49-82 a-Q3 (49-62), b-Q3 and couplet (63-73)</td>
<td>→</td>
<td>c-couplet (74-82)</td>
<td>D bars 83-89 Latin chant</td>
</tr>
<tr>
<td>Key Centers</td>
<td>c minor (bars 1-11) a minor (bars 12-16)</td>
<td>c minor a minor (bars 26-33) C Major (bar 34)</td>
<td>C major</td>
<td>C major</td>
<td>g minor (bars 83-98) cadences in G major on a picardy 3rd</td>
<td></td>
</tr>
</tbody>
</table>
Harmony & Texture

- Begins with melodic theme #1 consisting of perfect 4ths and 5ths enclosed in conjunct melodic material, presented in the soprano and imitated in the AT voices in bars 1-5

- Theme #2 is presented in the SA voices in unison at bars 5-7, altos move to harmony at bar 7, TB imitates theme #2 in unison at bars 6-8, basses move to harmony bar 8

- Theme #3 is presented in the SA voices in both unison and harmony at bars 8-11 and TB voices imitate at bars 9-12 with a slight variation in bars 11-12

- Key center change to a minor presents theme #4 on Rejected joiner, appears first in the SA voices at bar 12, then TB voices at bar 13

- SATB homophonic texture in bars 12-16, fermata on c octave, to c minor in bar 17

- Begins with SATB homophonic texture, block chords in bars 17-19 in c minor

- Employment of motivic imitation between the soprano and bass lines, both entering on perfect fourths in bars 20-21 on the text A King employment of motivic imitation on the text to give away his crown in bars 22-25, where the bass echoes the 2nd soprano line one octave lower in the first statement, then repeats and changes direction to cadence on an F in bar 26

- SAT imitation statement on a King in bars 26-27, each entering on a melodic P5, followed by more homophonic texture that modulates to a minor and cadences at bar 33

- SSAA begins unison and then secundal harmony dominates as key center moves to C major in bars 34-36

- SSAA homophonic texture in bars 34-37, followed by imitative beginnings of statements in the tenor and bass a P5 apart in bars 37 and 41

- SATB homophonic texture in bars 42-48, cadences in C major

- Volta is presented in bar 49 on Theme #1 from quatrains 1 but in C major beginning in the bass line, then enters in the alto, a P5 above at bar 51, the soprano, a m7 above the alto at bar 53, then the tenor enters on the same pitch as the bass at bar 55, altos have theme #1 at bar 59

- SATB homophonic texture in bars 59-69

- Bars 67-69 begins on unison middle c then close clusters to portray hidden King

- Motivic material presented in the SA voices in bar 71 and echoed in the TB voices in bar 72, then cadences on F major chord in bar 73

- SSAAT homophonic texture in bars 74-75, beginning on unison a then moves to a cluster on shape us for the day

- SAATTBB homophonic texture that incorporates C major chords alternated with clusters in bars 76-82, then cadences in C major

- Key center is g minor, with phrases ending at each fermata on C9, Bb9, Eb11, F major, then d minor and the chant finally cadences on G major with a picardy 3rd

- Latin chant appears in the SA voices in perfect fourths, while TTBB voicing sustains a g minor 7th chord in bars 83-84 and then all parts sustain the C9 chord on the fermata at bar 85

- Tenor voice joins the SA voices a fifth below the alto on the chant text, while two part bass voices in perfect fifths and major thirds support the chant in bars 86-87

- SA voices continue the chant text in perfect fourths in bars 88-90, while the TBB voices sustain in g minor and all parts cadence on an Eb11 chord at bar 90

- SAT voices continue the chant text in clusters, then tertian chords, all parts cadencing on the fermata in F major at bar 92

- SAT voices conclude the chant text in 3 part tertian harmony, while the BB parts sustain a P5 in bars 96-98
## Musical Sections based on Sonnet Structure and Chant

<table>
<thead>
<tr>
<th>Bars</th>
<th>1-21</th>
<th>←22-30→</th>
<th>31-50</th>
<th>51-62→</th>
<th>←60-76</th>
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</table>

## Phrases

| 5+−−4+−3+−5+−4 | ←3+4+−−6 | 4+−−3+−5+−4+−4 | ←4+−−4+−−4 | 3+2+−−3+2+3+4 |

## Vocal Forces

<table>
<thead>
<tr>
<th>tenor solo, bars 1-12</th>
<th>SATB chorus, bars 13-21</th>
<th>SSAATB chorus</th>
<th>SSAATBB chorus</th>
<th>TB unison chorus</th>
</tr>
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</table>

## Tempo

| Rubato esp., quarter = 72 | quarter = 72 | ritardando in bar 49-50 | a tempo in bar 51 | quarter = 72 |

## Textual Structure

(Shakespearean Sonnet - 14 Lines-3 quatrains-1 couplet-iambic pentameter)

<table>
<thead>
<tr>
<th>Quatrain #1-ab:cd</th>
<th>Quatrain #2-dedd</th>
<th>Quatrain #3-ef:if</th>
<th>couplet-gg</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>O come, O come...</em></td>
<td><em>Come Root, and Key.....</em></td>
<td><em>And make a womb....</em></td>
<td><em>To touch a dying world....</em></td>
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<tr>
<td>volta - line 12</td>
<td><em>Come to be born, to bear us to our birth....</em></td>
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## Musical Structure

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<tr>
<th>AB</th>
<th>A (a, b, c) 1-62</th>
<th>a-Q1, a-Q2 and a-Q3 (1-37)</th>
<th>→</th>
<th>→</th>
<th>→</th>
<th>B</th>
<th>bars 60-76</th>
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<td></td>
<td>→</td>
<td>b-Q3 (38-50)</td>
<td>c-couplet (51-62)</td>
<td>Latin chant</td>
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## Key Centers

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<th>g minor (bars 1-21)</th>
<th>Bb major (bars 22-37)</th>
<th>g minor (bars 38-56)</th>
<th>Bb major (bar 57-62)</th>
<th>g minor (bars 63-76)</th>
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October 13, 2016

Brenda Lowe Rudd
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Pineville, LA 71360

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Composer
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VITA

Brenda Lowe Rudd is a veteran high school choral director in the state of Louisiana. She holds both Master of Music and Bachelor of Music Education degrees from Northwestern State University in Natchitoches, Louisiana. Her choral conducting mentors include Dr. John Dickson, Dr. Trey Davis, Dr. William Hunt, Dr. John Taylor and Dr. Burt Allen.

A frequent adjudicator, clinician and pianist for choral music festivals, all-state choirs and honor choirs across the South for the past thirty-six years, Rudd has also presented numerous choral music sessions for LMEA and ACDA. Although she began her career as a high school choral director in 1980 at Natchitoches Central High School in Natchitoches, Louisiana, Rudd is most recognized for her twenty-nine-year tenure as Director of Choral Activities for the Pineville High School Center for the Creative & Performing Arts, where in addition to her choral responsibilities, she was co-founder of the fine arts curriculum and department chairman. Rudd was admitted into the doctoral program by the LSU School of Music in August of 2013 and upon graduation, endeavors to conduct and teach choral music at the university level.

Rudd is a candidate to receive the degree of Doctor of Musical Arts in Choral Conducting at Louisiana State University on December 16, 2016.