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A Plainspoken Tragedy:
The Construction of Two Simultaneous Tourist Gazes
in the Passion Genre

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A Plainspoken Tragedy: The Construction of Two Simultaneous Tourist Gazes in the Passion Genre

by

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Report

Presented to the Faculty of the Graduate School of

The University of Texas at Austin

in Partial Fulfillment

of the Requirements

for the Degree of

Master of Music

The University of Texas at Austin

December 2019

Acknowledgments

The successful production of a document like this is, by necessity, attributed to one individual (the author) but, as anyone who has gone through this process knows, it is very much a communal effort. It takes a village to write a master's thesis. In acknowledgement of that, I would like to thank my family for their support during this time. Most especially, my gratitude and love go to my husband, Robert, who signed on to the crazy idea that I should get a second master's degree in order to keep us in the same region of the country while he finished up work on his own doctorate in sociology. The support of our friends in the Austin community helped immensely in this process and we could not have done it without them.

To my colleagues and friends in Spokane—Dr. Timothy Westerhaus, Dr. Amy Porter, Annie Flood, and Morgan Parker—I owe them thanks for their patience and encouragement. It was also a pleasure to share this process with my wonderful students at Gonzaga University and attempt to model what it looks like to successfully go through it in case they should ever take up graduate studies. Their enthusiasm, curiosity, and support went a long way.

I also owe a huge debt of gratitude to the musical community at the University of Texas at Austin. Dr. Eric Drott taught me to relish the exhaustive analysis of a work. Dr. Bethany McLemore created a welcoming classroom environment that empowered me to embrace my identity within the discipline. Dr. Alison Maggart went above and beyond the call of duty during the advising process and, consequently, the document is fundamentally better because she laid eyes on it. To my adviser, Dr. Charles Carson: your steady, encouraging, and positive influence is something I attempt to model with my own students and I am a better musician, researcher, and teacher because of it.

Finally, I would like to dedicate this document to two people. The first, Dr. Philip Brett (1937-2002), changed the way I thought musicology could be used to investigate something. Though many of his writings are significant within the discipline, his inclusion of a personal story in his article, "Piano Four-Hands: Schubert and the Performance of Gay Male Desire," introduced to me the idea that

musicology through the lens of the LGBT experience was not only a valid academic point of view but, in fact, one which fundamentally informs the way in which I approach the field. Without Dr. Brett's courageous and brilliant work, I am unsure how (or if) permission would have been given to use musicology in this way.

The second person I would like to dedicate this work to is Matthew Shepard (1976-1998). The reading of this document will make the reason for this dedication obvious but, beyond my brief academic association with a piece of music about him, his story has profoundly influenced my life outside academia as well. He was killed when I was 17—an event I remember vividly—and, years later, his story would arc back into mine when Craig Hella Johnson asked me to do some copy work on his new piece, *Considering Matthew Shepard*. What Matt's life and death ended up meaning to me and so many other people is difficult to put into words, so I will simply leave it at this: *rest in power, Matt.*

A Plainspoken Tragedy: The Construction of Two Simultaneous Tourist Gazes in the Passion Genre

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The University of Texas at Austin, 2019

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Abstract

The dramatic narrative of a Passion revolves around a central suffering figure who is worthy of pity and sorrow at the sight of the injustices visited upon them. From the outset of the genre until the late twentieth century when composers began composing Passions which did not use the Gospels as their basis, this central figure was the character of Jesus Christ. The narrative of the genre is fleshed out by secondary characters who either actively encourage the wrongs inflicted upon the central figure or do not attempt to stop them. Due to the fact that a Passion is a non-staged work, the dramatic action is described to the audience by an omniscient Narrator Voice (the Evangelist in traditional Passions). Audience members are also projected into the narrative itself by the use of a literary device, which is here termed "the Open Window." This is the literary device used by the librettist which puts the audience member in the role of a watcher of the action, while simultaneously withholding her agency to prevent the suffering in the story. The window to the suffering figure's predicament is open for the audience member to surveil the scene, but she has decided, for whatever reason(s), to remain silent by voluntarily gazing through the Open Window, a device she knows will remove her agency to act.

The act of gazing is socially-constructed seeing. A person gazing at something is taking in what they see through a set prejudices, desires, past experiences, and thought processes. Gazing is culturally bound and anchored in the material world of places, things, people, and objects surrounding the person who is gazing, that at which they are gazing, and the various motivations behind that act. It manifests through the critical ways in which the individual engaged in the act of gazing interacts with the

physical or imagined world they are gazing at. While film theorist Laura Mulvey's concept of the Male Gaze is the most well-known example of this,[1] British sociologist John Urry theorizes that there is a particular category of this act which is present in touristic situations: the Tourist Gaze.[2] It occurs in settings in which an individual is gazing at a particular scene in order to imbue it with personal meaning. To see the Eiffel Tower on the Champs de Mar is to experience the constructed understanding of "Frenchness." To visit Ellis Island in New York Harbor is, in the mind of a tourist, to experience a version of what it must have been like for immigrants to come to the United States in the first half of the twentieth century. Similarly, in the Passion genre, to imagine the violent scene of the Crucifixion is to be reminded of Christ's sacrifice for the human race and one's own possible culpability because of original sin.

This document contends that the tourist gaze is a central element to the Passion genre, and it will examine the ways in which composers of Passions use two versions of it simultaneously: the Primary and the Imagined. The Primary Tourist Gaze occurs when an audience member journeys from her normal routine of home and work to a place where a Passion is being presented. There she gazes on the assemblage of musicians performing the work, her fellow audience members, as well as the architectural facets of the performance space. The Imagined Tourist Gaze occurs because of the combination of the dramatic elements of the Passion genre itself and how they present the story to the audience member. These elements consist of the Narrator Voice, the poetic voice that narrates the action of the story (often with dispassionate, plainspoken dialogue) without taking part in it. In many Passions this character is commonly known as the Evangelist. Inside the narrative of the story is the central character, here referred to as the Suffering Figure (Jesus, in traditional Passions), and the secondary characters who actively participate in the narrative of the story, the Participants. The

[1] Laura Mulvey, "Visual Pleasure and Narrative Cinema," *Screen* (October 1975).
[2] John Urry and Jonas Larsen, "Chapter 1: Theories," in *The Tourist Gaze: Leisure and Travel in Contemporary Societies* (London: SAGE Publications, 1990), 1.

combination of these three elements with the Open Window places the audience member touristically at in the physical place where the passion narrative takes place.

This study will first explore the history of the Passion. Much ink has been spilled with regard to the study of these works so, with deference to those previous studies, this document will not engage with older, established works such as the Bach Passions or Krzysztof Penderecki's *St. Luke Passion* other than to construct an overall understanding of where more recent Passions place themselves in the historical genre as a whole. Next, Urry's concept of the tourist gaze will be examined and its presence in the Passion genre investigated. Then, by analyzing examples of modern-day Passion settings by two American composers, David Lang's *the little match girl passion* (2007) and Craig Hella Johnson's *Considering Matthew Shepard* (2015), this paper will demonstrate how the Passion genre uses this specific category of gazing. Through analyses of these two pieces, a further understanding will be gained of how the elements of the Passion genre actively create the tourist gaze to engender sympathy for the Suffering Figure and craft a work which is meant to create a cathartic experience for the listener.

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Chapter 1 - Introduction

The narrative of the musical genre traditionally known as a Passion follows the arrest, torture, and death of Jesus Christ as it is told in the four Gospels of the New Testament. The events of this story form one of the two most important events of the Christian religion (the other being the Nativity, which gets oratorios of its own). The popularity of musical events centered on the telling of the passion story like Mendelssohn's presentation of the *St. Matthew Passion* in 1829 or Andrew Lloyd Webber's 1970 musical, *Jesus Christ Superstar*, stems from the fact that it allows the faithful to witness the event of the Crucifixion itself. It presents a recreation of an event, which is said to have happened thousands of years ago, in the audience members' physical space in order to remind them of the most important aspect of the Christian religion: God sacrificed His only begotten son, Jesus Christ, in order to absolve the human race of their past, present, and future sins. Due to the foregrounding of this sacrifice in the passion story, the audience member is reminded that it was made due to humanity's—and, therefore, her own—moral failings and that, because of this, she has had some small part in the horrific violence visited on the character of Jesus. However, as part of the salvation gospel, the story is also a reminder that, despite the audience member's implied complicity in the murder of Christ, faith in his eventual resurrection will yield a path to a reunion with God after the death of the physical body.[1] Viewing a recreation of passion story is, ultimately, meant as a redemptive experience.

Reading this story in the Gospels is certainly meaningful for Christians in its own right, but witnessing a physical representation of it unfold emphasizes the point even more. A picture is worth a thousand words, so to speak. Watching a Passion constructs in the mind of the audience

[1] Matthew Drever, "Entertaining Violence: Augustine on the Cross of Christ and the Commercialization of Suffering," *The Journal of Religion* 92 (July 2012): 354

member the site of the crucifixion of Jesus itself and allows her to visit it in her imagination, move in and around it, and ultimately leave. Going to this imaginary place of the Crucifixion and gazing at the event—complete with all the semiotic signs of Christianity—allows the audience member to have a cathartic experience and leave somehow changed.

In 1990, British sociologist John Urry (1946-2016) theorized a concept he called the Tourist Gaze.[2] In it, a tourist goes to a place outside of her daily routine, gazes at something for a length of time, and leaves having had some sort of meaningful experience. This is due to a sense of authenticity the tourist has, for some reason or another, invested in that experience. People travel to London to gaze at Big Ben to experience "Britishness," or perhaps they fly to Cairo to gaze at the Great Pyramids in order to experience ancient Egypt. In the Passion genre, the tourist gaze is present as well due to the fact that audience member is travelling to the site of the performance, gazing at the assemblage of musicians presenting the passion story, deriving Christian meaning from it, and then leaving. Via this definition, the tourist gaze is present at any type of performance, sporting event, or other public gathering. The thesis of this research project is the notion that, in the performance of a Passion, there are actually two tourist gazes occurring simultaneously. The first of these two acts of gazing, what will be termed the Primary Tourist Gaze, is present in any musical concert. It is the audience touristically gazing at the musical production happening in the physical place in the real world in which the musicians and audience have gathered: the New York Philharmonic performing Leonard Bernstein's *Overture to Candide*, or the Saint Paul Chamber Orchestra playing a Mozart symphony. The audience member's focus is on the events occurring right in front of her.

[2] Urry, 1.

The second type of tourist gaze occurs only during concerts in which the audience member is asked to simultaneously dream up another physical space in which some form of dramatic narrative is taking place and then imagine herself gazing upon it in order to derive a touristic experience. Due to the fact that this gaze relies on the act of envisioning something in order to derive meaning from it, it will be termed the Imagined Tourist Gaze. This is different from the same form of imagining asked of someone taking in an opera or a play in that, when the Imagined Tourist Gaze is present, there is an absence of a physical representation of the action described in the narrative. At the point in a Passion at which Jesus is crucified, there is not an actor with a cross in front of the audience member. She has to imagine this scene herself and, subsequently, what relation her body has to the physicality of the that scene while she gazes at it. She has moved her body out of her place of home and work to visit a place—imagined, though it may be—outside that routine in order to have a touristic experience; a distinctive characteristic of Urry's definition of tourism. While this is a manifestation of the same process of imagining that can conjure up Smaug the dragon when reading J.R.R. Tolkien's *The Hobbit,* or the titular character from Mark Twain's *Adventures of Huckleberry Finn* traversing the Mississippi River on a raft, it is a specific manifestation of a Passion tourist's imagined experience, because one of the elements of the genre itself is the libretto's invitation for the audience member to imagine herself *at the scene* rather than just imagining the characters *in the scene*. The works are site specific and, thus, are ideal for examining how the Imagined Tourist Gaze is present in musical works. There is also an element of historical authenticity to the imagined scenes in a Passion, which other similar works lack. One of the central beliefs of the Christian faith is that the material in the New Testament is historical fact, so being an imagined tourist at the scene of the

Crucifixion while watching a Passion can serve as a metaphorical pilgrimage to that sacred place as an act of religious devotion.

This study will first examine the history of the passion genre in order to understand the structure of that narrative, the *dramatis personae* involved, and how composers of the twentieth and twenty-first centuries began using it to tell stories outside of the traditional Christian passion narrative. It will then examine Urry's concept of the tourist gaze in order to see how it is present in the passion genre. Finally, by analyzing examples of modern-day passion settings by two American composers, David Lang's *the little match girl passion* (2007) and Craig Hella Johnson's *Considering Matthew Shepard* (2015), this paper will discuss how the framework of the tourist gaze can expand our understanding of power, meaning, and structure in the Passion genre.

Chapter 2 - A Primer for the Passion Genre and Analytical Terminology

A Passion is a lengthy musical work which, from its inception as a distinct musical work separate from the liturgy in the early fifteenth century to its eventual inclusion of secular material in the mid-twentieth century, uses the suffering and death of Jesus Christ, portrayed in the four Gospels, as its subject matter.[3] It descended from the Passion Play, a dramatic telling of the story often performed in the streets during the liturgical season of Passiontide (the final two weeks of Lent), for the purposes of Christian religious instructing, evangelizing, and proselytizing. When these Passion Plays eventually made their way into the church building in the fifth century, the story was intoned by a single deacon who altered the pitch and inflection of his delivery to distinguish between the various characters in the story.[4] The narrator of the story was in the tenor range, Jesus in the bass, and the *synagoga*—a group consisting of all the minor characters in the story as well as the crowd—in the alto range. The roles were eventually divided up among a priest (Christ), a deacon (narrator), and a minor clergy member known as a subdeacon (*synagoga*) in order to provide increased opportunities for musical and dramatic expression.[5] This genre is known as the Dramatic Passion and was further elaborated in the middle of the fifteenth century to include polyphonic settings of portions of the story spoken by the *synagoga* in a new genre that was eventually known as the Responsorial Passion.

In the late fifteenth century, composers began to employ three-voice polyphony for statements made by the narrator—a character now known as the Evangelist—and Christ as well, and, thus, the genre of the Motet Passion was born. In these works, which further developed in

[3] For a thorough listing of passion settings from the early fourteenth century to the present day, please see the appendix of this document.
[4] Basil Smallman, *The Background of Passion Music: J.S. Bach and his predecessors* (New York: Dover Publications, Inc., 1970), 22.
[5] Smallman, 23.

the sixteenth century, there were no solo voices but, instead, an unaccompanied choir performing the text of the passion story. However, there was a still a link to the early Dramatic Passion genre in that the characters of Christ, the narrator, and the *synagoga* were still respectively sung in the bass, tenor, and alto ranges, but they were now embedded within the polyphony.

The Motet Passion began to fall out of favor in the early seventeenth century due to the lack of dramatic realism and the Council of Trent's emphasis on clarity; individual characters were being performed by the entire ensemble in a wash of potentially obscuring polyphony. With the advent of the secular genre of opera at the turn of the seventeenth century, composers found a new way of telling the passion story using opera's sacred sibling, the oratorio, and the passion story—full of dramatic characters and emotional scenes of suffering—proved to be ideal subject matter for these early composers of the oratorio. The speech rhythms in the plainsong of the Dramatic and Responsorial Passions became *secco* recitative accompanied by basso continuo, and the inclusion of orchestral sinfonias, chorales, polyphonic chorus movements descended from the Motet Passions. Polychoral movements from the Venetian *cori spezzati* tradition, and arias borrowed from opera gave the listener a wealth of textures and lyrical moments to contemplate the impact of the story. Since its invention, the musical-dramatic structure of what came to be called the Oratorio Passion has, more or less, been the basis for the construction of nearly all the subsequent works in the Passion genre.

In the time period immediately following its innovation, the Oratorio Passion flourished. Between 1730 and 1812 there were approximately fifty-five settings alone of a libretto written by the famed Italian poet, Metastasio (Appendix). A work written in 1755 by German composer Carl Heinrich Graun, *Der Tod Jesu*, was the most performed passion setting of the eighteenth century and its popularity continued into the nineteenth. It had been performed annually in Berlin

on Good Friday for decades since its premiere, and its popularity was only eclipsed 74 years later in 1829 when the young Felix Mendelssohn "rediscovered" Johann Sebastian Bach's sublime setting of the gospel of Matthew and presented it to a German-speaking public hungry to find national musical heroes after the cultural devastation of the Napoleonic Wars. This Oratorio Passion as well as Bach's other passion setting, the *St. John Passion*, have become the examples *par excellence* for the Passion genre as a whole and have, since the time of Mendelssohn's "Bach Revival," been performed, analyzed, reimagined, and used as sources of inspiration for countless composers aspiring to add their voices to the centuries-old Passion genre.

A thorough survey of the available passion settings (Appendix) shows that, during the nineteenth century (and aside from a few notable entries in the first half of the twentieth), composers lost interest in writing Passions. This could be due to many reasons, among them the emphasis on secularity during the Enlightenment and the rise of genres such as opera and oratorio. Improvements in music printing also meant that the market published the smaller works consumers wanted for performance in their own homes. The rising bourgeoisie class also had extra financial capital for leisure time and placed an emphasis on the upward social mobility of being seen at a concert event. It is because of these reasons that they were likely to spend their time and money at an opera house rather than a church and, thus, the subject matter of those works veered toward the secular rather than the sacred. This contributed to a decline in the composition of new church music for worship in comparison to previous centuries, which consequently meant less new musical passion settings.

However, in 1966, the genre was reinvigorated with the premiere of the monumental *Passion of Our Lord According to Saint Luke* by Polish composer Krzysztof Penderecki. This seems to have been due in part to the fact that the composer made it clear that he was using the

death of Jesus to remind his listeners of a twentieth-century tragedy as well: the Holocaust. [6] According to the composer:

> I reached for the archetype of the Passion…in order to express not only the sufferings and death of Christ, but also the cruelty of our own century, the martyrdom of Auschwitz. I wanted my music to be a confession; I was looking for a genuine, modern expression of eternal themes.[7]

This explicit association of Christ with subject matter outside the Bible seems to have spurred some of Penderecki's colleagues to view the Passion genre as more than just a vehicle for Christian evangelizing but, rather, a vessel to hold other narratives. Composers could now, as American conductor Robert Clark Ward contends, "[embrace] the form and tradition of the Passion without engaging the passion story of Jesus Christ."[8]

And it didn't take long. Only two years after Penderecki's work, American composer Nicolas Flagello wrote a Passion in which the central figure is Baptist minister and Civil Rights activist, Martin Luther King Jr. In 1982, Greek composer Mikis Theodorakis used the pre-/early Christian Jewish sect, the Sadducees, as the basis for his German-language *Sadduzäer Passion* in order to openly critique the Greek political left. American composer Daniel Pinkham's work, *The Passion of Judas* (1975), employed a gnostic gospel to focus on the character of the apostle Judas and does not include Jesus as a character. Owing to the enormous influence of the Bach Passions on the genre, Argentine-German composer Mauricio Kagel wrote his *Sankt-Bach-Passion* in 1985, the tricentenary of Bach's birth, in which the central figure is Johann Sebastian Bach himself.

British musicologist Andrew Shenton hypothesizes why these innovations away from the strict use of the story of Christ as the basis for a Passion may have occurred:

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[6] Kryzsztof Penderecki, *Passio Et Mors Domini Nostro Jesu Christi Secundum Lucam* (Kraków: PWM, 2000), score.
[7] Penderecki, Ibid.
[8] Robert Clark Ward, "Passion Settings of the 20th and 21st Centuries Focusing on Craig Hella Johnson's *Considering Matthew Shepard*" (PhD diss, University of North Texas, 2016), 1.

> The passion story provides a fascinating case study for examining the spiritual rather than the religious in music because the story can broadly be interpreted as a drama of human persecution and suffering, murder, and betrayal; it might therefore have some appeal to the non-Christian listener.[9]

In other words, with the secularization of the subject matter, composers were now able to elevate what they felt were deserving stories to the level of contemplation historically afforded Christ. A survey of Passions written in the last 120 years (Appendix) suggests that Shenton is correct. In the last decade there have been Passions in which the dramatic role usually given to Jesus is filled by a young gay man who was murdered in Wyoming (Craig Hella Johnson's 2015 work, *Considering Matthew Shepard*), the figure of Buddha (Tan Dun's 2018 *Buddha Passion*), and the planet itself (Geoffrey Hudson's *A Passion for the Planet* from 2019). Next year will see the premiere of a new Passion which uses the American Transcendentalist movement as its focus, American composer Paul Rudoi's *Our Transcendental Passion*.

Jennifer Kerr Budziak attributes the phenomenon of selecting figures other than Christ on which to base a Passion as in part due to the advent of postmodernism:

> the near-disappearance of the Passion oratorio as a choral form for over two centuries and its resurgence as a serious genre of new choral music closely coincides with the emergence of musical postmodernism as a dominant compositional force.[10]

This postmodern aesthetic led composers to choose subject matter that, in nearly every case of a passion that does not use Jesus as its focus, instead uses a central figure taken from another religion (Buddha), verifiable history (nineteenth-century Hindu mystic, Ramakrishna Paramahansa), or literature (the Shakespearean character of Lavinia Andronicus).[11]

U.S. musicologist Andrea Moore attributes the rise of these works to a phenomenon she

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[9] Andrew Shenton, "For whom the bells toll: Arvo Pärt's *Passio*, metamodernism and the appealing promise of tintinnabulation," in *Contemporary music and spirituality*, ed. Robert Sholl and Sander van Maas (New York: Routledge, 2017), 24.

[10] Jennifer Kerr Budziak, "Passion Beyond Postmodernism: The Choral Passion Settings of Ešenvalds and Lang, Viewed Through a Liminal Lens" (doctoral dissertation, Northwestern University, 2014), 168.

[11] From Tan Dun's *Buddha Passion* (2018), Philip Glass's *Passion of Ramakrishna* (2006), and Daniel Omar's *The Passion of Lavinia Andronicus* (2005), respectively.

calls the *incorporation aesthetic*, "a compositional approach that emphasized pluralism within the context of the personal, national, or religious 'difference' of a given composer."[12] In the incorporation aesthetic, "the composer is understood to be representing his or her own culture or origin, not borrowing from others."[13] The Passion, having been at least somewhat removed from the Christian church by Penderecki's explicit association of his work with the Jewish Holocaust, was now free for composers to use the incorporation aesthetic to make their Passions about whatever they wanted.

Due to this new freedom, we begin to see in the second half of the twentieth century—and especially in the twenty-first—a proliferation of Passions which do not use Christ as the central figure at all. For these Passions, in which the work may reference Jesus Christ as a means of framing the life and/or work of the central, suffering figure but in which he is not the main character of the story, I would like to coin a new term: "Non-Paschal Passions." The term *paschal* refers to stories specifically having to do with Easter and, thus, the passion story of Jesus. The composers of Non-Paschal Passions acknowledge the Christ-centered subject matter of the historical genre but also deliberately eschew it for their own means.

Analytical terminology

With the advent of the Non-Paschal Passion it becomes necessary to define the subject matter universally for the genre using terminology that does not specifically reference the Christian religion. All Passions feature a central character which I will term the "Suffering Figure." In the Bach Passions, this is Christ himself. However, in Non-Paschal Passions this

[12] Stephany Andrea Moore, "Millenial Passions: New Music and the Ends of History, 1989-2001" (doctoral dissertation, University of California – Los Angeles, 2016), 20.
[13] Moore, 89.

character can range from a young gay man who was beaten, tied to a fence, and left for dead in 1998 or the planet earth itself as it flirts with ecological disaster due to climate change. In any of these Passions the Suffering Figure is the protagonist of the story but simultaneously helpless in some often-profound way. They are a figure worthy of pity and sorrow at the sight of the injustices visited upon them by some or all of the Participants and, implicitly, for which the audience member herself is responsible. It is meant to remind the listener that, to quote religious studies scholar Catherine Bell (herself paraphrasing Michel Foucault), "People know what they do and they know why they do what they do, but they do not know what what they are doing does."[14]

In a traditional Christian Passion, there are also ancillary characters participating in the dramatic action alongside the Suffering Figure as well. In Picander's libretto for Bach's *St. Matthew Passion* the characters that make up this group are the apostles Peter and Judas, Pontius Pilate and his wife, two witnesses, two maids, and a crowd of people witnessing the action traditionally known as the *turba* (Latin for "uproar" or "crowd"). These characters directly take part in the narrative and do not break the fourth wall and, thus, will be referred to as "Participants." Their role in the drama is two-fold but simple. First, they flesh out the dramatic scene being described to the listener by interacting within it and making it more vivid. Secondly, some or all of them serve as the villain(s) of the story. Empathy for the predicament of the Suffering Figure cannot be created unless an outside force acts upon it in order to make it powerless. Jesus cannot crucify himself.

When the larger choral ensemble or soloists on stage are not a direct representation of characters participating in the dramatic narrative, they step out of the action in order to comment

[14] Catherine Bell, *Ritual Theory, Ritual Practice* (New York: Oxford University Press, 1992), 108.

on it via the composer's point of view. The plot halts for a moment and dwells not on an event that has happened but, instead, on a particular emotion resulting from witnessing the dramatic action. Much like a Greek Chorus, these moments establish a link between the world of the passion narrative and the world of the audience member. The literary voice of the movements that employ this link carries with it the omniscient burden of hindsight. A communal trauma centered on the Suffering Figure has occurred and, therefore, the speakers of the poetry in these movements could be defined as survivors of that traumatic experience attempting to communicate hard-won wisdom to the audience members.[15] Just as in a Greek tragedy, this is done through more lyrical and emotional means than movements that do not establish this link but, rather, communicate the narrative of the story. In these moments, this poetic voice—one which has witnessed the action of the story without actually participating in it—is meant to serve as a representation for both the meaning the composer believes the audience should be deriving from it as well as the audience member watching the musical performance herself. For example, near the end of Heinrich von Herzogenberg's 1896 work, *Die Passion*, after Christ has died the choir intones the phrase, "You have redeemed *me*, Lord Christ, of heaven and hell. By this *we* have recognized the love that He left His life for *us*" (italics mine). Audience members viewing that performance are meant to see themselves in this statement and feel gratitude for Christ's wiping away the world's sin. Similarly, in a Non-Paschal Passion such as David Lang's *the little match girl passion* (2007), after the title character has been found frozen to death, the choir sings the phrase, "*We* sit and cry," and asks in an earlier movement for an unseen outside force to "tear *my* sinful heart in two" due to guilt on their part (italics mine).

This literary element of a Passion—in which there is text that is not part of the dramatic

[15] Helene Foley, "Choral Identity in Greek Tragedy," *Classical Philology* 98 (January 2003): 14.

action which is meant to speak to the "inability and powerlessness experienced by the listeners to affect the outcome of [the story]"[16]—will be referred to as the "Open Window." Using this literary device, the composer puts the audience member in the role of conscientious viewers of the Suffering Figure's needless torment. It creates a sense of kinship between them despite the fact that no action is portrayed on the stage. As listeners, *we* are meant to understand the injustice inherent in the plight of the Suffering Figure and feel the same powerlessness and complicity as the nameless speaker of the text.

The use of the Open Window is meant to serve via Moore's incorporation aesthetic as the emotional point of view of the composer as they wish it to be projected for the audience member viewing the performance. By using it, the composer "[leads the audience member] through an embodied experience of a different point-of-view."[17] In essence, the composer puts the audience in the role of a bystander to the action while simultaneously withholding their agency to prevent the suffering in the story. The window to the Suffering Figure's predicament is open for the audience member to surveil the scene, but she has decided, for whatever reason(s), to remain silent. In this way, there is also an element of complicity on the part of the listener when she voluntarily decides to gaze through the Open Window, an artifice she knows will remove her agency to act. The tension between these two elements—the desire to stop the persecution of the Suffering Figure and the voluntary choice to watch the events unfold through the Open Window—is central to the experience of a Passion.

One of the hallmarks of a Christian Passion is the presence of the Evangelist, a character narrating the action in the third person. As the Passion evolved, this was traditionally sung by a

[16] Johann Jacob van Niekerk, "Messiahs and Pariahs: Suffering and Social Conscience in the Passion Genre from J.S. Bach's *St. Matthew Passion* (1727) to David Lang's *the little match girl passion* (2007)" (PhD diss., University of Washington, 2014), 29.
[17] van Niekerk, Ibid.

tenor and, in the case of the Bach Passions, his music is performed as *secco* recitative. Because there is no staging in a traditional Passion, it is the job of this character to tell the audience what is happening in a given scene so they can imagine the act of gazing upon it themselves. This stems from the church practice of encouraging solemnity during the season of Lent and, therefore, the costumes and stage effects of the Passion Play were avoided in favor of a more subdued musical presentation. The literary voice of the Evangelist was invented in order to advance the action of the story in the absence of actors physically portraying it and occurs in Non-Paschal Passions as well. In Philip Glass's *Passion of Ramakrishna*, the Narrator Voice states, "Three times in a ringing voice he cried the name of Kali, his life's beloved, and lay back." For the purposes of this analysis, this literary device will be referred to as the "Narrator Voice."

These four elements (Table 1) are central to a Passion, and composers throughout the centuries have been using them in order to lead the listener through the story of Christ's death, suffering, and resurrection. However, the combination of these elements results in one of the other hallmarks of a Passion: the use of the tourist gaze.

Table 1: List of literary elements used in a Passion

Literary device	Purpose in the Passion	Use in Bach's *St. Matthew Passion*
The Suffering Figure	Central figure in the narrative who is somehow subjected to unjust suffering.	Jesus Christ
The Participants	Secondary characters who participate in the narrative of the Suffering Figure.	Peter, Judas, Pontius Pilate and his wife, the crowd, etc.
The Open Window	A secondary narrative voice that does not participate in the dramatic narrative but comments on it. It does three things: 1. Places the audience member in the role of watcher. 2. Removes her agency to act in order to spare the Suffering Figure's plight. 3. Implicates her in the predicament of the Suffering Figure because she has voluntarily chosen to gaze through the Open Window knowing point 2 is an element of it .	Reserved for arias, contemplative choruses, and some chorales.
The Narrator Voice	Narrates the action of the story (often dispassionately) from outside the narrative	Evangelist

Chapter 3 – The Presence of the Tourist Gaze in the Passion Genre

"Gazing" is the act of seeing, and different versions of that act—the Medical Gaze, the Post-Colonial Gaze, the Imperial Gaze, etc.—have been theorized and studied in various scholarly fields over the past century.[18] It is socially-constructed seeing which manifests through the ways in which the individual gazing interacts with her physical world. It is an ability that is learned and, therefore, stands in direct contrast to what British sociologist John Urry refers to as the myth of "the pure and innocent eye."[19] In other words, there are specific intrinsic and critical motivations inherent in the act of a viewer consciously directing her eyes towards something (e.g. eroticism, objectification, etc.).

In 1975 British feminist film theorist Laura Mulvey coined a category of gazing which has since entered popular usage: the Male Gaze. She uses this term in order to describe the ways in which the visual element of films is constructed in order to cater to the desires of a predominantly heterosexual, cisgendered, male audience. She begins by detailing the three basic elements which make up the Male Gaze as it is present in the medium of cinema:

1. That of the camera as it records the pro-filmic event.
2. That of the audience as it watches the final product.
3. That of the characters at each other within the screen illusion.[20]

What the theoretical concept of the Male Gaze reveals is the *motivation* behind the act of gazing itself and the effect that has on the visual content of the film. In Mulvey's theory, the first part of the cinematic gaze—the mise-en-scène—is constructed by the male director, the second is acted

[18] Michael Foucault theorized the Medical Gaze in his 1973 work, *Naissance de la Clinique*. The Post-Colonial Gaze, initially referred to as "Orientalism," was introduced by Edward Said in his 2003 book, *Orientalism*, and the Imperial Gaze was posited by E. Ann Kaplan in her 2012 book, *Looking for the Other: Feminism, Film and the Imperial Gaze*.
[19] Urry, 1.
[20] Mulvey, 17.

out by the men watching the film, and the third by the male characters in the scene. Since, in Mulvey's argument, each of these three elements flows exclusively from a heterosexual, cisgendered, masculine identity whose motivations and desires are privileged above all else, the result is a film crafted from a phallocentric perspective for one principle audience. Take, for example, a promotional poster used in the marketing campaign for the 2012 film, *The Avengers* (Figure 1). In it, the only female Avenger, Black Widow (portrayed by American actress Scarlett Johannson), strides toward the camera with the front of her suit open just enough to accentuate her cleavage and mark her as an object of physical desire for a heterosexual man. Conversely, her male colleagues' physical and (in the case of Tony Stark) intellectual prowesses are emphasized as visual markers of virility, dominance, patriotism, and intelligence by how they are posed and foregrounded in the shot. This is the Male Gaze and its motivations and desires as present in cinema.[21]

Figure 1:Movie poster for "The Avengers" with (L to R) Hawkeye, Hulk, Iron Man, Nick Fury, Black Widow, Captain America, and Thor.

However, while the Male Gaze is arguably the most well-known category of gazing, this paper concerns itself with the type that was theorized by John Urry: the

[21] One might also comment on how Mark Ruffalo's musclebound CGI Hulk or the bare arms and well-placed arrow of Jeremy Renner's Hawkeye fulfills the desires of the Female Gaze.

Tourist Gaze. Instead of taking a practice such as filmmaking and presenting evidence of how a particular gaze is apparent, Urry shows how another type of gazing is present in the practice of tourism. In order to examine the motivations behind the Tourist Gaze, it is useful to define the practice of tourism and that category of gazing itself using nine general characteristics posited by Urry:

1. Tourism is the opposite of work and the space of home.
2. Tourism is the movement of people *to*, and their stay *in*, various destinations.
3. It is the journey to and stay in specifically a place outside the home and work.
4. The places gazed upon during a touristic experience are not directly connected to and provide a contrast to paid work.
5. A substantial portion of the population engages in tourism, so much so that a method to accommodate this at touristic sites is devised.
6. Places are chosen to be gazed upon because there is anticipation of some sort of meaningful experience being had at these sites.
7. The gaze is directed to the physical features of the site which disconnect them from the everyday physical experiences of the tourist.
8. The gaze is constructed using semiotic signs.
9. An array of tourist professionals recreates new versions of the tourist gaze which evolve with the social norms and tastes of the moment.[22]

As Urry lays out in his very first point, the tourist experience is constructed through the notion of contrast. Visiting Disney World to see the Cinderella Castle in the Magic Kingdom is touristic because it is not the everyday experience of washing after-dinner dishes. Eating a meal at a Michelin-starred molecular gastronomy restaurant in Chicago is touristic because one does not normally use liquid nitrogen to cook a family meal. Hearing the New York Philharmonic play Gustav Mahler's Symphony No. 8 in E-flat live is touristic because a single-family home in Spokane, Washington cannot accommodate a massive chorus and orchestra of trained musicians. Watching an American football game between the Minnesota Vikings and the Dallas Cowboys is an act of tourism because of the rarity at which people inhabit the large structure of a football stadium or spend time with thousands of other football fans. This variation from the tourist's

[22] Urry, 4-5.

ordinary daily routine is one of the principle reasons that motivates an individual to seek out such *extra*-ordinary tourist experiences again and again. However, once the tourist has made it to the site of the touristic experience, the semiotic meaning she derives from it is also fundamentally bound to her own previous lived experiences, and that relationship is also central to the construction of a touristic experience and how she gazes at it. As Urry states, "People gaze upon the world through a particular filter of ideas, skills, desires, and expectations, framed by social class, gender, nationality, age and education."[23] In the field of "dark tourism" these motivations are associated with death, grief, and tragedy, and tourists might visit places like Nazi death camps or the Chernobyl Exclusion Zone. Other reasons that motivate people to journey to places outside their own space of home and gaze touristically at them can emanate from religious devotion (the Church of the Holy Sepulchre as in Figure 2), connection to family (a parent's grave), patriotic expression (the National Mall in Washington D.C.), or a desire to participate in shared communal history (the Stonewall Inn in New York City). There may also be some form of voyeuristic pleasure which motivates this act as well.

Figure 2: Tourists kneel at the site where Jesus's body is said to have been anointed before burial, The Stone of Anointing, in the Church of the Holy Sepulchre in Jerusalem.

Just as an American tourist travelling to the Champs de Mar to take a picture of the Eiffel Tower in order to experience France as a

[23] Urry, 1.

whole, the tourist gaze is also present when that same person attends a concert in which a work such as Bach's *St. Matthew Passion* is presented. She must travel to the venue, stay in it for a time, and then move away from it. Assuming our tourist does not work in the space in which the work is presented, the experience of attending is the opposite of her daily work and/or the space of home. Due to the number of forces that a work like this takes to stage, the larger space of a church or indoor/outdoor concert hall is required; one which, in the estimation of the presenting organization, is large enough to accommodate their expected and hoped for audience (Urry's "substantial portion" in point 5).

A Passion acts upon the musical tourist by serving as a means of Christian religious instruction, evangelization, and proselytization—though not all concert attendees likely expect or want religious indoctrination—but adds the desire on the part of the musical tourist to have an aesthetic or cathartic experience because of the particular qualities of the work (Urry's point 6). This could be brought about by simply listening to it but, also, by viewing the facets of the architectural site the work is being presented in. A musical tourist might also attend to experience a performance of an object of her musical curiosity, fascination, and/or appreciation. Perhaps there is also some social standing to be acquired by being seen attending a concert of "high art" due to the social and intellectual statuses which certain populations ascribe to it. Having a touristic experience is also part of the reproduction of the culture represented in that experience so, in the case of the traditional Passions centered on the life and death of Jesus Christ, the tourist might attend as a means to keep that cultural tradition alive in her community. A tourist experience can also serve as a means to revive lost cultural practices, so purchasing a ticket to see a production of Tomás Luis de Victoria's 1585 setting of the passion according to

Saint John could be seen as a way of experiencing the culture of Spain in the era of the Counter-Reformation for a modern listener.

Given that attending a concert in which a Passion is presented can serve as a desired, touristic experience, one aspect of the traditional Passion genre that is particularly of note is the tremendous, foregrounded violence visited upon the figure of Jesus Christ (Figure 3). American composer David Lang puts this plainly: "[In the Passion genre] you are supposed to *notice* the suffering of Jesus."[24] In the Gospels, he is beaten, whipped, has a crown of thorns pushed into his scalp, and is ultimately nailed to a cross to die in agony over the course of hours (people sentenced to crucifixion could sometimes take days to expire). A question then arises about why a musical tourist would be motivated to gaze upon such a violent act. What is the purpose of viewing such suffering? According to U.S. Religious Studies scholar Matthew Drever:

> "The [crucified] body of Christ offers to Christian faith a powerful, contrasting image to that of other [dead] human bodies, and one that can help reorient fears of physical and spiritual death."[25]

Figure 3: The Crucifixion as depicted in Martin Scorsese's film, "The Last Temptation of Christ," (1988).

[24] Van Niekerk, 85. Italics mine.
[25] Drever, 357.

Such a display of grotesque violence stokes in the viewer the fears of physical death and serves as a reminder to devote herself to spiritual health in the form of faith.[26] Images such as the violence visited upon Christ are meant to arrest attention, startle, surprise, and shock.[27] The central tenet of Christianity is that God's brutal sacrifice of his only son is to absolve humanity of its sins. Therefore, there is also a guilt on the part of the listener when she thinks of the violence visited on Christ in the passion story, and perhaps she feels a sense that she deserves to be in that place of suffering in Christ's stead. An example of this notion manifesting in a Passion takes place in the fifth movement of David Lang's 2007 work, *the little match girl passion.* The chorus sings "*I* should be bound as you were bound. All that *I* deserve is what you have endured" (italics mine). The metaphorical recreation of Christ's suffering and death—whether it be in a medieval Passion Play or a Passion—combined with what the listener already knows about the weight of God's sacrifice and her tangential culpability in it due to humanity's moral failings—helps release emotions and provide relief from these feelings of guilt and a sense of possible future reunion with God. Viewing a Passion and bearing witness to the foregrounded elements of violence in it serves to exorcise the darker elements of humanity from itself and work as a touristic act of catharsis. This is possible precisely because the listener already knows how the story ends so, rather than simply wanting to witness an execution carried out by crucifixion, the motivation behind the desire to train the Imagined Tourist Gaze upon the suffering and death of Jesus comes about in order to experience an artifact of Christianity—the site of the Crucifixion—and the semiotic signs attached to it. The passion story is a symbol of the redemption of humanity from its own moral failings by the sacrificial offering of a divine savior by his own

[26] Drever, 343.
[27] Susan Sontag, *Regarding the Pain of Others* (New York: Farrar, Straus and Giroux, 2003), 23.

father, and the listener gazes upon the scene to derive, among other possibilities, that particular touristic meaning from it.

In order to do this, the musical tourist must take in the various elements that make up a Passion performance—the musicians on stage, the program notes, the title of the piece itself, etc.—by peering through what Lawrence Kramer calls a "hermeneutic window."[28] All of the aforementioned elements serve as signposts to encourage the musical tourist to recognize the performance of a Passion as an enactment of the Crucifixion itself. The flute obbligati in the sixth movement of Bach's *St. Matthew Passion*, "Buß und Reu" ("Guilt and pain"), are no longer simply musical lines played by musicians on a stage but, rather, part of "a field of humanly significant actions" that are meant to represent the story of an event which happened thousands of years before this musical tourist's life began (in this case, the flute parts represent falling teaers).[29] The Open Window of a Passion is one particular version of Kramer's "hermeneutic window."

Urry also notes that there is an apparatus of professionals that eventually rises up around a certain experience in order to maintain its presence in the lives of possible tourists. In the genre of classical music these, "tourist professionals" are the musicians which keep these musical works alive over time so that musical tourists can experience them. Urry also claims that this group of people supporting the tourist experience go on to create new versions of it which evolve with the social norms and tastes of the Zeitgeist.[30] In the Passion genre, this array of people could either be presenting organizations who conceive new productions of well-established standards (sometimes centuries after they were initially composed) as well the composers who

[28] Lawrence Kramer, "Tropes and Windows: An Outline of Musical Hermeneutics," in *Music as cultural practice, 1800-1900* (Berkeley: University of California Press, 1990), 6.
[29] Kramer, Ibid.
[30] Urry, 5.

offer new versions of works in the genre. For all these reasons, it is clear that attending the production of a Passion is a touristic experience and, therefore, the tourist gaze is present.

However, in a concert in which a Passion—typically a non-staged musical work that employs a dramatic narrative—is presented, there are actually two separate Tourist Gazes present simultaneously; what I will term the Primary and Imagined Tourist Gazes. In any musical concert the first is always present. It is the audience touristically gazing at the musical production happening in the physical place in the real world in which the musicians and audience have gathered. Examples of this could be the Minnesota Orchestra performing Beethoven's Symphony No. 7, or the Los Angeles Philharmonic playing Samuel Barber's *Essay for Orchestra*. In these cases, the audience is not being asked to imagine another physical place other than the one in front of them. This is the Primary Tourist Gaze.

The Imagined Tourist Gaze is constructed using the dramatic tools of the Passion genre laid out in the previous chapter—the Suffering Figure, the Participants, the Open Window, and the Narrator Voice—and each has a specific role in creating it. The Suffering Figure and its unfair plight due to the actions of some or all of the Participants gives the composer a narrative of injustice to present to the listener. This unjust suffering of the central figure is meant to engender in the listener a sense that this never should have happened, that she is somehow complicit in it, and that everything in her power should be done to make sure it never happens again. The Open Window serves as the dramatic means by which the composer "closes the distance" between the audience member and the Suffering Figure and facilitates her experience of deriving meaning from the experience of gazing at the imaginary drama. In a Passion, this is often how the composer implies that the audience member is somehow complicit in the cruel treatment of the Suffering Figure. A musical tourist present at a Passion concert feels "a sense of

participation and accompanying guilt for their own role in the [Suffering Figure's] demise, all while feeling increasingly powerless to stop the events at hand."[31] The presence of the Open Window endows specific semiotic meaning to the dramatic scene being described to the listener, valorizes it, and attempts to foreclose other hermeneutic readings of the event other than that of the composer.

Most importantly, the Imagined Tourist Gaze would not exist at all without the Narrator Voice. As mentioned previously, in a concert that presents a passion setting—or any non-staged dramatic work, for that matter—there is no physical representation of the events unfolding in the libretto, so the Narrator Voice is crucial as it dispassionately describes the physical attributes of the scene which the listener is then required to imagine in order to touristically gaze at. The site of the Crucifixion, Golgotha, does not exist as it did during the time of Jesus, so the Evangelist of the *St. Matthew Passion* must describe it and how the characters in the story interact with it for the listener. An audience member taking in a performance of Geoffrey Hudson's 2019 work, *A Passion for the Planet*, will likely not have the means to view the "mass of plastic debris and chemical sludge known as the North Pacific Gyre," since it is "Fifteen-hundred miles west of Seattle, in the middle of the North Pacific."[32] Without the plainspoken Narrator Voice there is no scene upon which the audience member can turn her Imagined Tourist Gaze.

While the Imagined Tourist Gaze is also present in musical works which do not feature the Passion structure,[33] the regularity with which it is constructed using the dramatic tools common to passion settings—the Suffering Figure, the Participants, the Open Window, and the

[31] Van Niekerk, 115.
[32] Geoffrey Hudson, *A Passion for the Planet* (manuscript, 2019). Libretto.
[33] A good example of this is a recitative from Handel's *Messiah* which clearly uses the Narrator Voice to describe a scene to the listener: "There were shepherds abiding in the fields, keeping watch over their flocks by night." A flock of sheep is presumably not actually on stage.

Narrator Voice—make this body of works especially useful for analysis of how the Imagined Tourist Gaze is employed by composers. The following two chapters will concentrate on two modern American examples in the canon of Passions: David Lang's *the little match girl passion* (2007) and *Considering Matthew Shepard* (2015) by Craig Hella Johnson.

Chapter 4 – David Lang's *the little match girl passion*

David Lang was born in 1957 in Los Angeles, California and holds degrees from Stanford University, the University of Iowa, and Yale University (where he currently teaches). Before winning the Pulitzer Prize for Music in 2008 for his work, *the little match girl passion*, he was most well-known as one of the co-founders—alongside fellow composers Julia Wolfe and Michael Gordon—of the Bang on a Can music organization. Founded in 1987, it focused first on presenting concerts of new music primarily in New York City, but has since sponsored events all over the world. Lang's musical style is rooted in the pulse-driven, largely tonal American minimalist aesthetic initiated in the late 1960s and 70s by composers such as Terry Riley, Philip Glass, Steve Reich, and Julius Eastman, and further developed by post-minimalist composers such as John Adams and Lang. It often features sparse textures that employ interlocking rhythms to work through strictly followed musical processes.

On the surface, *the little match girl passion* is a post-minimalist treatment of Hans Christian Andersen's short story first published in 1845, *The Little Match Girl*. The Suffering Figure at the center of the plot is an impoverished little girl who attempts unsuccessfully to sell matches to passersby on the street in the bitter cold (Figure 4). Over the course of the roughly 35-minute work, she strikes four matches in order to attempt to warm herself, each time hallucinating a different scene in which she is no longer freezing. In the final scene, she sees a vision of her dead grandmother,

Figure 4: An artistic rendering from Hans Christian Andersen's "The Little Match Girl" by Jerry Pinkney, "The Blaze Went Out," (1999).

"the only one who had ever loved her," and they clasp hands and rise transfigured into the sky "where there was neither cold, nor hunger, nor pain, for they were with God." At the close of the work, the sun rises on her frozen corpse and the same townsfolk who had passed by and ignored her the day before remark simply, "She tried to warm herself." Lang augments this story with texts from Picander's libretto to Johann Sebastian Bach's *St. Matthew's Passion* which he freely adapts. Though there is an obvious association with a Bach's Christian Passion, the figure of Christ is never mentioned and, thus, Lang's work falls into the category of a Non-Paschal Passion. As to his choice of subject matter—an impoverished little girl being ignored as she slowly freezes to death in the streets—Lang has said:

> I'm interested in…how you look around and realize how much of your life is made possible by ignoring the suffering that goes on around you. That we live in a way that makes it possible to live by saying, "that person is starving, I'm going to make believe I don't see that right now." That homeless person, I'm not going to see that. That country in disarray, I'm not noticing that today, so I can get up in the morning and live.
>
> What's it like to actually notice that, and what's it like to use that as a challenge to be a better community?[34]

In the Passion genre, it is the goal of the composer to tell the story of the Suffering Figure in a way that elicits an empathic reaction in the listener. Lang's post-minimalist choral music often (and almost exclusively) features some form of robotic recitation of the text he chooses and, therefore, eschews "highly interpretive emotional content."[35] This might lead one to believe that *the little match girl passion* as a whole is an unemotional work which would not be particularly successful in the Passion genre, but as the analysis of the reception history of the work reveals, audiences and performers roundly disagree. In an effort to understand how Lang constructs a profoundly emotional journey with what is perceived by critics, audience members, and singers

[34] David Lang, "Meet the Composer" (lecture, Northwestern University, Chicago, IL, January 26, 2014).

[35] Jennifer Kerr Budziak, "Passion Beyond Postmodernism: The Choral Passions of Ešenvalds and Lang, Viewed Through a Liminal Lens" (doctoral dissertation, Northwestern University, 2014), 152.

alike as unemotional music, this chapter will first examine a short reception history of the work in order to understand how the composer has crafted a musical experience in which the listener "feels a sense of participation and accompanying guilt for their own role in [the little match girl's] demise, all the while feeling increasingly powerless to stop the events at hand."[36] The structure of the work—specifically the movements which tell the story of the titular character through the Narrator Voice—will then be analyzed in order to examine how Lang constructs the Imagined Tourist Gaze using the elements of the Passion genre.

The work

the little match girl passion was originally scored for four soloists—soprano, alto, tenor, and bass—who also play a small battery of percussion instruments (brake drum, sleigh bell, crotales, glockenspiel, bass drum, and tubular bells).[37] It was co-commissioned by the Carnegie Hall Corporation and the Perth Theater & Concert Hall and was premiered on October 27, 2007 in Zankel Hall at Carnegie Hall by the vocal ensemble, Theatre of Voices, conducted by Paul Hillier.

The text for the work's fifteen movements is drawn from two sources: H.P. Paull's 1872 English translation of Danish author Hans Christian Andersen's short story, *The Little Match Girl*, and adapted excerpts of Picander's libretto for Bach's *St. Matthew Passion*. The prose of the Andersen story is portioned into seven movements which then alternate with the Picander texts (Table 2). It is this oscillation between poetry and prose which gives the work the same aria/recitative structure found in traditional passion settings. According to Lang, structuring the work this way allowed him to "[tell] the story while simultaneously commenting upon it [in order

[36] van Niekerk, 115.
[37] Lang has also adapted the work into a "full chorus version" which expands some of the harmonies in various movements by using more than four voices.

to achieve] the effect of placing us in the middle of the action, and it gives the narrative a powerful inevitability."[38]

Table 2: Movement titles and text sources of *the little match girl passion*

Movement #	Title	Text source
1	come, daughter	Picander (adapted by Lang)
2	it was terribly cold	Andersen
3	dearest heart	Picander (adapted by Lang)
4	in an old apron	Andersen
5	penance and remorse	Picander (adapted by Lang)
6	lights were shining	Andersen
7	patience, patience!	Picander (adapted by Lang)
8	ah! perhaps	Andersen
9	have mercy, my god	Picander (adapted by Lang)
10	she lighted another match	Andersen
11	from the sixth hour	Picander (adapted by Lang)
12	she again rubbed a match	Andersen
13	when it is time for me to go	Picander (adapted by Lang)
14	in the dawn of morning	Andersen
15	we sit and cry	Picander (adapted by Lang)

One element of *the little match girl passion* which is unlike most works in the genre is that the entirety of the piece is performed by only one ensemble which sings both the narrative of the girl's story as well as the Picander movements that comment on it. Unlike Bach's *St. Matthew Passion*, there is not a musician given the role of a single character like in Christian Passions when a tenor performs the role of the Evangelist, or a bass sings Jesus's words. The Suffering Figure of the little girl barely speaks at all and, except for five words at the close of the work ("She tried to warm herself"), the Participants who populate the world around her—a boy who steals her slipper, an unseen abusive father, the townspeople who ignore her as they pass by, and the spirit of her dead grandmother—never speak either. The vast majority of the text for the work is declaimed by the entire choir using either the Narrator Voice or the Open Window so, in Lang's work, there is

[38] David Lang, program note to *the little match girl passion* (Red Poppy Music, 2007).

an emphasis on the telling *of* and reacting *to* the story of the little girl rather than an enactment of it by the characters in it, and this sets Lang's Passion apart from many others in the genre.

Lang's choice for the Suffering Figure in his Passion, a beggar girl from a fairy tale, is meant to stand in for mendicant people in general since, as with many minimalist or post-minimalist works, there is often some element of real-world political engagement hinted at or overtly stated. For instance, Philip Glass's opera, *Satyagraha* (1979), deals with, among others, the lives of Martin Luther King Jr., and Mahatma Gandhi. In Steve Reich's 2006 work, *Daniel Variations*, the title character is an American-Jewish reporter who was kidnapped and murdered by Islamic fundamentalists in 2002. Lang himself has written works based on national anthems from various world nations (*the national anthems*, 2014), as well as the prominent nineteenth- and twentieth-century American socialist, Eugene Debs, (*statement to the court*, 2010). Even the titles of some of his instrumental works—*forced march* (2008), *international business machine* (1990), and *I fought the law* (1998)—bring to mind political leanings. For this reason, it can be assumed that the character of Andersen's Little Match Girl and her plight serve as a symbol for both (a) the homeless people Lang sees every day on the streets of New York City and (b) the composer's dislike of the uncaring attitude of the world toward poverty. To quote Lang, "I'm interested in…how you look around and realize how much of your life is made possible by ignoring the suffering that goes on around you."[39] As the history of the genre shows, the Passion is an ideal vessel for communicating this desire and, according to testimonials from composers, conductors, critics, and singers who have come into contact with *the little match girl passion*, Lang seems to have been successful.

[39] David Lang, "Meet the Composer" (lecture, Northwestern University, Chicago, IL, January 26, 2014).

Reception history

The various receptions of the work by critics and members of the concert-going public almost universally speak of the work using personal, emotional language; Lang seems to have struck a nerve. In a Pitchfork review of the original recording of the work, Jayson Green calls it "the most profound and emotionally resonant work of [Lang's] career;" he uses the term "heart-stopping" to describe the ninth movement.[40] Reed Johnson of the *Los Angeles Times* comments on the work's "sublime austerity," and quotes the Artistic Director of the Los Angeles Master Chorale, Grant Gershon, as saying "When I listen to the recording, it's impossible to get through the piece without weeping."[41] In a New Music Box review of the initial recording of the work by Theatre of Voices, critic Molly Sheridan says, "[even] reading just the poetry of the libretto...is chilling."[42] In his review of the same recording for *The Choral Journal,* Lawrence Schenbeck comments on the "raw emotionality" of the piece.[43] Soprano Allison Tunseth, a singer who performed the work in April of 2012 with the Minneapolis-based professional choir, The Singers, used similar terminology to describe Lang's piece as "very beautifully raw."[44] In another review of the recording for *The Choral Journal*, Jean-Marie Kent and Jeremiah Cawley call Lang's piece "unrelentingly beautiful"[45] and Joshua Kosman, writing for the *San Francisco Chronicle*, talks about "a chilly but emotionally searing glow" in his review of a performance.[46] Krishan Oberoi, the Artistic Director of the San Diego-based choir, SACRA/PROFANA, calls the work "heart-

[40] Jayson Greene, "David Lang: *The Little Match Girl Passion*," *Pitchfork*, January 15, 2010.
[41] Reed Johnson, "David Lang's divine pursuit: 'The Little Match Girl Passion'," *Los Angeles Times,* January 16, 2011.
[42] Molly Sheridan, "Sounds Heard: David Lang—The Little Match Girl Passion," *New Music Box*, June 8, 2009.
[43] Thomas Lloyd, review of recording, *David Lang: The Little Match Girl Passion*, by Paul Hillier and Theatre of Voices, *The Choral Journal*, February 2010.
[44] Allison Tunseth, interview by the author, Saint Paul, MN, November 14, 2012.
[45] Jean-Marie Kent and Jeremiah Cawley, review of recording, *David Lang: The Little Match Girl Passion*, by Paul Hillier and Theatre of Voices, *The Choral Journal*, April 2010.
[46] Joshua Kosman, *San Francisco Chronicle*, March 28, 2012.

breaking"[47] while American composer Nico Muhly goes so far as to invoke the religious ritual of self-inflicted suffering in order to describe the work when he says, "I still get deep cilice passion pangz [sic] from [the 11th movement]."[48] Tim Page, the music critic for the *Washington Post* (and a member of the Pulitzer Prize jury that selected the work as the winner in 2008) stated, "I don't think I've ever been so moved by a new, and largely unheralded, composition as I was by David Lang's *the little match girl passion*, which is unlike any music I know."[49] Clearly listeners are finding something incredibly powerful to engage with when they hear this music in combination with the narrative of Andersen's story. A possible explanation for this could lie in Lang's motivations for choosing the Passion genre: its pervasiveness in the Western culture. In an interview with the *Austin Chronicle*, Lang addresses this:

> That's the whole thing about the [passion] story: We know how it ends. So, from the beginning of the *St. Matthew Passion* or any Gospel or any church experience, you know the whole story. But the participants don't. But you can't actually set any of it to music as a kind of 'gee whiz, what's happening next' story, because the story is so well-known. That's why, in some of the interviews about [*the little match girl passion*], I referred to the Gospel story as like the Zapruder film [of the JFK assassination]. All you have to do is see one frame, and not the frame where Jackie is holding JFK or not the frame where the bullet goes in or not the frame where his head snaps back. You don't need to see any of the horrible frames. You just need to see the car. Because the story is so well-known to us that the horror is equally suffused through the whole experience.[50]

This tension of knowing what will happen to the Suffering Figure but wishing it will not is central to a Passion.

Despite the emotional drama used to describe the experience of hearing *the little match girl passion*, there is a second stream of common vocabulary in the reception of the work which uses decidedly *un*emotional language. In these cases, writers will often talk about how they feel that Lang has used tremendous restraint in setting the text of Andersen's story. Sheridan states,

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[47] Krishan Oberoi, interview by Maureen Cavanaugh, KPBS, March 28, 2012.
[48] Nico Muhly, "I am sitting," website of the composer. http://nicomuhly.com/news/2012/i-am-sitting/ [accessed November 25, 2012].
[49] Tom Huizenga, "David Lang wins Music Pulitzer." *NPR Music*, April 7, 2008.
[50] Robert Faires, "Possibility of Failure: Pulitzer or not, composer David Lang won't play it safe," *Austin Chronicle*, April 30, 2010.

"Uniquely fitted harmonies and rhythmic constructions flesh out the lines without whipping it up to false sentiment."[51] In attempting to sum up the concept of the work as a whole Greene states, "This treatment might sound ripe for egregious emotional manipulation, but Lang has nothing of the sort in mind; his gaze is clear-eyed and subdued."[52] In his review of a 2012 production, *New York Times* music critic Anthony Tommasini ascribes to the work "an understated narrative and an ethereal meditation."[53] The work, it seems, is apparently able to engage the listener on a deep emotional level without resorting to histrionics. The composer, for his part, describes it as "vaguely pleasant to listen to."[54]

When asked why he had declined to set a text by American poet Philp Levine for a different work, Lang's response might shed some light on why these two simultaneous but seemingly opposing receptions of *the little match girl passion* exist:

> One of the interesting things about Philip Levine's poetry is that it is very personal. It's about him, his background, his opinions, his feelings, and there is a way in which there has to be room for me to think about myself. But also, there has to be room for [the audience member]. One of my jobs as a composer is to figure out how to take these experiences and make them community-oriented; to make them something that allows people to think about themselves as a group sitting there listening or how they are in their lives. It can't just be about me illustrating my feelings or illustrating someone else's feelings. There's something larger than that.[55]

In other words, despite Lang's minimalist style that declaims the Hans Christian Andersen text in a way which seems deliberately meant to subvert the emotionality of it, there *is* emotion purposefully baked into the architecture of the work, but not in a maudlin way that would foreclose on an audience member's ability to project herself through the Open Window into the narrative of the work in order to have the cathartic experience for which the Passion genre aims.

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[51] Molly Sheridan, "Sounds Heard: David Lang—The Little Match Girl Passion," *New Music Box*, June 8, 2009.
[52] Jayson Greene, "David Lang: *The Little Match Girl Passion*," *Pitchfork*, January 15, 2010.
[53] Anthony Tommasini, "A Haunting Tale, Perfect for Christmas: The Crossing in 'The Little Match Girl Passion,' at the Met," *New York Times*, December 24, 2012.
[54] David Lang, interview by Nico Muhly, *BOMB Magazine*, December 6, 2012.
[55] David Lang, interview by Donald Nally, "The Crossing Chronicles, Vol. 2: David Lang on writing his new choral work, *Statement to the Court*," June 23, 2010.

Analysis

In my analysis, the prose movements based on the Andersen text will be referred to as "recitatives" since they serve the same, plot-advancing role as their *secco* counterparts sung by the Evangelist in Bach's *St. Matthew Passion* which aid in the construction of the Imagined Tourist Gaze for the audience member. The movements that use the Picander texts will similarly be referred to as "arias." One of the main similarities between the recitative movements is that they are all in the same tempo (quarter note = 72) and measured, declamatory style of the plainspoken Narrator Voice. In *the little match girl passion*, this is the voice part—usually the alto, but occasionally another voice will join or replace it—that sings the Andersen text which tells the story of the Little Match Girl. Its music is repetitive, simple, and has the feeling of a reporter on the scene dispassionately relaying information to an outside observer or a news wire mechanically chunking out stories. One might even think of it as being located somewhere in the tradition of the medieval reciting tone because of the lack of perceived emotionality in the delivery. The remaining voice parts perform repetitive patterns on as much of the Narrator Voice's text as can fit into the patterns which Lang assigns them, but they often do not complete a full sentence before that pattern ends. In an excerpt from the eighth movement, "ah! perhaps," (Figure 5) the soprano and alto parts serve as the Narrator Voice while the tenor and bass sing only as much of that text as can fit into their individual patterns. In another excerpt from the fourteenth movement, "in the dawn of morning" (Figure 6), Lang again employs the alto as the Narrator Voice while giving the other voice parts only fragments of the full text. The way in which the composer employs a repetitive pattern to fill out harmonies underneath and around the Narrator Voice can range anywhere from 1-8 measures in length and will restart each time the Narrator Voice begins a new fragment of text. A good example of this structure can be noted in

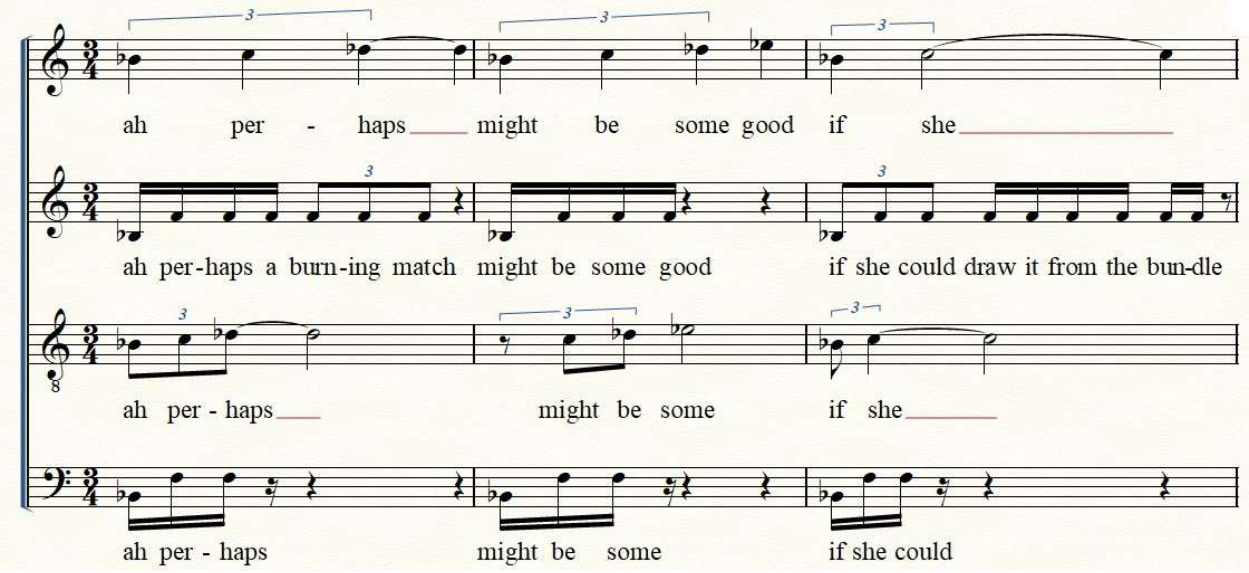

Figure 5: Movement 8, "ah! perhaps," mm. 1-3.

Figure 6 in the relationship between the Narrator Voice in the alto and the fragments of text that result in an incomplete grammatical statement in the bass.

In *the little match girl passion* (just as in traditional Passions) the Narrator Voice is used in the lyrical content of the recitatives to describe the scene for the musical tourist and, in order to do this, Lang portions out a paragraph of the Andersen story for each (seven in all). For example, when this is heard in the first recitative, movement 2 ("it was terribly cold"), the text states:

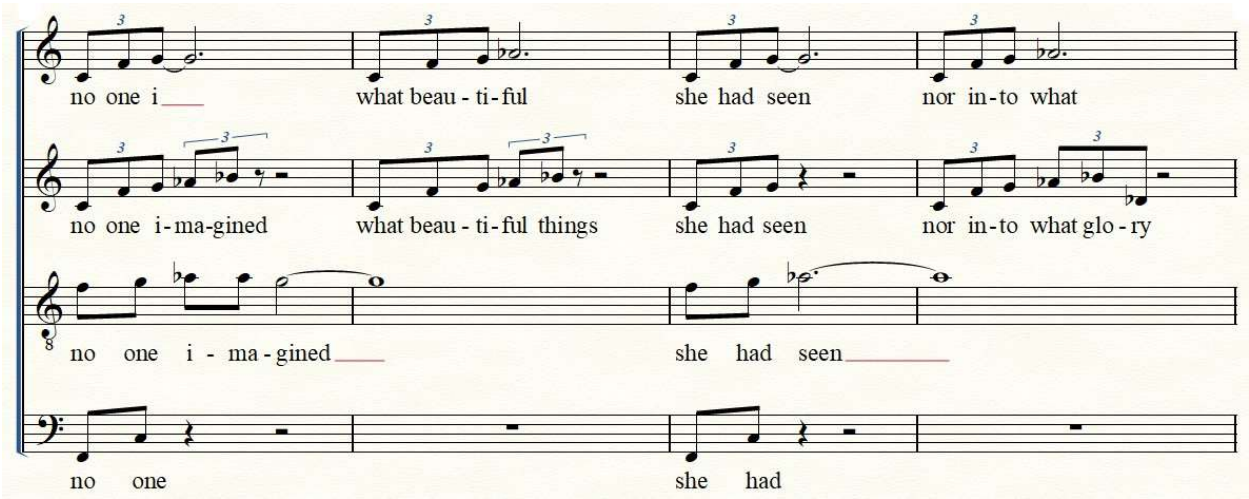

Figure 6: Movement 14, "in the dawn of morning," mm. 23-26.

> It was terribly cold and nearly dark on the last evening of the old year, and the snow was falling fast. In the cold and the darkness, a poor little girl, with bare head and naked feet, roamed through the streets. It is true she had on a pair of slippers when she left home, but they were not of much use. They were very large, so large, indeed, that they had belonged to her mother, and the poor little creature had lost them in running across the street to avoid two carriages that were rolling along at a terrible rate.

In later movements, the Narrator Voice will inform the listener that "snowflakes fell on [the girl's] long, fair hair, which hung in curls on her shoulders," and that the shivering girl remembers "a savory smell of roast goose." There are also allusions to the Participants when the Narrator Voice mentions that a boy "seized upon [one of her slippers]" or that "her father would certainly beat her" if she returns home emptyhanded. In the final recitative (in which the townsfolk who pass her by during her predicament finally speak), the Narrator Voice informs the listener that:

> In the dawn of morning there lay the poor little one, with pale cheeks and smiling mouth, leaning against the wall; she had been frozen to death on the last evening of the year; and the New-year's sun rose and shone upon a little corpse! The child still sat, in the stiffness of death, holding the matches in her hand, one bundle of which was burnt. "She tried to warm herself," said some.

The recitatives are largely uniform in their harmonic makeup (Table 3): the key of F minor. Although Lang does not use key signatures, the key centers are implied through pervasive use of perfect fourths and fifths which imply a tonic-dominant relationship. The only time the composer departs from F minor in the recitatives are the movements (8, 10, and 12, respectively), in which the little girl strikes a match and imagines warming herself next to a large iron stove, gazing upon a dinner service in which a cooked goose magically comes to life, seeing a beautiful Christmas tree which "was larger and more beautifully decorated than the one which she had seen through the glass door at the rich merchant's," and her kindly grandmother. In nearly all of these movements, there is a conspicuous avoidance of the seventh scale degree. One possible reason for this could be a method of avoiding the "sensitive note" of the leading tone in order to keep the music more harmonically ambiguous. Evidence of this compositional desire also exists in the movements that do feature a seventh scale degree, as Lang uses the subtonic of the natural minor

scale which does not point in the melodic direction of the tonic. In other words, the music is purposefully designed both harmonically and motivically—through repetition—to draw attention away from itself in order to emphasize the text. This allows the listener to more vividly construct the various scenes in her mind in order to train her Imagined Tourist Gaze on them.

Table 3: Pitch and literary analysis of recitative movements of *the little match girl passion*

Movement	Pitch collections	Implied key center	Real v. imagined world
2. "it was terribly cold"	F♮, G♮, A♭, B♭, C♮, D♭, —	F minor	"Real world"
4. "in an old apron"	F♮, G♮, A♭, B♭, C♮, D♭, —	F minor	"Real world"
6. "lights were shining"	F♮, G♮, A♭, B♭, C♮, D♭, —	F minor	"Real world"
8. "ah! perhaps"	B♭, C♮, D♭, E♭, F♮, —, —	B♭ minor	"Imagined world"
10. "she lighted another match"	C♮, D♭, E♭, F♮, G♮, A♭, B♭	C minor	"Imagined world"
12. "she again rubbed a match"	C♮, —, E♭, F♮, G♮, A♭, B♭	C minor	"Imagined world"
14. "in the dawn of morning"	F♮, G♮, A♭, B♭, C♮, D♭, —	F minor	"Real world"

While the pitch collections of the recitatives in which the title character gazes on an imagined world (movements 8, 10, and 12) set themselves apart from their real-world counterparts (movements 2, 4, 6, and 14), the texts for these movements do this as well. In her analysis of the work as related to the study of ritual and liminality, Budziak describes these movements in which the little girl hallucinates as existing in a liminal space and suggests they serve to transition the

character from life to transfigured death. Christ's ascent into the heavens after his resurrection is paralleled as the little girl and the figure of her grandmother "both flew upwards in brightness and joy, far above the earth, where there was neither cold, nor hunger, nor pain."[56] A further comparison to Christian Passions could be made to the loss of the little girl's slippers and how Christ's garments are divested among the soldiers. Budziak notes that the cooked goose the girl hallucinates in movement 8 ("ah! perhaps") sees her and, in "a powerful Eucharistic symbol," offers itself as food.[57]

However, in the final recitative, when the girl has frozen to death and the passersby view her corpse, the narrative takes place in the real world again and, predictably, the music shifts back to F-minor. Through this we can draw the conclusion that F-minor is representative of the reality in which the Suffering Figure and Participants exist, and any other key area in a recitative represents a scene upon which the little girl trains her own imaginary gaze.

Unlike the *dramatis personae* in a traditional Christian Passion, there are only a few Participants—a term Lang himself uses—in the Andersen text. There is an unseen little boy who runs away with one of her too-large slippers "saying he could use it as a cradle some day when he had children of his own," an unseen abusive father who "would surely beat her" if she fails to successfully sell matches, and the hallucinatory visage of her kindly grandmother, "the only one who had ever loved her."[58] Bustling around the little girl is a crowd of townspeople who do not acknowledge her presence, fail to buy matches from her, or "[give] her even a penny."[59] At one point she must avoid "two carriages that were rolling along at a terrible rate."[60] Though they do

[56] David Lang, *the little match girl passion* (Red Poppy Music, 2007), score.
[57] Budziak, 149.
[58] Lang, Ibid.
[59] Lang, Ibid.
[60] Lang, Ibid.

not actively wish the little girl ill—as the *turba* does in the *St. Matthew Passion* when they shout, "Crucify! Crucify!"—their failure to recognize her predicament makes them complicit in her death and, thus, also central to the story. Only after she has spent her matches and frozen to death on the street do they finally acknowledge her presence with the only line of dialogue they have in the entire work: "She tried to warm herself."[61] Lang punctuates this moment by subtracting the Narrator Voice (Figure 7) and dwelling on the scene for a moment. This conspicuous absence gives the impression of a stunned silence; the little girl has frozen to death and is not coming back and it is because of someone's (read: our own) negligence. The listener is now left with this void to contemplate how they may have been complicit in this tragedy by voluntarily gazing through the Open Window.

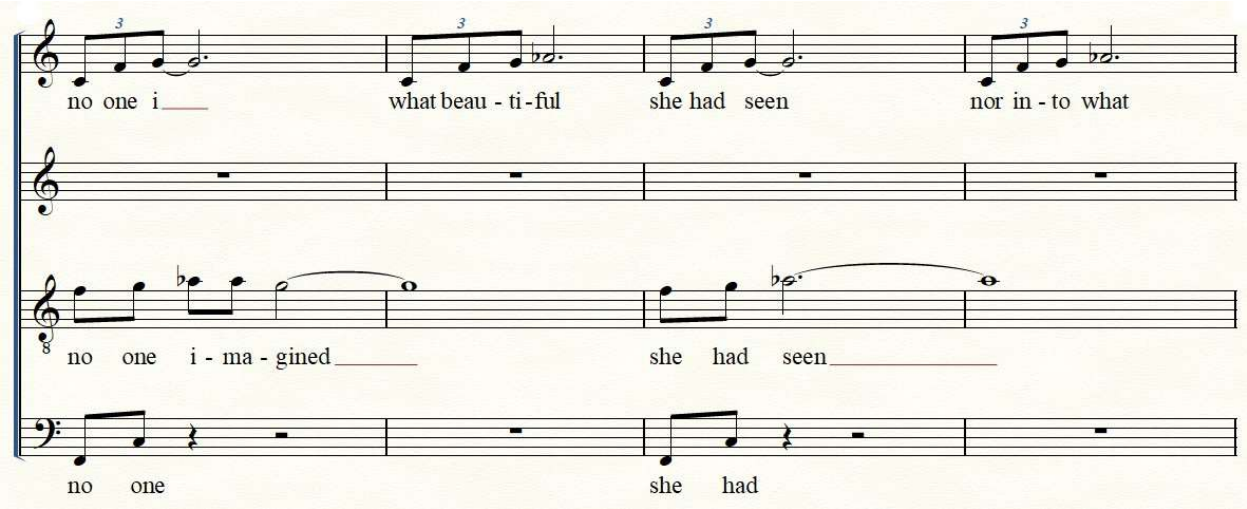

Figure 7: Movement 14, "the dawn of morning," mm. 39-42.

The Open Window in *the little match girl passion* is crafted exclusively in the aria portions which use Picander's texts from the *St. Matthew Passion*. In the first movement, the text implores the little girl to "help *me* cry," while the fifth movement asks an unseen force to "tear *my* sinful heart in two" so that "*my* teardrops may…fall like rain down upon your poor face." Movement 5 states, "Here daughter, here *I* am. *I* should be bound as you were bound. All that *I* deserve is what

[61] David Lang, *the little match girl passion* (Red Poppy Music, 2007), score.

you have endured" (Figure 8). In the ninth movement the text pleads, "have mercy, *my* God" and "Look here, *my* God."[62] In all of these instances, these lines are not spoken by a named character in the Hans Christian Andersen story. Rather, just as these texts were originally used in the Bach piece, this is meant to stop the action and comment upon it in such a way that the audience member may imagine herself, for good or ill, as a part of the story. In the final movement, an aria which occurs after the apotheosis of the little girl titled "we sit and cry," the tenor sings, "You closed my eyes, *I* closed my eyes."[63] Up until this moment, the only obvious Participants in the story have been the little boy who stole the girl's slipper, her abusive father, and the spirit of her dead

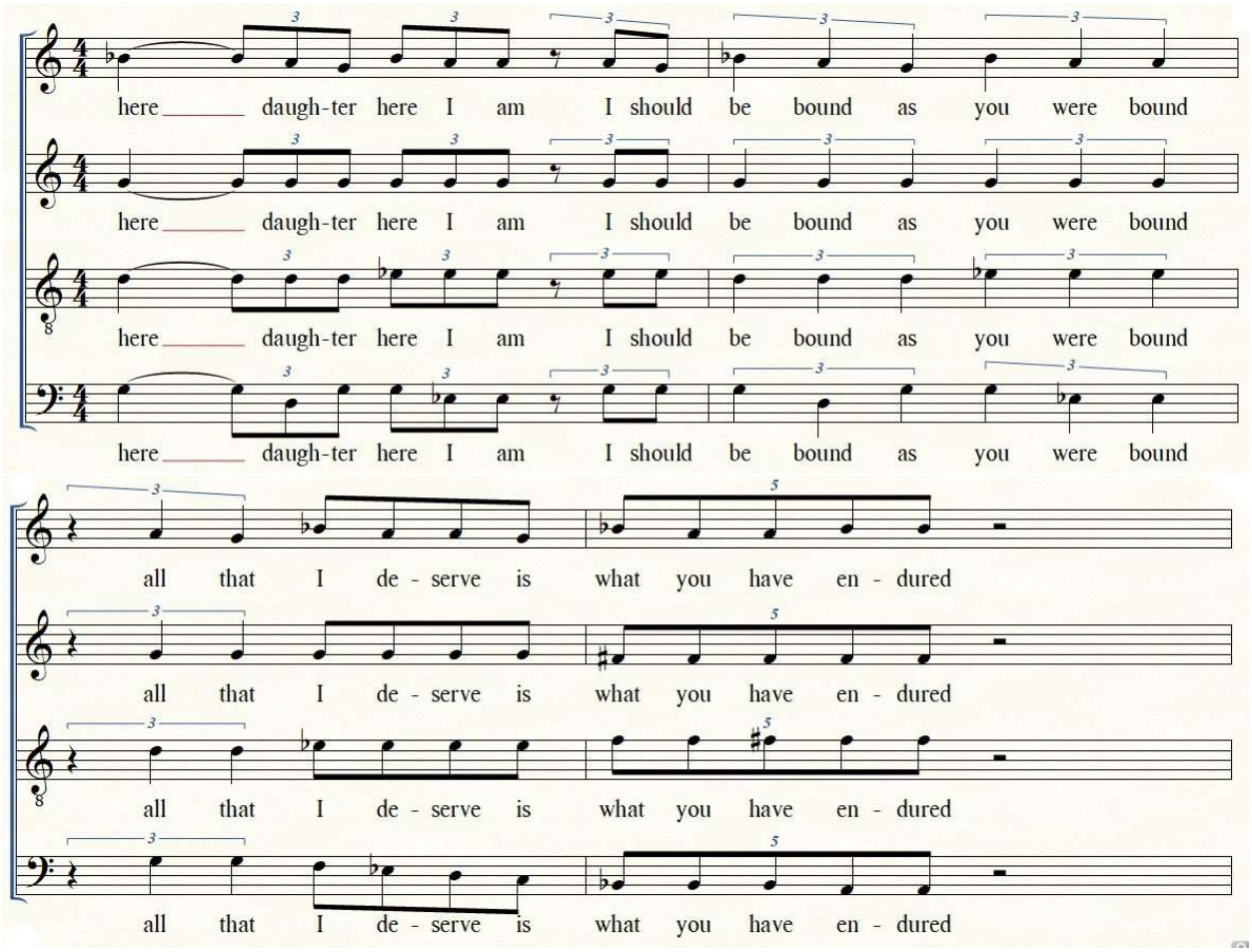

Figure 8: Movement 5, "penance and remorse," mm. 12-15.

[62] All italics mine.
[63] David Lang, *the little match girl passion* (Red Poppy Music, 2007), score.

grandmother. Through this final movement, the audience member in her role as a tourist of the little match girl's passion site is now confirmed to have been by her side—but devoid of agency—all along. Budziak comments:

> [The listener] cannot join their journey to [the little match girl's]; she closed her eyes in death and moved away inaccessible to them; they closed their eyes to her suffering and in so doing were complicit in the circumstances that led to her loss from their midst…her journey ended in glory and love, but theirs ends in loss, grief, and, one may only hope, newly-gained insight and wisdom.[64]

The final movement contains a powerful instance of Lang's awareness of the touristic aspects of a Passion. Here, the rising fourth motives that have, up until this point, been confined to the Narrator Voice in the recitatives are now distinctly present in the percussion parts which accompany the final aria. Via the onstage percussion, the girl's predicament has been linked to and intrudes into the physical world of the audience member through the lyrical content of the Open Window, but also the musical content in the ringing of the crotales and glockenspiel, the shambling of the sleigh bells, and the resonant booming of the bass drum. The little girl's frozen corpse is essentially in the room for the audience member to gaze at in horror and guilt. This powerful compositional device is undoubtedly one of the many reasons audiences have had such profound reactions to this work.

Through the various receptions to *the little match girl passion* examined, it is obvious that listeners clearly derive a connective emotional experience when encountering this work (despite the intentional distance Lang places his music away from it). All the hallmarks of the Passion genre are present as well: the plainspoken, expository Narrator Voice gives the recitative movements a sense of reportage by using short bursts of prose reminiscent of a news wire spitting out stories, and this serves—like the Evangelist in the Bach Passions—to give the listener a description of an unstaged scene on which to train her Imagined Tourist Gaze. The Suffering Figure of the little

[64] Budziak, 164.

match girl and the Participants in her story help to flesh out the dramatic makeup of the scene, and the construction of the Open Window through the adapted Picander texts closes the distance between the musical tourist and the characters in the story in order to create a closer kinship between the two. It is this combination of all of the elements of the Passion genre that allows the listener to project herself into the scene through the Imagined Tourist Gaze. It invites her *into* the passion site rather than, as in opera, to simply watch the action take place, and this presence of the Imagined Tourist Gaze in *the little match girl passion* serves as one example of that gaze's presence in the genre as a whole.

Chapter 5 – Craig Hella Johnson's *Considering Matthew Shepard*

On October 6, 1998 a 21-year-old gay student at the University of Wyoming named Matthew Shepard (Figure 9) was kidnapped by two men he had met at a local bar that night.[65] They took him to the outskirts of town, robbed him, tied him to a split-rail fence, beat him savagely, and left him for dead. He was discovered the next morning by a cyclist, who mistook him for a scarecrow, and eventually died of his injuries in a hospital six days later. The media coverage of his death and the trial of his murderers ignited a national debate about hate crimes in the United States that led to the eventual passage of what came to be known as the "Matthew Shepard and James Byrd, Jr. Act" by Congress in 2009.[66]

In 2015, Austin, Texas-based composer Craig Hella Johnson (b. 1962) wrote an oratorio about Shepard's life and death titled *Considering Matthew Shepard* and, by the composer's own admission, the work is meant as an entry into the Passion genre.[67] Like Bach's *St. Matthew Passion*—a work which Johnson explicitly references in *Considering Matthew Shepard*—the work is scored for double chorus, orchestra, and an array of soloists who portray the Participants. Alongside the titular Suffering Figure, it also employs the Narrator Voice and the Open Window to place the musical tourist in the dramatic narrative of Matthew Shepard's

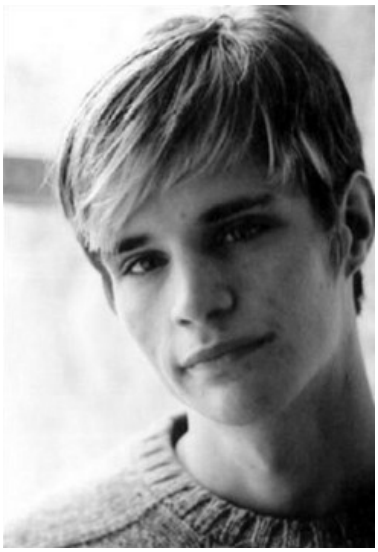

Figure 9: A photograph of Matthew Shepard (1976-1998).

[65] Note: I have included more photographs in this chapter then I normally would in a paper of this scope. One of the primary ways that the American public encountered Shepard's story was through the materiality of photographs of him and the fence to which he was tied. It is for this reason that I have used pictures as a means to communicate this study. For a deeper examination of this aspect of the subject matter, please see E. Cram's beautiful article, "(Dis)Locating Queer Citizenship: Imaging Rurality in Matthew Shepard's Memory" referenced in the bibliography of this paper.

[66] James Byrd, Jr. was a 49-year-old black man who was killed on June 7, 1998 after he was chained to a truck and dragged for three miles across asphalt roads in Jasper, Texas.

[67] Ward, 18.

life and death. The Participants are characters such as Shepard's parents, Judy and Dennis, a female deer, who is said to have waited beside Shepard's body during the 18 hours he lay unconscious before he was discovered, members of a Baptist church, who protested Shepard's funeral due to their hatred of the LGBT community, and the fence Shepard was tied to itself in an anthropomorphized role.

In order to tell the story, Johnson employs various musical tropes in the collage style for which he has become known, and, over the course of the work's nearly two-hour run time the listener hears music reminiscent of Gregorian chant, organ preludes, gospel music, spirituals, country and western music, and even the distinctive tinntinabuli style of Estonian composer Arvo Pärt (b. 1935). All of these genres combine in a Passion narrative with the Suffering Figure of Shepard as its focus. He is present beginning with the second movement of the work, "Ordinary Boy," in which the composer sets texts from Shepard's diary he kept as a boy; innocent adolescent musings in which the young man states:

> I love theatre
> I love good friends
> I love succeeding
> I love pasta
> I love jogging
> I love walking and feeling good
> I love Wyoming...
> I love Wyoming very much...

Just as Jesus has lines in the traditional Passion narrative, so too does the Suffering Figure of Shepard, and, in this passage, the libretto attempts to construct the idea of Matt as just an "ordinary boy" (a notion that made his murder seem powerfully unjust to the general public). "He could have been anybody's son" was a phrase often used to describe him after the story of his death became prominent in the national media.

Just as in other Passions, the Narrator Voice takes great pains to describe the world around Shepard both during his life as well as after he was left for dead. There are mentions of

the split-rail fence to which he was tied, as well as the stars above him, the sage brush near him, the female deer who is said to have waited next to his lifeless body, and the bicyclist who discovered him the next morning after first mistaking him for a fallen scarecrow. These descriptions help the audience member to construct the scene of the crime and the Open Window's presence in the libretto helps her to project herself into that imagined scene in instances like the third movement, "We Tell Each Other Stories," in which Johnson uses a soloist to perform a personal reflection he wrote for the work (italics mine):

> *We* tell each other stories so that *we* will remember
> Try and find the meaning in the living of *our* days
>
> Always telling stories, wanting to remember
> Where and whom *we* came from
> Who *we* are
>
> Sometimes there's a story that's painful to remember
> One that breaks the heart of *us* all
> Still *we* tell the story
> *We're* listening and confessing
> What *we* have forgotten
> In the story of *us* all

An important aspect of this movement—and the reason italics have been added—is that the choir performing these words has not been established as a particular Participant in the story yet. Throughout the first two movements, they perform cowboy poetry by western writers John D. Nesbitt and Sue Wallis as well as excerpts taken from Shepard's adolescent diary. Nowhere does the choir stand in for a Participant in the dramatic narrative of the story. The anonymous use of the first-person plural voice in "We Tell Each Other Stories" (the italicized words in the text listed above) is Johnson's way of telling the listener that, via the Open Window, they are a part of the story as well. With the Open Window having been established, the listener is remaining, in Brooker's words, "both inside and above the stream" of the story as the work moves into the

fifteen movements of its "Passion" section.[68]

In these subsequent movements—the vast majority of the entire work—the listener is told of Shepard's suffering via a spoken Narrator Voice and watch through the Imagined Tourist Gaze as the Participants deal with the horrible violence visited on him. Just as in other Passions, the scene of the crime is described by the Narrator Voice in such a detailed way that, despite the audience member's Primary Gaze being trained on the array of musicians in the physical space in front of them, there is an Imagined Tourist Gaze constructed in order to derive meaning from the various scenes in the work. The listener is invited to imagine moving her physical body to, around, and away from the physical spaces described in the work; to "walk to the fence" which Shepard was tied to in order to bear witness to the evidence of a terrible crime (Figure 10). This scene has clear parallels to the crucifixion scene in traditional passion settings in which a person is bound to a wooden structure to ultimately serve as a martyr. At one point, Johnson makes this obvious as he quotes directly from Bach's *St. Matthew Passion* when the crowd of anti-gay, Christian protesters at Shepard's funeral shout in German, "Kreutzige! Kreutzige! ("Crucify! Crucify!"). The fact that Shepard's agency is removed by his kidnappers binding him to the fence as well as his marginalization by society due to his sexual orientation, also maps his story onto the Passion trope of the Suffering Figure. He is unjustly murdered and, through the Open Window, both

Figure 10: The album cover for Conspirare's 2016 Grammy Award-nominated recording of "Considering Matthew Shepard," in which a wooden, split-rail fence can be seen in the background.

[68] Peter Brooker. "Key words in Brecht's theory and practice of theatre." In *The Cambridge Companion to Brecht*, ed. Peter Thompson and Glendyr Sacks (Cambridge: Cambridge University Press, 2006), 216.

sympathy and responsibility are meant to be felt for his plight.

Considering Matthew Shepard is laid out in three parts: Prologue, Passion, and Epilogue. In the Prologue, the Narrator Voice places the listener in the Wyoming wilderness (Figure 11) via descriptions of "cattle, horses, sky and grass," but beyond simply setting the scene, the composer's motivations for including depictions of the landscape also stem from the fact that the details of Shepard's murder were particularly macabre, and part of the public's fascination and horror had to do with the fact that, just as Christ is nailed to the cross, he was tied to a wooden, split-rail fence in the Wyoming countryside. Because the Participants' reaction to Shepard's murder is such an integral part of his story—the differing opinions about the value of a gay man's life is one of the central themes of *Considering Matthew Shepard*—and that reaction fixated so much on the *scene* of the crime, the composer vividly constructs it for the listener in order for her to invest touristic meaning in it. It is not sung by an Evangelist here but, rather, the entire ensemble. The musical tourist is asked to train her Imagined Tourist Gaze on a landscape which looks nothing like the one she is seated in to hear the musical work but, rather, like the one

Figure 11: The landscape of Laramie, Wyoming.

that Matt lived and died in: “Laramie, southeastern Wyoming, between the Snow Range and the Laramie Range, October 6, 1998.” By describing aspects of Shepard as an “ordinary boy” in the second movement as well as the depiction of the *extra*ordinary, monolithic beauty of the Wyoming countryside, Johnson is creating sympathy for the Suffering Figure by contrasting Shepard’s frailness (“he wore braces and his frame was rather small”) with the ruggedness of the landscape he loved so much (“the ever-present Wyoming wind”), but also giving the audience member an imaginary scene upon which to train her tourist gaze.

Having established the Suffering Figure and the location where this Non-Paschal Passion will take place, Johnson then moves swiftly into the fifth movement of the work, an aria sung by the now-anthropomorphized split-rail fence. The text for this movement—and the idea of the fence as a Participant—comes from a 2012 book of poetry by American poet, Lesléa Newman, called *October Mourning: A Song for Matthew Shepard* (Figure 12). In it, she imagines The Fence pondering its existence on Earth and, in his musical setting of Newman’s text, Johnson engages with the musical tropes of country and western music, which are associated with the American west, in order to help the listener more deeply envision the geography where the events that lead to Shepard’s death took place.

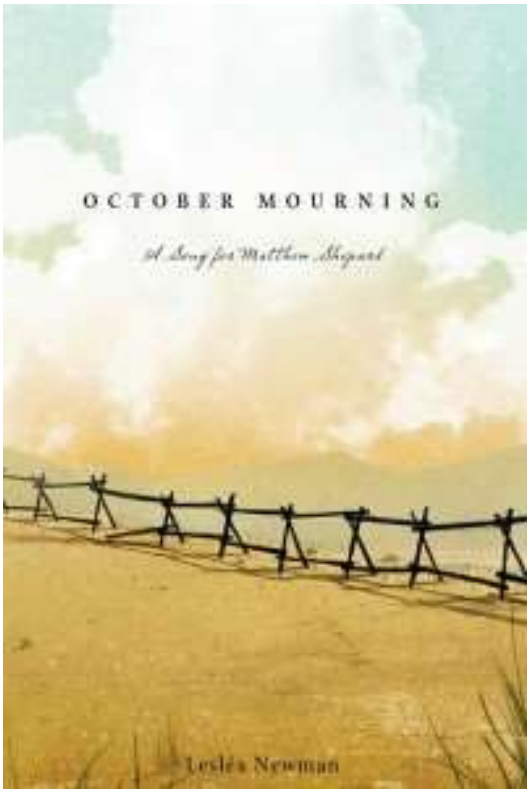

Figure 12: The cover for Lesléa Newman’s book of poetry, “October Mourning: A Song for Matthew Shepard,” depicting the split-rail fence Shepard was tied to.

In the next movement, *Considering Matthew Shepard* shifts directly into the final events of the title character’s life. Johnson employs a plainspoken recitation to tell the listener how two

men kidnapped Shepard and "drove him to a remote area, tied him to a split-rail fence, beat him horribly and left him to die in the cold of night." Here, again, Johnson is using the Narrator Voice to describe the scene for the listener and, just as he did in the previous recitation/aria pairing, Johnson has The Fence comment on the action but, instead of a country and western tune, he writes music reminiscent of the bass arias from the Bach Passions. This movement, titled "The Fence (that night)," also uses a text by Newman in which The Fence takes on the new role of a caregiver as it holds Shepard's unconscious body throughout the eighteen hours he spent between being left for dead and discovered at the scene. Here the Participant role of The Fence is a figure of sorrow much like the Virgin Mary helplessly gazing upon her crucified son in a traditional Passion. It—and, through the Imagined Tourist Gaze, the listener herself—can only look down at his lifeless body and feel helpless about "what was done to this child" as it "cradled him just like a mother" that night on the prairie as "the cold wind wouldn't stop blowing."

From this point, *Considering Matthew Shepard* turns to the aftermath of the title character's death. His funeral was protested by a virulently anti-gay church from Kansas, the Westboro Baptist Church, due to their inflammatory opposition to homosexuality (Figure 13). This is noted in the ninth movement in an extensive *turba* chorus movement titled, "A Protestor," which directly quotes a musical passage from Bach's *St. Matthew Passion* in which the crowd shouts, "Kreutzige! Kreutzige!" ("Crucify! Crucify!"). Via the elements of the Passion genre, the listener is

Figure 13: Pastor Fred Phelps of the Westboro Baptist Church protests at Shepard's funeral in 1998.

placed at the scene of this protest in order to train her tourist gaze on the crowd of homophobic churchgoers menacing people simply trying to attend a funeral. There are also subsequent movements in the "Passion" section dealing with the ways the national news media, LGBT celebrities and activists, and the American public reacted to and purposed Shepard's death. There is an extended rumination in movement 16, "I Am Like You," in which the Open Window is clearly present. Its text—by the composer himself—is a rumination about how, through our own foibles and peccadilloes, we might all catch a glimpse of Shepard's murderers in the mirror from time to time. The Fence shows up again in the nineteenth movement in an aria it sings about how its status has changed from being "the scene of the crime" to a shrine imbued with touristic authenticity where sympathetic Participants now travel to in order to express their grief (Figure 14).

Figure 14: American LGBT activist Romaine Patterson grieves at the fence in 1998.

In movement 21, "Stars," Johnson sets to music the statement to the court which Shepard's father (a Participant) made at the sentencing hearing of his son's killers. In an extraordinary act of forgiveness—but a fairly ordinary act of fatherhood—Dennis Shepard calmly addresses his son's murderers. He describes how he felt his son was not alone in the eighteen hours between the beating and the discovery of Matt's unconscious body because his son was surrounded by the distinct features of the Wyoming countryside which he loved so much:

> [Matt] had the beautiful night sky with the same stars and moon we used to look at through a telescope. Then he had the daylight and the sun to shine on him one more time—one more cool, wonderful autumn day in Wyoming. …he was breathing in for the last time the smell of Wyoming sagebrush and the scent of pine trees from the Snowy Range. He heard the wind—the ever-present Wyoming wind—for the last time.

There is no doubt this is meant to engender sympathy for the Suffering Figure but, in setting this specific piece of text using the Narrator Voice, the composer is also again inviting the listener to turn her Imagined Tourist Gaze to the physical aspects of the world Matt died in. While Dennis Shepard's statement is recited, Johnson has individual singers from the choir intone a text which places the stars in the sky above Matt's bloodied body in the role of Participants as well: "Scattered across the sky, blinking in dismay, unable to help, light years away" (Figure 15). The movement is scored as if to sound *senza misura*, so the singers' entrances, though specifically

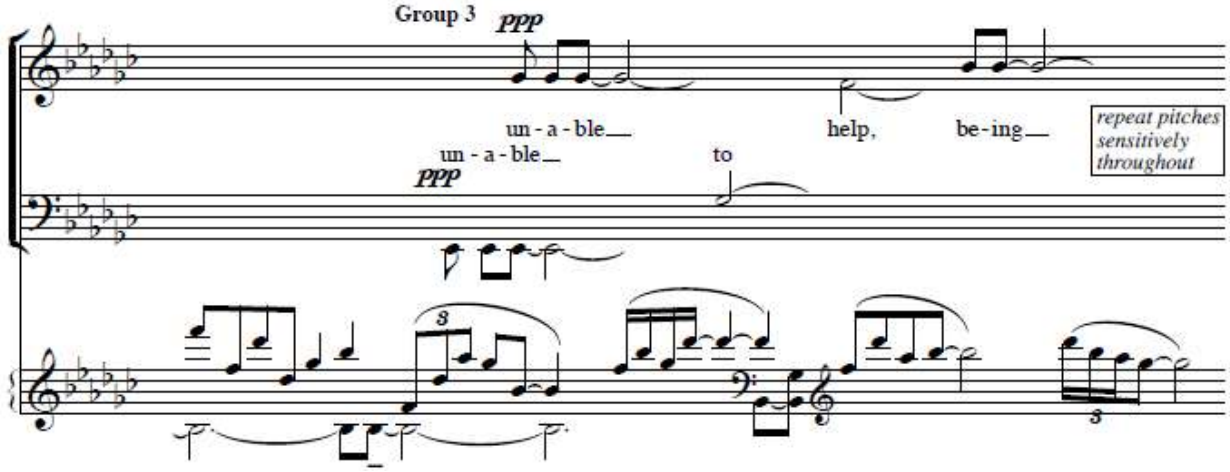

Figure 15: Excerpt of Movement 21, "Stars".

metered, take on an aleatoric, "out of time" character which suggest stars randomly twinkling in the night sky above the scene described by Dennis Shepard, leaving the audience member to again helplessly watch through her Imagined Tourist Gaze.

As the place of Shepard's murder has been foregrounded again, the piece once again returns to the Participant character of The Fence which, the listener is informed via a short use of the Narrator Voice, "has been torn down". The property owners—conscious both of the appalling nature of what happened there as well as possible liability issues—have since removed it, and the site where Matt was brutalized and left for dead is now locatable only through GPS coordinates. The Fence is gone but not forgotten and, in its final appearance in *Considering Matthew*

Shepard, the listener is informed that the fence has become touristically invested with meaning and transformed into a place of—as the movement title suggests—"Pilgrimage." However, due to the fact that it is no longer there, the musical tourist can only imagine the physical space and the sensation of her body walking to the fence. She must direct her Imagined Tourist Gaze towards the material aspects of the world it existed in and, as Lesléa Newman's poetry suggests, experience the beauty of shared humanity and communal responsibility which the site of the beating has now been endowed with:

> I walk to the fence with beauty before me
> I walk to the fence with beauty behind me
> I walk to the fence with beauty above me
> I walk to the fence with beauty below me
> I walk to the fence surrounded by beauty
> I leave the fence surrounded by beauty

In order to invest the imagined scene with a sense of communal authenticity and allow it to transcend beyond the horrible crime committed there into something more universal, the libretto includes sentiments from multiple world religions intoned between lines of Newman's text. Just as it played out in reality, Shepard's death serves as a significant event to more than just the people involved in the story and, in *Considering Matthew Shepard*, the libretto touches upon the idea that his martyrdom represents something larger and more universal as well.

Having now travelled to the site of Shepard's assault and had a touristic experience in it via the Imagined Tourist Gaze, the listener subsequently leaves having gained something transformative from the journey. This imagined process follows exactly the characteristics Urry describes when he defines tourism. Due to the fact that this process was enacted through the musical genre of a Passion, that journey was, by necessity, completely imagined. Nevertheless, the audience member has left the fence having had a cathartic experience in the aftermath of the events in the story.

Shepard's death and the public reaction to it remains a powerful event in the search for

LGBT rights in the United States which eventually saw the passage of stronger hate crime legislation in the guise of the Matthew Shepard and James Byrd Jr. Hate Crimes Prevention Act, the revocation of the "Don't Ask Don't Tell" policy for LGBTs who serve in the military, and the Supreme Court's decision in the *Obergefell v. Hodges* case, which passed nationwide marriage equality into law. Shepard's parents, who subsequently created a foundation in their son's name which runs education, outreach, and advocacy programs on anti-hate and human dignity, fiercely (and successfully) advocated that their son's two killers, after having been found guilty, not receive the death penalty. Instead, the two men who murdered Matthew Shepard were each sentenced to two consecutive life sentences and currently spend their days behind multiple fences of their own.

On October 26, 2018, nearly 20 years to the day after he passed away in a hospital in Fort Collins, Colorado, Matt's ashes were interred in the crypt at the Washington National Cathedral in Washington D.C. alongside those of former U.S. President Woodrow Wilson, and the legendary disability rights activist, Helen Keller. During the ceremony, Craig Hella Johnson conducted, among other music, excerpts from his piece, *Considering Matthew Shepard*.

Chapter 6 – Conclusion

> "[Bach's *Saint Matthew Passion* is] music where we go when all the questions of style, and fashion, and so on just cease to matter because your life gets so serious and you have to face things that are so difficult…and this is the music that's waiting for you."
>
> -U.S. theatre director Peter Sellars, in an interview about a 2010 production of Bach's *Saint Matthew Passion*[69]

In talking about what is arguably the most famous entry into the Passion genre, Sellars cannot help but mention it as a tourist experience. It is a place a listener *goes* to and finds something *there* waiting for her. This is, in large part, due to the powerful mixture of dramatic elements inherent to the Passion genre. Despite the fact that this work is not staged, the devotion to the preponderance of the subject matter by the composer and the use of the dramatic tools found in the Passion genre yields an intensity of purpose which leaves an indelible mark on the audience member. Using the Imagined Tourist Gaze, a Passion crafts a concert-going experience in which the audience member journeys to the passion site, trains her tourist gaze on the predicament of the Suffering Figure, feels somehow responsible for it by peering through the Open Window, and experiences remorse. Having had that cathartic experience, she then journeys back to her quotidian places of work and home. These kinds of encounters are one of the various modes through which a human being knows and understands her world.[70] However, in order for that experience to occur, that world has to *actually be present* in some way for her to interact with. Passions take this into account in two ways. First, by insisting through their subject matter that a place like the passion site exists (or has existed) somewhere and at some point in the physical world of the audience member. This is the reason that, in nearly every Non-Paschal

[69] Peter Sellars, interview by Simon Halsey, Berlin, Germany, April 11, 2010.
[70] Yi-Fu Tuan, "Place: An Experiential Perspective." *Geographical Review* 65 (April 1975): 151.

Passion written since the beginning of that subgenre in the late 1960s, the Suffering Figure has been one taken from verifiable history (e.g. Martin Luther King Jr., Johann Sebastian Bach, French political activist Simone Weil, or the son of English writer, Rudyard Kipling[71]). When the Suffering Figure is a fictional character, as in the case of the Little Match Girl, it is used as a stand in for a real-world figure or concept (in that case, the inherent dignity and worth of the homeless population). Having chosen the Suffering Figure in this manner, an imagined site is then created for audience member to have a touristic interaction with. These elements of the Passion genre—the Suffering Figure and the passion site—then engage to craft an imagined world so the tourist can visualize what it would be like to journey to, move around in, and travel away from that place and time; one of Urry's hallmarks of tourism.

In traditional Christian Passions, the listener is encouraged via plainspoken descriptions of the people and places in the story to visualize what it must be like to train her tourist gaze on the scene of a crucified Christ being pierced in the side by the spear of a centurion and uttering "Father, forgive them, for they know not what they do." The act of gazing upon or, as Lang puts it, "noticing" the suffering of Jesus at the site of the Crucifixion is the central dramatic element in the Passion genre. In his piece, *the little match girl passion*, the listener is meant to watch helplessly as an impoverished little girl slowly freezes to death. Similarly, *Considering Matthew Shepard* asks the listener to imagine the landscape and stars surrounding the scene of a young gay man's suffering and eventual death and derive touristic meaning from it. What is significant about the Passion genre is that the listener invests meaning into these scenes by imagining her own bodily relation to the material world in them without actually gazing at them. During the

[71] From Nicolas Flagello's *The Passion of Martin Luther King* (1968), Mauricio Kagel's *Sankt-Bach-Passion* (1985), Kaija Saariaho's *La Passion de Simone* (2006), and John Muehleisen's *But Who Will Return us to Our Children? –A Kipling Passion* (2017), respectively.

productions of these unstaged works an audience member is, through the Primary Tourist Gaze, looking at an assemblage of musicians in a performance space (Figure 16). However, via the use of the concepts of the Narrator Voice, Suffering Figure, and the Participants, the listener is also simultaneously imagining what it is like to gaze at the lifeless body of a gay man lashed to a fence or a street corner with the corpse of a little girl who has frozen to death. Having intentionally journeyed away from her everyday experiences and locations in order to gaze at the Little Match Girl or Matthew Shepard, she has bridged the aesthetic distance and constructed the Imagined Tourist Gaze. Via the Open Window, the listener is then projected into the narrative in order to derive a cathartic (and sometimes religious) experience from it. This process results in an experience that allows the listener to imagine the details of the scene through the innumerable facets of her own life experience, and this personalization is one of the aspects of the genre that

Figure 16: A 2010 production of Bach's "Saint Matthew Passion" by the Berlin Philharmonic Orchestra and the Rundfunkchor Berlin (Simon Rattle, conductor).

composers of Non-Paschal Passions have seen as an asset for adapting it to their own desires to take listeners on tours of passion sites outside the Christian tradition. In these works, just as in their New Testament counterparts, two acts of tourist gazing occur simultaneously, one real and the other imagined. On the level of the Primary Tourist Gaze, the experience of attending a concert in which a work like *Considering Matthew Shepard* is presented fits John Urry's theories about the tourist gaze because it is outside the listener's space of home and work, and she has moved her body to and from it for a finite amount of time. She has chosen to sit through the concert because there is an expectation that she will have the cathartic experience a Passion provides. Through the analysis of both the Lang and Johnson pieces, we have also seen evidence of the Imagined Tourist Gaze as present in the Passion genre. The Narrator Voice describes the scenes in the story so the listener can imagine what it would be like to physically be in them gazing upon semiotic signs such as the crucified son of God or a martyred 21-year-old gay man.

This experience, however, brings about an issue that could potentially arise with the way in which Passions present a tourist experience. These works are often meant to serve as an appeal for the listener to undertake a specific course of action and how a listener reacts to that invitation could potentially be problematic. In a Christian Passion, the listener is called to heed the words of Christ. *Considering Matthew Shepard* is meant in many ways as an appeal to heal the rift between LGBT people and those who hold prejudices against them. Geoffrey Hudson's 2019 work, *A Passion for the Planet*, ends with the notion that human beings should attempt at all costs to take care of the "Holy earth, our one precious home."[72] In these cases, there exists a possibility that, having had a moving, touristic experience at the imagined site of a Passion, a listener may leave the space potentially feeling that they have sufficiently "done the work" the

[72] Hudson, *A Passion for the Planet,* libretto.

composer has asked them to, and simply return to their regular life in which they pass by homeless people on the street without giving them a second thought or do not speak up when they hear a homophobic slur hurled at someone. It seems that, if these works are meant as the beginning of a dialogue about a particular issue, there should be purposeful thought and care put into the next step of that process. Perhaps presenting organizations could collaborate with community partners in order to meaningfully continue the conversations these works are meant to start.

Placing the field of Passion studies in dialogue with the (growing) body of work on tourist studies—perhaps for the first time—will inevitably lead to many more opportunities for inquiry. For instance, by using a corpus study of the Passion genre throughout the centuries (Appendix), one might be able to look for historical trends and examine how composers used concepts posited here like the Open Window or the Imagined Tourist Gaze throughout the centuries. This study began with *the little match girl passion* and *Considering Matthew Shepard*, but it is conceivable that the processes described in this paper could also be applicable to several (or perhaps all) works in the Passion genre such as Austrian composer Heinrich von Herzogenberg's 1896 work, *Die Passion*, or American composer John Adams's *The Gospel According to the Other Mary,* which was premiered in 2012. Or perhaps, in general, any musical work which actively uses some or all of the dramatic elements described in this study could be analyzed in this way. Subsequently, how might these examples be reflective of historical societal trends? For instance, the Italian poet Metastasio wrote a Passion libretto entitled *La passione di Gesù Cristo* which was set by over 50 different composers between 1733 and 1812. What about Metastasio's work communicated the passion story in a way that demonstrated the morals, values, and artistic tastes of its time? Similarly, how might a corpus study of the various Non-

Paschal Passions which emerged in the latter half of the twentieth century and first decades of the twenty-first century specifically reflect that time period? Did those composers use compositional tools and/or dramatic means similar or different from their predecessors in order to achieve their goals? Are Non-Paschal Passions similar in ways other than their deliberate avoidance of Christ as the Suffering Figure? Does this influence how they construct the Imagined Tourist Gaze? In addition, how might an understanding of the touristic elements of a musical work help conductors to interpret these works? Or scholars to analyze them? Perhaps works outside the Passion genre like Haydn's oratorio, *The Creation*, or even requiem masses could be similarly interrogated.

While there is a burgeoning body of work on connections between music as a social practice and the practice of tourism, there is far less research on the connections between the field of tourism studies and how it manifests (if at all) in how a composer notates her music on the page. It is my hope that this paper might serve as a contribution to that (hopefully) growing field of study on how composers construct a touristic experience for the listener and invite them to find themselves in landscapes they *have never* or *may never* exist in, such as Calvary, or "Laramie, southeastern Wyoming, between the Snowy Range and the Laramie Range. Tuesday, October 6, 1998."

Appendix - Timeline of Passion Settings[73]

DATE	TITLE	COMPOSER
1400	Latin Passion a 3	Anonymous
	Unnamed	Anonymous (Eton College)
ca. 1490	*St. Matthew Passion*	Davy, Richard
1504	*Passio Domini nostri Jesu Christi*	de Longueval, Antoine
1510	*Passio Secundum Matthaeum*	Obrecht, Jacob
before 1523	Unnamed	de Anchieta, Juan
1527	St. John Passion	Corteccia, Francesco
1530	Unnamed	Walther, Johann
1532	St. Matthew Passion	Corteccia, Francesco
1534	Unnamed	Sermisy, Claudin
1538	*Mark*	Gallicus, Mars
ca. 1540	*St. John Passion*	Jacquet of Mantua
1544	Latin passion	Resinarius, Balthasar
before 1550	*St. Matthew Passion*	Nasco, Jan
ca. 1*550*	First German settings	Walter, Johann
	St. John Passion	de Rore, Cipriano
1552	*Auszug der Historien des Leidens unseres Herren Jesus Christi, durch die vier Evangelisten beschrieben, in eine action gestellet, gesangsweise*	Anonymous
ca. 1553	*Exclamationes Passionum*	Szamotuł, Wacławz
1557	*St. John Passion*	de Rore, Cipriano
1561	*Passionen nach Johannis*	Scandello, Antonio
	Unnamed	Contino, Giovanni
ca. 1562	Unnamed	Lupus, Manfred Barbarini

[73] The basis for this list was initially suggested by Johann van Niekerk in his 2014 doctoral dissertation, "Messiahs and Pariahs: Suffering and Social Conscience in the Passion Genre from J. S. Bach's *St. Matthew Passion* (1727) to David Lang's *the little match girl passion* (2007)" which Dr. Van Niekerk graciously allowed me to include. As a means of expanding it, I have added numerous works from the sixteenth century, many settings of a 1730 passion libretto by Metastasio, a few nineteenth-century passions which were originally not included, many twentieth- and twenty-first-century passions I found in other sources by researchers which specifically examined the genre, and others composed after Dr. Van Niekerk's document was originally written. In supplementing that list—itself based on a much shorter one from Basil Smallman's landmark 1957 book, *The Background of Passion Music: J.S. Bach and His Predecessors*—I have strived to include only non- or semi-staged settings of the passion story which meet the same dramatic criteria as the initial examples on the list. Thus, I have purposefully excluded other genres which occasionally use the passion story as their basis such as opera (e.g. Albert Dupuis's *La Passion*, composed between 1912-1914), or the Broadway musical (e.g. Andrew Lloyd Webber's 1970 work, *Jesus Christ Superstar*). As thorough as I have tried to be, however, this is still an incomplete list, as there are many more settings—such as a St. John by Italian composer Gasparo Alberti (*ca.* 1485-*ca.* 1560), and three lost settings by German composer Jacob Reiner (1560-1606)—that I was unable to find dates for by the time of publication. However, it is my hope that this document will continue to grow as its attempt to provide a global look at the passion genre over time seems particularly useful for researchers.

1565	*St. Matthew Passion*	Ferrarensis, P.
	St. John Passion	Ferrarensis, P.
1568	*Johannespassion*	Burch, Joachim
ca. 1570	*St. John Passion*	Ruffo, Vincenzo
	Unnamed	Isnardi, Paolo
1573	*Kirchen Gesenge latinish und deudsch*	Keuchenthal, Johannes
1574	*St. Matthew Passion*	Mangon, Johannes
1575	First of all four gospel settings; a Matthew	di Lasso, Orlando
	St. Matthew Passion	de Rore, Cipriano
1576	*St. John Passion*	Steuerlein, Johann
1578	Unnamed	Bucenus, Paulus
	Three settings	Handl, Jacob
	Compilation of all four gospels	Daser, Ludwig
ca. 1580	*St. Matthew Passion*	Regnart, Jacob
	Unnamed	Rovigo, Francesco
	St. Mark Passion	de Wert, Jacques
1580	Settings of all four gospels	Falconio, Placido
1582	Final of all four gospel settings	di Lasso, Orlando
1583	*St. John Passion*	Asola, Giammateo
ca. 1585	Settings of all four gospels	Soriano, Francesco
1585	*St. John Passion*	Aretino, Paolo
	St. Matthew Passion	de Victoria, Tomás Luis
	St. John Passion	de Victoria, Tomás Luis
1588	*St. John Passion*	Gesius, Bartholomäus
1593	*St. John Passion*	Lechner, Leonhard
	St. John Matthew Passion	Machold, Johann
1594	Unnamed	Herold, Johannes
	St. John Passion	Lechner, Leonhard
1595	Settings of all four gospels	Clinio, Teodoro
1597	*St. Luke Passion*	Burch, Joachim
1601	Unnamed	Giacobetti, Pietro Amico
1604	*St. Matthew Passion*	Cantone, Serafino
	St. John Passion	Cantone, Serafino
1607	*St. John Passion*	Byrd, William
ca. 1610	*St. Mark Passion*	Beber, Ambrosius
1613	*St. Matthew Passion*	Vulpius, Melchior
1619	*Passio D.N. Jesu Christe*	Soriano, Francesco
1620	Unnamed	Macinus, Thomas
1621	*St. John Passion*	Harnisch, O.S.
1631	Latin Passion a 6	Gesius, Bartholomaus
	St. John Passion	Demantius, Christoph
1635	Four settings	Trabaci, Giovanni Maria
1637	*St. Matthew Passion*	Mancius, Thomas
1640	*St. John Passion*	Selle, Thomas

1642	*St. Matthew Passion*	Selle, Thomas
1643	*St. John Passion* (2nd setting)	Selle, Thomas
1645	*Sieben Letzte Worte am Kreuz*	Schütz, Heinrich
1653	*St. Matthew Passion* (lost)	Schultze, Christoph
ca. 1663	*St. Matthew Passion*	Sebastiani, Johann
1664	*St. Matthew Passion* (lost)	Strutius, Thomas
	St. Luke Passion	Schütz, Heinrich
ca. 1664	*St. Matthew Passion*	Köler, Martin
	St. Matthew Passion	Strutz, Thomas
1665	*St. John Passion*	Schütz, Heinrich
1666	*St. Mathew Passion*	Schütz, Heinrich
1667	*St. Matthew Passion*	Flor, Christian
?	*St. Matthew Passion* (probably composed between 1667-1683)	Funcke, Friedrich (attrib.)
1668	*Historia des Leidens und Sterbens unseres Herren Jesu Christi*	Peranda, Marco Giuseppe
1670	*Sieben Letzte Worte am Kreuz*	Pfleger, Augustin
1673	*St. Matthew Passion*	Theile, Johann
ca. 1680	*St. Matthew Passion*	Römhild, Johann Theodor
	St. John Passion	Scarlatti, Alessandro
ca. 1683	*St. Luke Passion* (lost)	Funke, Friedrich
1697	*St. Matthew Passion*	Rothe, Johann Christoph
ca. 1700	*St. Matthew Passion*	Meder, Johann
1700	*St. Matthew Passion*	Kühnhausen, Johann
1704	*Der blutige und sterbende Jesus*	Keiser, Reinhard
	St. John Passion	Händel, Georg Frideric
1711	*Tranen unter dem Kreuze Jesu*	Keiser, Reinhard
	St. Luke Passion (lost)	Böhm, Georg
1712	*Der für die Sünder der Welt gemarterte und Sterbende Jesus*	Keiser, Reinhard
1715	*Brockes Passion*	Händel, Georg Frideric
	Der zum Tode Verturtheilte und gekreuzigte Jesus	Keiser, Reinhard
ca. 1716	*Der für die Sünden der Welt gemarterte und Sterbende Jesus*	Händel, Georg Frideric
1716	*Der für die Sünden der Welt gemarterte und Sterbende Jesus*	Telemann, Georg Philipp
1718	*Der für die Sünden der Welt gemarterte und Sterbende Jesus*	Mattheson, Johann
1721	*St. Mark Passion*	Kuhnau, Johann
1722	*St. Matthew Passion* (first of 46 annual settings)	Telemann, Georg Philipp

1724	*St. John Passion*	Bach, Johann Sebastian
1727	*St. Matthew Passion*	Bach, Johann Sebastian
1728	*St. Luke Passion*	Telemann, Georg Philipp
1730	*La passione di Gesù Cristo signor nostro*	Caldara, Antonio[74]
1731	*St. Mark Passion* (lost)	Bach, Johann Sebastian
1733	*La passione di Gesù Cristo*	Sodi, Carlo
1735	*La passione di Gesù Cristo*	Gregori, Giovanni Lorenzo
	La passione di Gesù Cristo	Venturelli, Giuseppe
1736	*Passio di Venderdì Santo*	Sturla, Carlo
	La passione di Gesù Cristo	Magagni, Michelangiolo
1737	*La passione di Gesù Cristo*	Sarro, Domenico Natale
1742	*La passione di Gesù Cristo*	Perez, Davide
1743	*La passione di Gesù Cristo* (lost)	Valentini, Domenico
	La passione di Gesù Cristo	Conti, Niccolò
1748	*Matthäuspassion*	Rolle, Johann Heinrich
1747	*La passione di Gesù Cristo*	Cordicelli, Giovanni
1749	*La Passione di NS Gesù Cristo*	Jommelli, Niccolò
	La passione di Gesù Cristo	Cornario, Andrea
1750	*La passione di Gesù Cristo*	Schürer, Johann Georg
ca. 1750	*St. Matthew Passion*	Römhild, J. T.
1751	*La passione di Gesù Cristo*	Runcher, Jan Batista
1754	*La passione di Gesù Cristo*	Pietragrua, Carlo Alisio
	La passione di Gesù Cristo	Holzbauer, Ignaz
	La passione di Gesù Cristo	Harrer, Johann Gottlieb
1755	*La passione di Gesù Cristo*	Eberlin, Johann Ernst
	Der Tod Jesu	Graun, Carl Heinrich
1756	*St. John Passion*	Gabellone, Gaspare
	La passione di Gesù Cristo	Feroci, Giuseppe
1759	*La passione di Gesù Cristo*	Masi, Giovanni
	La passione di Gesù Cristo	Zannetti, Francesco
1762	*La passione di Gesù Cristo*	Vannucci, Domenico Francesco
1764	Unnamed	Bach, J.E.
1767	*St. Mark Passion* (last of 46 annual settings)	Telemann, Georg Philipp
	La passione di Gesù Cristo	Naumann, Johann Gottlieb
1768	*St. Matthew Passion* (first of 21 total settings until his death in 1788)	Bach, Carl Philipp Emanuel
1769	*Der Tod Jesu*	Bach, Johann Christoph Friedrich
1770	*St. John Passion*	Scarlatti, Alessandro

[74] The first of numerous eighteenth-century settings of a libretto by Metastasio. Where I could not find specific titles for the individual settings I have opted to simply use the title of Metastasio's original libretto, *La passione di Gesù Cristo* in its place.

1772	*La passione di Gesù Cristo*	Sales, Petro Pompeo
1773	*La passione di Nostro Signore Gesù Cristo*	Mysliveček, Josef
1775	*Passions-Kantate*	Homilius, Gottfried August
	La passione di Gesù Cristo	Crispi, Pietro Maria
1776	*La passione de Gesù Cristo*	Salieri, Antonio
	Passione di N.S. Gesù Cristo	Luchesi, Andrea
	Der Tod Jesu	Kraus, Joseph Martin
1778	*La passione de Gesù Cristo*	Schuster, Joseph
	La passione di Gesù Cristo	Morosini, Giuseppe
	La passione di Gesù Cristo	Starzer, Joseph
1779	*La passione di Gesù Cristo*	Pavani, Giammaria
	Der Tod Jesu	Amalia, Anna
1780	*La passione di Gesù Cristo*	Calegari, Antonio
	La passione di Gesù Cristo	de Majo, Gian Francesco
1782	*La passione de Gesù Cristo*	Azopardi, Francesco
1783	*La passione di Nostro Signor Gesù Cristo*	Paisiello, Giovanni
	La passione di Gesù Cristo	Reichardt, Johann Friedrich
	La passione di Gesù Cristo	dos Santos, Luciano Xavier
	Last of 8 passion settings	Rolle, Johann Heinrich
1785	*La passione di Gesù Cristo*	Commandini, Carlo
1786	*La passione di Gesù Cristo*	Prati, Alessio
1787	*La passione di Gesù Cristo*	Torelli, Federico
	La passione di Gesù Cristo	Zingarelli, Nicola Antonio
1788	*La passione di Gesù Cristo*	Spontoni, Carlo
1789	*La passione di Gesù Cristo*	Andreozzi, Gaetano
	La passione di Gesù Cristo	Fiocchi, Vincenzo
1790	*La passione de Gesù Cristo*	Guglielmi, Pietro Alessandro
	La passione di Gesù Cristo	Teiber, Antonio
1791	*La passione di Gesù Cristo*	Almerici, Gianfrancesco
1792	*La passione de Gesù Cristo*	Mattei, Stanislao
1794	*La passione di Gesù Cristo*	Mayr, Johann Simon
	La passione di Gesù Cristo	Mortellari, Michele
1799	*La passione di Gesù Cristo*	Nicolini, Giuseppe
1808	*Das Ende des Gerechten*	Schicht, Johann Gottfried
1812	*La passione de Gesù Cristo*	Morlacchi, Francesco
1830	*Passion turbae*	Baini's Giuseppe
1839	*Gethsemane und Golgotha*	Schneider, Friedrich
1847	*Das Sühnopfer des neuen Bundes*	Loewe, Carl
1835	*Des Heilands letzte Stunden*	Spohr, Louis
1887	*The Crucifixion*	Stainer, John
1896	*Die Passion*	von Herzogenberg, Heinrich
1897	*La Passione di Cristo secondo San Marco*	Perosi, Lorenzo

1899	*Death and Triumph of the Lord*	Draeseke, Felix
1914	*The Passion of Christ*	Somervell, Arthur
1920	*St. Mark Passion*	Wood, Charles
1927	*Markuspassion*	Thomas, Kurt
1930	*The Last Supper*	Thiman, Eric
1933	*Choralpassion*	Distler, Hugo
1944	*The Passion*	Rogers, Bernard
1946	*Golgotha*	Martin, Frank
1947	*Passionmusik nach dem Lukasevangelium*	Mauersberger, Rudolf
1950	*Passionsbericht der Matthäus*	Pepping, Ernst
1953	*Johannespassion*	Collum, Herbert
1954	*Markuspassion*	Micheelsen, Hans Friedrich
1957	*Matthäuspassion*	Micheelsen, Hans Friedrich
	La Passion	Migot, Georges
1959	*Passion*	Baumann, Max
	Passion according to St. John	Bender, Jan
1961	*Johannespassion*	Micheelsen, Hans Friedrich
1965	*The Passion According to Saint Luke*	Thompson, Randall
1966	*Passio et mors Domini nostril Jesu Christi secundam Lucam*	Penderecki, Krzysztof
	St. Mark Passion	Pinkham, Daniel
	Revelation and Fall	Davies, Peter Maxwell
1968	*The Passion of Martin Luther King*	Flagello, Nicolas*
	Markus-Passion	Wenzel, Eberhard
1971	*St. Mark Passion*	Badings, Henk
1978	*Beloved Son*	Brubeck, Dave
1974	*Turbae ad Passionem Gregorianam*	Ginastera, Alberto
1975	*Markus-Passion*	Brunner, Adolf
ca. 1975	*A Twentieth Century Passion* (premiered in 2014)	Gray, Peter*
1976	*The Passion of Judas*	Pinkham, Daniel*
1979	*Passio Aeterna*	Rapf, Kurt
1981	*Passion and Resurrection*	Harvey, Jonathan
1982	*Passio Domini Nostri Joannem*	Pärt, Arvo
	Sadduzäer-Passion	Theodorakis, Mikis*
1985	*Sankt-Bach-Passion*	Kagel, Mauricio*
1986	*St. Matthew Passion*	Kverno, Trond
1990	*Passion According To St. John*	Schalk, Carl
1991	*Passion according to Saint John*	Proulx, Richard

*Non-Paschal Passion

1992	*St. John Passion*	Karlsen, Kjell Mørk
	Sephardic Passion	Sheriff, Noam*
1993	*Passion and Resurrection*	Moody, Ivan
	The St. Mark Passion	Sanders, John
1995	*The Passion according to Four Evangelists*	Kyr, Robert
1997	*St. Matthew Passion*	Alburger, Mark
	Passió	György, Orbán
	A Passion for Our Times	Wilby, Philip
1998	*Good Friday*	Caldwell, John
2000	*St. Matthew Passion*	Averitt, William
	Water Passion After St. Matthew	Dun, Tan
	Johannespassion	Gubaidulina, Sofia
	Deus Passus: Passions-Stücke Nach Lukas	Rihm, Ernst
	La Pasión según San Marcos	Golijov, Osvaldo
	Passione secondo Marco	Ambrosini, Claudio
	Passio et Résurrectio	Rendine, Sergio
	Fall and Resurrection	Tavener, John
2001	*Passia*	Hallgrimsson, Haflidi
	The Passion and Promise of Our Lord Jesus Christ	Gawthrop, Daniel
2004	*Passion and Resurrection*	Harvey, Jonathan
	Ordet – en passion	Sandström, Sven-David
2005	*Passion and Resurrection*	Ešenvalds, Eriks
	The Passion of Lavinia Andronicus	Daniel, Omar*
2006	*Passion and Death of Jesus Christ according to the Gospels*	King, Scott
	A Swedish St. Mark Passion	Sixten, Fredrik
	The Passion of Jesus of Nazareth	Grier, Francis
	La Passion de Simone	Saariaho, Kaija*
	Passion of Ramakrishna	Glass, Philip*
2007	*the little match girl passion*	Lang, David*
2008	*St. John Passion*	MacMillan, James
	St. Luke's Passion	Tsoupaki, Calliope
	The Passion According to St. Matthew	Wadsworth, Zachary
2009	*The Passion According to St. John*	Wadsworth, Zachary
	Transylvanian Passion Music for Good Friday after the Evangelist Matthew	Türk, Hans Peter
	St. Luke Passion	Karlsen, Kjell Mørk
2011	*Passion*	Thoms, Hollis
	St. Matthew Passion	Sandström, Sven-David
2012	*The Gospel According to the Other Mary*	Adams, John
	The Passion of Our Lord Jesus Christ According to St. John	Hawley, William
	Pietà	Muehleisen, John

2013	*St. Luke Passion*	MacMillan, James
	St. John Passion	Chilcott, Bob
	Passion of Giordano Bruno	Wimberger, Gerhard*
2014	*A Gnostic Passion*	Balliet, Doug & Brad
	The Passion of Our Lord Jesus Christ	Jackson,Gabriel
	St. John Passion	Kallembach, James
	Passion according to St. Luke	Ešenvalds, Eriks
2015	*Considering Matthew Shepard*	Johnson, Craig Hella*
	Passion According to the Four Evangelists	King, Scott
	St. Mark Passion	Joubert, John
2016	*The Passion of Saint John*	Sandström, Sven-David
2017	*But Who Will Return Us to Our Children? —A Kipling Passion*	Muehleisen, John*
	The Passion of Jesus Christ	Clausen, René
	The Passion and Resurrection According to St. Mark	Asplund, Christian
	Whitman, Melville, Dickinson —Passions of Bloom	Bresnick, Martin*
	The Judas Passion	Beamish, Sally*
	Nasimi Passion	Ali-Zadeh, Franghiz*
	La Passion Selon Marc —Une Passion Après Auschwitz	Levinas, Michaël
	Passion Music	Todd, Will
2018	*The Passion of Yeshua*	Danielpour, Richard
	Markus-Passion	de Haan, Jacob
	Buddha Passion	Dun, Tan*
	Invictus: A Passion	Goodall, Howard
2019	*The Passion According to an Unknown Witness*	Kyr, Robert
	A Passion for the Planet	Hudson, Geoffrey*
2020	*Our Transcendental Passion*	Rudoi, Paul*

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Vita

Joshua Shank's works have been widely performed by educational and professional ensembles alike. His music has been called "jubilant…ethereal" (*Santa Barbara News-Press*) and "evocative and atmospheric" (*Gramophone*). The *Boston Classical Review* recently called his *Magnificat for the Mothers of the Plaza de Mayo* "powerful" and "emotionally charged."

He has been commissioned by some of the most exciting choral ensembles in the United States as well as abroad and has collaborated with organizations such as Conspirare, the Young New Yorkers' Chorus, the Cincinnati Conservatory of Music, the American Choral Directors Association, The Esoterics, the Minnesota All-State Choir, and the Lorelei Ensemble. From 2004 to 2014 he served as Composer-In-Residence for the Minneapolis-based professional choir, The Singers: Minnesota Choral Artists, and alongside Artistic Director Matthew Culloton and fellow composers-in-residence Abbie Betinis and Jocelyn Hagen, collaborated annually to expand and invigorate the repertoire for professional-caliber ensembles through innovative programming as well as new works written specifically for the ensemble.

In 2002, he became the youngest composer ever awarded the Raymond W. Brock Composition Award by the American Choral Directors Association. The winning piece, *Musica animam tangens*, was premiered at the 2003 ACDA National Convention in Avery Fisher Hall at the Lincoln Center and has since been performed and recorded from Los Angeles to South Africa. His music was recently featured in a documentary about the extensive choral tradition in the Upper Midwest, *Never Stop Singing*, and his best-selling choral work, *The Boy Who Picked Up His Feet to Fly*, served as the basis for a chapter in Tom Carter's book, *Choral Charisma*. His published works for choir, band, and solo voice have sold over 150,000 copies worldwide and are available through Santa Barbara Music Publishing, G. Schirmer, Graphite, Hal Leonard, and Daehn Publications. He is also an Artistic Founding Partner for Graphite Publishing's online distributing

arm, Graphite Marketplace, where his self-published works can be found under the banner of his publishing company, B&F Music.

In recent years, Joshua has enjoyed writing program notes for various ensembles and composers around the United States. In 2008, he received a grant from the Minnesota Sesquicentennial Commission to write article for a choral celebration of the state's 150th anniversary and, three years later, he was engaged to write an essay for The Singers for their world premiere presentation of Jocelyn Hagen's evening-length oratorio, *amass*. Most recently, he collaborated with the Austin-based professional choir, Conspirare, to write extensive notes for their 2016 tribute concert to the late composer, Stephen Paulus, as well as their 2012 album of Samuel Barber's choral music, *Samuel Barber: An American Romantic*, released on the Harmonia Mundi label.

Joshua received his undergraduate degree in Vocal Music Education from Luther College in Decorah, Iowa where he studied conducting with Weston Noble and composition with John Morrison and Neil Flory. He earned master's and doctoral degrees in composition at the University of Texas at Austin where he studied with Dan Welcher, Yevgeniy Sharlat, Russell Pinkston, Donald Grantham, and the late opera composer, Daniel Catán. A native of Minnesota, Joshua currently lives in Spokane, Washington with his husband, Robert, and a cat named Obergefell. He teaches music theory, composition, and music history at Gonzaga University (where he also conducts the Glee Club). He is an avid cyclist, enjoys vegetarian cooking, and a good cup of tea.

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