

SVEN DAVID SANDSTRÖM'S *MATTHÄUSPASSION*: EXAMINING J.S. BACH'S INFLUENCE
AND SANDSTRÖM'S COMPOSITIONAL LANGUAGE, USE OF SYMBOLISM,
AND RELIGIOUS AND SPIRITUAL MOTIVATIONS

Dwight Jilek, B.M.E., M.M.

Dissertation Prepared for the Degree of

DOCTOR OF MUSICAL ARTS

UNIVERSITY OF NORTH TEXAS

August 2016

APPROVED:

Richard Sparks, Major Professor and Chair of
the Division of Conducting and
Ensembles

Stephen F. Austin, Minor Professor

Gregory Hobbs, Committee Member

Benjamin Brand, Director of Graduate
Studies in the College of Music

John Richmond, Dean of the College of Music

Victor Prybutok, Vice Provost of the Toulouse
Graduate School

Jilek, Dwight. *Sven-David Sandström's Matthäuspasion: Examining J.S. Bach's Influence and Sandström's Compositional Language, Use of Symbolism, and Religious and Spiritual Motivations*. Doctor of Musical Arts (Performance), August 2016, 101 pp., 13 tables, 36 musical examples, bibliography, 42 titles.

Beginning with his High Mass written in 1994, popular Swedish composer Sven-David Sandström modeled multiple compositions after famous canonical works using the same texts and/or instrumentation. Sandström wants to be compared to the greatest, specifically in how a twenty-first century composer responds to a text set, in the case of J.S. Bach's, over 250 years ago. His setting of *Matthäuspasion* (*MP*), which uses the same libretto as J.S. Bach, is his most extensive non-operatic work, one he considers his most significant, and likely his last work based on a preexisting model.

This study 1) examines the influence of J.S. Bach's *MP* on Sandström's setting in the use of characters and chorales, 2) illustrates Sandström's compositional language in *MP* based on recent studies on his choral music, 3) describes his use of musical symbolism, and 4) discusses his religious and spiritual motivations behind the work, as well as his preferred uses in performance.

Copyright 2016

by

Dwight Jilek

ACKNOWLEDGEMENTS

My first encounter with Sven-David Sandström's compositions was with his *Agnus Dei* (1980) in performance with the Concordia Choir under the direction of Dr. René Clausen in 2004. The composition captured my attention and imagination, both in its construction and its difficulty. Since then, I have come to love Sandström's choral music, and the opportunity to devote a study to a work of Sandström's is not only an honor, but a dream.

This study would not have been possible without Sandström's unending positive support and eager attitude in offering his time and thoughts about *Matthäuspasion* and his greater musical output. My thanks go out to Stefan Parkman who was also tremendously helpful in providing another perspective to Bach's Passions, and Sandström's *MP* and spirituality. Thank you to Dr. Richard Sparks for his continued guidance and help not only from his own comprehensive knowledge and study of Swedish music, but also in connecting me with one of the most famous Swedish conductors, Mr. Parkman. Also, I am deeply grateful to Dr. Jerry McCoy for his steadfast teaching, and unwavering support. Thank you also to Dr. Greg Hobbs for his help in the completion of this study. Finally, to Dr. Joshua Habermann, whose consistent mentoring and brilliant musicianship helped me stay focused and inspired.

Thank you to my family. Your support means so much to me, and I could not have done it without so many days and nights of Dad being away or otherwise occupied. To my wife: your support is incredible, and unforgettable. To my children: although you may not remember much of my time in graduate school, I will always be grateful for the sacrifices you made.

Special thanks to Carus-Verlag and Gehrman's Musikförlag for permission to reproduce the musical excerpts in this study.

TABLE OF CONTENTS

	Page
ACKNOWLEDGEMENTS	iii
LIST OF TABLES	vi
LIST OF MUSICAL EXAMPLES	vii
CHAPTER 1 INTRODUCTION.....	1
1.1 An Introduction to Sven-David Sandström	2
1.2 The Genesis of <i>Matthäuspasion</i>	3
CHAPTER 2 IN THE FOOTPRINTS OF BACH.....	7
2.1 The Characters and Chorales as Bases for Comparison.....	7
2.2 The Characters of <i>MP</i> , from Bach to Sandström — Evangelist.....	8
2.3 The Characters of <i>MP</i> , from Bach to Sandström — Jesus (Vox Christi)	11
2.4 The Chorales: Essential to Bach and Sandström in <i>MP</i>	23
CHAPTER 3 DISCOVERING SANDSTRÖM'S VOICE IN <i>MATTHÄUSPASSION</i>	28
3.1 The Development of Sandström's Compositional Voice	28
3.2 Expansion and Contraction (E&C) Technique in <i>MP</i>	33
3.3 Harmonic Ambiguity in <i>MP</i>	37
3.4 Rhythmic Game-Playing in <i>MP</i>	38
3.5 Musical Symbolism: Bringing the Passion Story to Life	43
3.6 The Unexpected Voice	44
CHAPTER 4 THE RELIGIOUSNESS OF SANDSTRÖM: MUSIC HAS A MESSAGE	50
4.1 A Brief History of the Passion Performance Tradition	50

4.2	The Religiousness of Sandström	51
4.3	The Religious Meaning of <i>MP</i> for Sandström	53
4.4	Sandström's Performance Intentions	54
CHAPTER 5 CONCLUSION		58
APPENDIX A	TEXTS AND TRANSLATIONS.....	60
APPENDIX B	FURTHER EXAMPLES OF E&C TECHNIQUE.....	63
APPENDIX C	TRANSCRIPT OF SVEN-DAVID SANDSTRÖM INTERVIEW	66
APPENDIX D	TRANSCRIPT OF STEFAN PARKMAN INTERVIEW.....	83
BIBLIOGRAPHY.....		98

LIST OF TABLES

1.	Text and Translation of No. 14, "In dieser Nacht," in Bach's <i>MP</i>	17
2.	Text and Translation of No. 18, "Meine Seele ist betrübt," in Bach's <i>MP</i>	18
3.	Text and translation of No. 27, "Und ging hin ein wenig."	20
4.	Translation of Conclusion of No. 15, "Und sie wurden sehr betrübt."	35
5.	Ambiguous Harmonization in "O Lamm Gottes unschuldig."	38
6.	Harmonic Progression in No. 72, "Wenn ich einmal soll scheiden."	45
7.	Harmonic Progression in No. 78, Beginning with "Ruht ihr ausgesognen glieder."	48
8.	Harmonic Progression of No. 78, Beginning with "Ruhekissen und der Seelen."	49
A.1.	Text and Translation of No. 4, "Da versammelten sich."	61
A.2.	Text and Translation of No. 14, "In dieser Nacht," in Bach's <i>MP</i>	61
A.3.	Text and translation of end of No. 34, "Ihr seid ausgegangen."	61
A.4.	Translation of first half of No. 35, "O Mensch, beweine deine Sünde groß."	62
A.5.	Translation of No. 78, "Wir setzen uns mit Tränen nieder."	62

LIST OF MUSICAL EXAMPLES

1.	No. 3, “Da versammelten sich. ” (Then They Gathered.).....	9
2.	End of No. 34, “Da ver-ließen ihn alle Jünger und flohen.” (Disciples Fled.).....	10
3.	The Halo of Strings that Accompany Jesus in No. 4e of Bach’s <i>MP</i>	12
4.	Example 4: The Halo of Brass when Jesus Sings in Sandström’s <i>MP</i> , No. 2.....	13
5.	Sandström’s Use of Harmonics in the Strings upon Jesus’s Exit in No. 8	14
6.	Absence of Jesus’s Halo in No. 61a, mm. 5–8, in Bach’s <i>MP</i>	15
7.	Sandström’s Setting of No. 71, “Eli, Eli.”	16
8a.	Change of Tempo to Vivace and String Motives in No. 14 of Bach’s <i>MP</i>	17
8b.	Change of Tempo to Moderato and String Motives in No. 14 of Bach’s <i>MP</i>	18
9.	Pulsating Strings in No. 18, “Meine Seele ist betrübt,” in Bach’s <i>MP</i>	19
10.	Instrumentation and Texture Changes Around Jesus in No. 27, “Mein Vater.”	21
11.	Use of Silence in No. 32 when Judas Betrays Jesus in Sandström’s <i>MP</i>	22
12a.	Phrase Lengths in No. 3, mm. 1–6, from “Herliebster Jesu,” from Bach’s <i>MP</i>	24
12b.	Phrase Lengths in No. 3, mm. 1–6, from “Herliebster Jesu,” from Sandström’s <i>MP</i>	24
13a.	Phrase Lengths and Structures of No. 44, from Bach’s <i>MP</i>	25
13b.	Phrase Lengths and Structures of No. 53, from Sandström’s <i>MP</i>	25
14a.	No. 54, “O Haupt voll Blut und Wunden” (Passion chorale) from Bach’s <i>MP</i>	26
14b.	No. 63. Extended Note on “Haupt” from Sandström’s <i>MP</i>	26
15.	Sandström’s Chorale Setting, No. 72, “Wenn ich einmal soll scheiden.”	27
16.	E&C with Stacked Thirds and Major/minor Seventh Chords in <i>Agnus Dei</i>	30
17.	Quintessential E&C in No. 35, “O Mensch, beweine deine Sünde groß.”	34

18.	E&C Technique in No. 5, “Ja nicht auf das Fest.”	35
19a.	E&C Technique Beginning in Evangelists in Conclusion of No. 15	36
19b.	E&C technique continuing in turba chorus in conclusion of No. 15	36
20.	No. 1, mm. 30, Before Chorale, “O Lamm Gottes unschuldig.”	37
21.	No. 1, “O Lamm Gottes unschuldig.”	38
22a.	Sandström’s Use of Symbolism through Rhythmic Game-Playing in No. 33	39
22b.	Rhythmic Game-Playing in No. 33, “Zertrümmre, verderbe, verschlinge”	40–42
23.	Use of Tear (Tränen) Motive in No. 18, “Wiewohl mein Herz in Tränen schwimmt.”	43
24.	Symbolism in No. 71, as Jesus Dies.....	44
25.	Sandström’s Chorale Setting No. 72, “Wenn ich einmal soll scheiden.”	45
26a.	First Three Lines of No. 78, “Wir setzen uns mit Tränen nieder.”	47
26b.	Last Seven Lines of No. 78, Beginning with “Ruht, ihr ausgesognen Glieder!”	48
26c.	No. 78, Beginning with m. 19, “Ruhekissen und der Seelen Ruhstatt sein.”	49
B.1.	Removal of Halo of Brass in No. 34, "Oder meinst du", in Sandström's <i>MP</i>	64
B.2	Use of Silence (Rests) in the Halo of Brass, Lack of Harmonics in the Strings (SDS)	65

CHAPTER 1

INTRODUCTION

Sven-David Sandström is regarded as one of the most significant Swedish composers of the twentieth and twenty-first centuries. Acclaimed Swedish music critic, Camilla Lundberg, stated, "No such composer has made such an impression on Swedish musical life than Sven-David Sandström."¹ Per Broman heralded Sandström as "the most performed living composer in Sweden."² His compositional output of more than 300 works is written for a multitude of genres and performing forces, and is performed not only in Sweden, but worldwide as well. In the case of Sandström's *Matthäuspassion (MP)*, performances have taken place in Germany, Sweden, and the United States.

An in-depth study of *MP* is important considering its popularity in performance and Sandström's global recognition. Also, it is likely his last work based on a preexisting model, and one he considers his most significant. This study 1) examines the influence of J.S. Bach's *MP* on Sven-David Sandström's setting in the use of characters and chorales, 2) illustrates Sandström's compositional language in *MP* based on recent studies on his choral music, 3) describes his use of musical symbolism, and 4) discusses his religious and spiritual motivations behind the work, as well as his preferred uses in performance.

¹ Camilla Lundberg, "Sven-David Sandström," last modified March 22, 2013, <http://www.svendavidsandstrom.com/bioeng.html>

² Per Broman, "New Music of Sweden," in *New Music of the Nordic Countries* (Hillsdale: Pendragon Press, 2002), 485. Per Broman, "New Music of Sweden," in *New Music of the Nordic Countries* (Hillsdale: Pendragon Press, 2002), 485. Göran Bergendal, *33 nya svenska kompositörer* (Stockholm: Musikaliska Akademien, 2001), 295.

1.1. An Introduction to Sven-David Sandström

Understanding Sandström's personal history and development as a musician provides a framework for studying *MP*. Sandström was born on October 30, 1942, in the small town of Borensberg, comprising about 3,000 people and located more than 150 miles southwest from Stockholm. His parents were not musicians by trade; his father was a clock and watchmaker and his mother a glassblower.³ However, his parents were Sunday school teachers in their Baptist church (a part of the free church in Sweden), and Sandström, baptized in 1955, became involved in music by singing and playing trumpet and guitar in church while growing up.⁴ Joshua Bronfman described the varied musical experiences Sandström had in the Baptist church:

Growing up, Sandström's primary musical experiences involved both performing and listening to music at the church his family attended. Sandström sang often, and played both trumpet and guitar. In addition to hymn singing, Sandström participated frequently in small ensembles made up of singers, usually singing unison or simple two-part harmony, with an *ad hoc* collection of instruments including guitars, piano, trumpets, and violins. The music they performed was simple, tuneful, and freely adapted and arranged, comparable in some ways to Country and Western music. Although the music performed was quite different, the arrangement of these groups might be analogous to praise and worship bands in the United States.⁵

At the age of 20, Sandström embarked on multiple experiences that shaped his career and exposed him to a wide variety of music, including his introduction to the works of Bach. In 1962, he entered Stockholm University to study musicology and art history. Around 1966, he became a member (tenor) of the Hägerstens Motet Choir, and he sang in the ensemble for 20 years, during which time he was exposed to a wealth of choral music, including many works by

³ Göran Bergendal, *33 nya svenska komponister* (Stockholm: Musikaliska Akademien, 2001), 295.

⁴ Karl E. Nelson, "An Introduction to the Life and a Cappella Music of Sven-David Sandström and a Conductor's Preparatory Guide to "Etyd Nr 4, Som i e-Moll" and "Laudamus Te"" (Louisiana State University and Agricultural & Mechanical College, 2005), 2.

⁵ Joshua Bronfman, "Sven-David Sandström's *Five Pictures from the Bible*: Historical Precedents, Development, and Analysis" (PhD diss., The Florida State University, 2010), 33-34.

Bach.⁶ After graduating from Stockholm University in 1967, he entered the Royal College of Music in 1968 and studied with Ingvar Lidholm and guest composers such as György Ligeti and Per Nørgård.⁷ Karl E. Nelson wrote about the great influence Lidholm had in the formation of Sandström's compositional voice that was grounded in the study of master composers:

Lidholm taught Sandström about vocal counterpoint in a "modernistic free way" based on the counterpoint of Palestrina. He also learned to avoid any limitations on his own creativity and that every piece and every measure written should be something new. Lidholm's philosophy of new discovery would remain with Sandström throughout his career.⁸

1.2 The Genesis of *Matthäuspension*

Lidholm's philosophy of new discovery played out when Swedish conductor Stefan Parkman contacted Sandström and commissioned him to write "Lobet Den Herrn," using the text that Bach did. This led to his rare undertaking of writing multiple works based on preexisting canonical models:

It really started with Stefan Parkman, the rather famous Swedish choral conductor. He wanted me to do "Lobet den Herrn." I remember that I was out drinking coffee somewhere in Sweden, and he called me. He said, "Use the same text as Bach. I will [conduct your] 'Lobet, den Herrn' the same concept, with Bach."

[Sandström replied:] "Oh, I can't do that, that's stupid."⁹

However, Sandström did write the piece, and in the same year (2003), another Swedish conductor, Ingemar Månsson, requested the same for Bach's "Singet dem Herrn."¹⁰ By 2008, all

⁶ Richard Sparks, *The Swedish Choral Miracle: Swedish A Cappella Music Since 1945* (Bynum: Blue Fire Productions, 2000), 73.

⁷ Ibid. 72.

⁸ Karl E. Nelson, 3.

⁹ James Christopher Franklin, "Sitting Next to Bach: The Influence of J.S. Bach on Sven-David Sandstrom's Bach Motet Project with a Focus on the Motets 'Der Geist Hilft' and 'Singet Dem Herrn'," (DMA diss., University of North Texas, 2014), 6.

¹⁰ Ibid.

six canonical motets of Bach were written, and multiple professional ensembles across the world recorded them, including the Swedish Radio Choir (2011) and Kammerchor Hannover (2015).¹¹

Sandström's works using canonical models went beyond the Motet Project and Bach.¹² Written in 1994, *High Mass* used the same text divisions as Bach's *B Minor Mass*. Other examples include *Magnificat* (2005), which uses the same text divisions and performing forces as Bach with Baroque instrumentation; *Wachet Auf* (2009); and *Musik för kyrkoåret* (2011), which includes over 60 works for the Sundays of the church year like Bach's *Jahrgang* or Distler's *Der Jahreskreis*. In addition, Sandström's *Messiah* (2009) was written based on Handel's. He also wrote "Hear My Prayer," which begins with Purcell's famous unfinished anthem by the same title but then evolves into Sandström's own conclusion of the piece. Most recently, *Matthäuspension* (2014) uses the exact same libretto as Bach's did.

Multiple aspects of *Matthäuspension* (*MP*) make it one of Sandström's most significant works. The genesis of *MP* is unusual in that it is one of the only works based on a canonical model that was not commissioned; Sandström wrote it out of his own volition in 2011:

I just wanted to do it. I had no commissions at all. I just started it ... and I called Stefan Parkman when I finished, and asked him if he wants to first perform it, and he was very happy for that, of course. We started the big project of financing it, and got in contact with Berlin, with the philharmonic orchestra there and the choir there and we started the project. And that was all arranged without any influences of any people who wanted it. So I just did it of my own ... for I wanted to do it. That's a very good way of working, of course, but you can't be sure they will do it afterwards—that's the difficult thing. And I was very happy with it. That was a happy way, or a lucky way to produce a piece, I should say.¹³

¹¹ Kammerchor Hannover, *Bach and Sandström Motets*, conducted by Stephen Doorman (Rondeau: 2015), compact disc. Swedish Radio Choir, *Nordic Sounds: The Music of Sven-David Sandström*, conducted by Peter Dijkstra (Channel Classics: 2011), compact disc.

¹² The Motet Project was named by James Franklin in "Sitting next to Bach."

¹³ Sven-David Sandström, in conversation with the author, March 2016.

Furthermore, it is his most extensive non-operatic work, and one he considers his most significant.¹⁴ "It's one of my most important pieces for myself, not a question. Oh, yes. Oh, yes. I'm even touched when I hear some things that are in the piece. I feel it very heavy. ... I like it much. That much I can say."¹⁵ It has a more "somber character" than his previous works modeled after Bach, and Sandström himself stated, "There is a lyricism in it that is palpable and perhaps unexpected. But it is of course my interpretation of the text that I have tried to bring out."¹⁶ It has been increasing in popularity since its premiere with Stefan Parkman and the Berliner Philharmonie in 2014. Parkman again conducted *MP* in Sweden with the Uppsala Academy Chamber Choir in April 2014 and in the United States at Pacific Lutheran University in March 2016. Finally, in an interview with James Franklin, Sandström stated it is likely his last work based on an existing canonical model:

SANDSTRÖM: Some people, when they come to my piece, they found my piece more interesting than Bach. Perhaps they have heard it already. So that's why this sound is very interesting, because it is a new thing, and they think they understand it anyhow, because they hear it in the comparison and find new ways of listening. So that's, I think, is one of the most interesting things with this. But now, I think, this work is over for me. This using old texts like that, I think so.

FRANKLIN: You think it's over? After the Passion? Why is that?

SANDSTRÖM: I think I've done enough. It's mostly that. I don't think it's boring. But I think I have to find something new.¹⁷

¹⁴ "Sven-David Sandström - In the Footprints of Bach," *YouTube.com*. Last modified March 21, 2014. <https://www.youtube.com/watch?v=y6BrszXUndo#t=30>.

¹⁵ Sven-David Sandström, in conversation with the author, March 2016.

¹⁶ *Ibid.*

¹⁷ Franklin, 71.

Indeed, Sandström's recent work is moving in a new direction. His most recent premiere was in March of 2016 in Denmark by the Mogens Dahl Kammerchor.¹⁸ This *St. John Passion* is not based on a preexisting model, and its libretto is not strictly from the Bible. Sandström's approach with the characters in the Passion is unique, and showcases his creativity:

[This is a] very different piece. ... This is just for 15 singers, the small choir, and two soloists—one counter-tenor who is St. John. He is St. John, really, himself. He is not the messenger for the message from God or from Jesus. He talks about it himself, how he feels when he met Jesus and he remembers it. ... In the end he brings in his children and things to show that he's a normal human being who met Jesus sometime. He remembers good things and dreadful things and everything.¹⁹

His instrumentation is much different than the large orchestra in *MP*. It is set for string quartet and tuba, and the tuba plays an integral role in the Passion along with Jesus, who is a baritone soloist:

This is a very private piece, in a way, a very ... it's almost chamber opera, I would say. Having tuba in the piece, it is very strange, but the tuba is the voice of God, you can say, who is following Jesus for us all the time. When Jesus dies, the tuba is still playing. That's the idea with that piece. It's very different ... and I shaped the drama together with a [librettist] who [wrote] the text.²⁰

He is currently writing an opera based on the entire Bible, which will be "pressed together in three hours' time."²¹

Though Sandström stated he is likely done with them, his works using canonical models are a very significant part of his compositional output in the last fifteen years, and recently he seemed more open to approaching something similar again: "I have no idea [if] I should try another piece with the model of the Bach's text situation. I don't have that. I should say that."²²

¹⁸ Sven-David Sandström, in conversation with the author, March 2016.

¹⁹ Ibid.

²⁰ Ibid.

²¹ Ibid.

²² Ibid.

CHAPTER 2

“IN THE FOOTPRINTS OF BACH”²³

2.1. The Characters and Chorales of Picander’s *Matthäuspassion* Libretto as Bases for Comparison

Sandström strictly abided by the libretto Bach chose for *MP*, one compiled by Picander. Bach did not originally number the movements of *MP*; rather, twentieth-century scholars numbered them. Sandström used the Bach-Werke-Verzeichnis movement division as his model, which totals 78 movements. The other movement division from Neue-Bach-Ausgabe totals 68 movements and is reflected in the Carus-Verlag edition I used when referring to Bach’s setting of *MP*.²⁴

The characters in Picander’s libretto include the Evangelist, Jesus, the Crowd (turba chorus), Peter, Judas, Pilate, the High Priests, and several minor characters.²⁵ This study will focus on the Evangelist and Jesus as the bases of comparison to Bach’s *MP* due to the Evangelist’s large amount of text and Jesus’s central role in the Passion story. Upon comparison of the other characters in Bach’s and Sandström’s settings, few findings of significance were made and for this reason were not discussed.

This study will also make a comparison of the chorales in Bach’s and Sandström’s *MPs*. Bach used familiar chorale tunes in his Passion settings to help the congregation to relate and consider the gravity of the story, and Richard Jones states that the integration of the chorales

²³ "Sven-David Sandström, "In the Footprints of Bach," *YouTube.com*.

²⁴ Johann Sebastian Bach, *Matthäus-Passion* (Stuttgart: Carus-Verlag, 2012).

²⁵ The other minor characters include Pilate's wife, the First and Second Maids (Ancilla), and the First and second witnesses (Testis).

was the “emphasis” of Bach in *MP*.²⁶ A similar effect is apparent from Sandström’s chorales, given the comparable melodic constructions, forms, and phrase lengths.

2.2. The Characters of *Matthäuspassion*, from Bach to Sandström — Evangelist

Bach’s and Sandström’s settings of the Evangelist are different in voicing and style. Bach used a solo tenor voice in *secco recitativo* common to his time. Sandström used a SATB quartet in a modern *accompagnato* style.²⁷ He stated, “We are not so interested in [secco] recitativos today as they were before. ... Today, we don’t want to preach like that, I should say. That should be very out of fashion today to do that.”²⁸ Even so, the *accompagnato* style that he used is almost entirely based on speech rhythm and stressed syllables, which is characteristic of *secco recitativo*.²⁹

His quartet of Evangelists, as stated by Per Broman, presents the words in “several tongues ... emphasizing the historical universality of the story.”³⁰ Kristina Frylöf notes that a quartet acting as the Evangelist creates a “more multi-faceted character, giving him many more expressive options to deliver the text keeping the listener interested.”³¹ Sandström elaborated:

What I think is that I can use a certain timbre, for instance, between different things, [with] what you're talking about [in the Passion]. When they're talking about some dark things, I can take it down into the deep, and when I talk about the angels I can have the

²⁶ Richard Douglas Jones, *The Creative Development of Johann Sebastian Bach, Music to Delight the Spirit, Volume II* (Oxford : Oxford University Press, 2013), 218.

²⁷ See also Sven-David Sandström, interview by author, March 2016. Although composers such as Arvo Pärt also used a quartet in his *Passio*, Sandström stated that he didn't any other composer as a model.

²⁸ Sven-David Sandström, interview by author, March 2016. Sandström does not use recitative for any characters in *MP*, not just the Evangelists.

²⁹ See also Stefan Parkman, interview by author, April 2016. Parkman stated since German was not Sandström's first language, Parkman made revisions to portions of the Evangelist's music to align with proper German syntax and syllabic stress.

³⁰ Per F. Broman, "Sven-David Sandström: Die Matthäus-Passion," *Nordic Highlights*, 1 (2014): 5, accessed February 6, 2016, <http://news.gehrmans.se/en/wpcontent/uploads/Nordic-Highlights-1-2014.pdf>.

³¹ Kristina Fryklöf, "Sven-David Sandström at 70," *Nordic Highlights*, 1 (2012): 5, accessed January 28, 2016, <http://news.gehrmans.se/en/2012/03/nordic-highlights-no-1-2012/>.

higher and beautiful voices ... The color that I can shape with four different possibilities is many more differences. Four is one and one, two and two, and three and three, many combinations. There are many combinations with four things. That made it possible for me to make the variation [where] I was afraid [it would] be boring.³²

Parkman also noted that given the large amount of text the Evangelist sings, the added voices give greater chances for variation: “Here you have a chance to use the color of the four voices, and you have the range of a soprano down to the bass, and of course it’s easier to make it richer.”³³

Sandström made use of the “expressive options” very early in the libretto in No. 4 with “Da versammelten sich” (Then they gathered—see full translation in Table A.1). He used point of imitation counterpoint in all voices, beginning with the bass and continuing in order with the tenor, alto, and soprano. As a result, the voices literally gather together before singing in strict homophony to describe the scene (see Example 1). This word painting is also an example of the musical symbolism throughout *MP* (see Section 3.5).

Example 1. No. 4, mm. 2-6, in Sandström's *MP*, “Da versammelten sich.” (Then They Gathered.)

The musical score for Example 1 shows four voices (Soprano, Alto, Tenor, Bass) with lyrics in German. The lyrics are: "Da ver-sam-mel-ten sich die Äl-te-sten in dem Pa-last des Ho-hen-pries - ters, die Ho-hen pries - ter und Schrift - ge - lehr - ten". The score includes dynamic markings like *pp* and *mf*, and a *cresc.* line. The music is in a key with one sharp (F#) and a 4/4 time signature.

© Gehrman's Musikförlag AB. Reproduced with permission.

Another example of Sandström’s use of texture in the quartet occurs in No. 34 near the end of Part I. When the scene is concluding in the Garden of Gethsemane, Jesus scolds Peter for

³² Sven-David Sandström, interview by author, March 2016.

³³ Stefan Parkman, interview by author, April 2016.

cutting the ear off of a servant of the high priest and addresses the crowd. Sandström began the Evangelist's phrase with all four voices entering homophonically and removed them one by one to symbolize the fleeing disciples (see Example 2).

Example 2. No. 34, mm. 36-37, in Sandström's *MP*, "Da ver-ließen ihn alle Jünger und flohen." (Disciples Fled.)

The image shows a musical score for two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in 4/4 time. The top staff has a dynamic marking of *mp* (mezzo-piano) and the bottom staff has a dynamic marking of *pp* (pianissimo). The lyrics are written below the staves. The top staff's lyrics are "Da ver-ließen ihn al-le Jün-ger und flo-hen." and the bottom staff's lyrics are "Da ver-ließen ihn al-le". The music consists of chords and single notes, with some rests.

© Gehrman's Musikförlag AB. Reproduced with permission.

Sandström also used gender to enhance the meaning of the Evangelist's text. In No. 6, "Da nun Jesus war zu Bethanien," he used the women (soprano and alto of the quartet) as the Evangelist to describe a woman who came ("trat zu ihm ein Weib") with a cup full of valuable water and poured it over Jesus's head to symbolically prepare him for burial.

By varying his use of the Evangelist quartet, Sandström not only capitalized on the expressive possibilities but also kept the role fresh. It is varied and engaging for the listener, and different from Bach's. Although he occasionally used one voice for the Evangelist, he didn't use a solo tenor (as Bach did) until No. 73 after Jesus has died and the centurion proclaims, "Wahrlich, dieser ist Gottes Sohn gewesen" (Truly, this was God's son). This prolonged absence of the solo tenor creates a clear delineation between Sandström's Evangelist and Bach's.

2.3. The Characters of *Matthäuspassion*, from Bach to Sandström — Jesus (Vox Christi)

In addition to choosing the type of voice that will sing the role of Jesus (both Bach and Sandström used baritones), other considerations arise regarding Jesus's humanity/divinity and/or emotional involvement in the Passion narrative. These can have great implications for the musical interpretation/representation of Jesus. Stefan Parkman, the conductor of the German, Swedish, and American premieres of *MP*, stated that Jesus's disposition (emotional/human versus divine) does not stay constant throughout the Passion story:

[If you follow] the development of the Christ or the Jesus character during the Passions, [he starts] out as a religious leader, and ... from the beginning, [talks] about his own knowledge of what was going to happen later on. But then during the story, [he becomes] more and more a poor human being who is more and more in panic because he knows what's going to happen.³⁴

Bach and Sandström each used various compositional methods including instrumentation, motives, and style to demonstrate the changes of Jesus's character.

Bach's use of instruments during Jesus's appearances sets Him apart from the other characters and, according to Parkman, exemplifies Jesus as a "divine leader."³⁵ This presentation of Jesus in *accompanato* recitatives includes sustained strings, often referred to as Jesus's halo (Example 3).

The parallel in Sandström's setting is quite clear, with a similar halo of muted brass in long, sustained tones present while Jesus speaks (Example 4).

³⁴ Stefan Parkman, interview by author, April 2016.

³⁵ *Ibid.*

Example 3: The Halo of Strings that Accompany Jesus in No. 4e, mm. 34-37, of Bach's *MP*.

The image shows a musical score for Example 3, featuring the 'Halo of Strings' in measures 34-37 of Bach's *MP*. The score includes parts for Violino I, Violino II, Viola, Tenore Evangelista, Basso Jesus, and Continuo. A red bracket highlights the string accompaniment starting at measure 34. The lyrics are: "Da das Je-sus mer-ke-te, sprach er zu ih-nen: Was be-küm-mert ihr das Weib? Sie hat ein gut Werk an mir ge-".

© 2012 by Carus-Verlag, Stuttgart — CV 31.244. Reproduced with permission.

The use of brass is significant, both because of the regal aural effect and because Sandström played the trumpet at church in his youth.³⁶ Sandström also used a tuned gong to announce every entrance of Jesus, and vanishing harmonics in the strings upon his exit. These act as leitmotifs that accompany Jesus through *MP*, as illustrated in No. 2 and No. 8 (Examples 4 and 5).

Both Bach and Sandström varied the instrumentation and style that accompany Jesus in select scenes to enhance the meaning of the text or the divine/human sides of Jesus. The most profound example in Bach's setting occurs when he removed the halo of strings right before Jesus's death, when He asked, "Eli, Eli, lama asabthani?" (My God, My God, why have you forsaken me?).

³⁶ Ibid. See also Broman, *Highlights*, 5.

Example 4: The Halo of Brass when Jesus Sings in Sandström's *MP*, No. 2, mm. 7-14.

The score is divided into two systems. The first system includes:

- Bsn. I-II:** Bassoon parts, starting at measure 7 with a *pp* dynamic.
- Hn. I-II:** Horn parts, marked *con sord.* and *ppp*.
- Hn. III-IV:** Horn parts, marked *con sord.* and *ppp*.
- Tpt. I-II:** Trumpet parts, marked *con cup sord.* and *ppp*.
- Tbn. I-II:** Trombone parts, marked *con cup sord.* and *ppp*.
- Tuba. I-II:** Tuba parts, marked *con sord.* and *ppp*.
- Perc. II:** Percussion part with *tuned gongs*.
- Jesus:** Vocal line starting at measure 7 with an *mp* dynamic.

The second system includes:

- Vln. I & II:** Violin parts, marked *pp*.
- Vla. & Vlc.:** Viola and Violoncello parts, marked *pp*.

Tempo markings are *rit.* at the beginning and end of the passage, and *a tempo* in the middle. A red bracket highlights the brass instruments from measure 7 to 14.

© Gehrman's Musikförlag AB. Reproduced with permission.

Example 5: Sandström's Use of Harmonics in the Strings upon Jesus's Exit in No. 8, mm. 20-22, "Was bekümmert ihr das Weib?"

The image shows a musical score for Example 5. At the top is the vocal line for Jesus, in bass clef, with the lyrics "zu ih - rem Ge - dächt - nis, was sie ge - tan hat." The dynamics are marked as *p*. Below the vocal line are five string staves: Vln. I, Vln. II, Vla., Vlc., and Db. The string parts are marked with dynamics *pp*, *p*, and *ppp*. A red bracket highlights the string harmonics from measure 20 to 22, with "rit." above and "a tempo" below.

© Gehrman's Musikförlag AB. Reproduced with permission.

Parkman stated that this is Bach's way of representing Jesus's human self as He cried out for help, since His divine self, exemplified in the halo of strings, was not central to the scene (see Example 6):³⁷

The [halo of] strings are played alone [with Jesus in Bach's setting], except towards the end, because then he is no more a religious leader. He's not this divine character, he is just a human being, and then the halo [of strings] is out, which of course is extremely moving, and this is a help for you when you interpret it. ... They are no more spoken by a divine leader, but they are just cried out by a man in panic.³⁸

³⁷ See also Jaroslav Pelikan, *Bach among the theologians* (Philadelphia: Fortress Press, 1986), 90. Pelikan stated that this cessation of the halo was direct evidence that Bach saw the human suffering and death of Jesus as central to the Gospel Narrative.

³⁸ Stefan Parkman, interview by author, April 2016.

Example 6. Absence of Jesus’s Halo in No. 61a, mm. 5–8, in Bach’s *MP*.

5
8

adagio

Und um die neun-te Stun-de schrie-e Je-sus laut und sprach:
Jesus
E - li, E - li, la-ma, la-ma a - sab-

4
2

7
4

p *b*

6^b
4

7^h
4

5
b

6

© 2012 by Carus-Verlag, Stuttgart — CV 31.244. Reproduced with permission.

Although Sandström didn't remove the halo of brass during this scene as Bach did, the strings do not play vanishing harmonics at the exit of Jesus—rather, they play normally (see Example 7, mm. 15–16), taking away the ethereal quality harmonics provide. Perhaps more importantly, in mm. 11–15 he adds a dramatic crescendo in the brass and Jesus’s melodic line, along with a chromatic oboe flourish and poco accelerando in m. 14 that spans over two octaves. The result is a dramatic representation of Jesus crying out. Parkman noted that while Sandström did not intentionally employ the same ideas as Bach (concerning the humanity of Jesus in this case), there is a general similarity between Bach’s setting of Jesus and Sandström’s: “I think that Sven-David follows just about the same as Bach did, so in other words, it’s quite okay to let [Jesus] develop into the just everyday man, everyday person, from having been this spiritual leader.”³⁹

³⁹ Ibid.

Example 7. Sandström's Setting of No. 71, "Eli, Eli," mm. 8-16.

The musical score is arranged in a standard orchestral format. The woodwind section includes Oboe I-II, Horns I-IV, Trumpets I-II, Trombones I-II, and Tuba I-II. The percussion section includes Timpani I and Percussion II (tuned gongs). The organ part is in the lower register. The vocal parts include Soprano/Alto, Bass, and Jesus. The string section includes Violins I and II, Viola, Violoncello, and Double Bass. The score is marked with a tempo of quarter note = 72. The woodwinds and strings play a melodic line that starts with a *poco accel.* and ends with a *rit.* The vocal parts enter with the text: "neun-te Stun-de schrie-e Je-sus laut_und sprach: E - li, E - li, la - ma a - sab - tha - - ni?". The string parts are marked with dynamics from *ppp* to *ff*. A red box highlights the final measures of the string parts, which are marked *rit.* and *ff*.

© Gehrman's Musikförlag AB. Reproduced with permission.

In other instances, Bach varied the instrumental motives and tempi in the accompaniment to depict a more emotional Jesus. In No. 14, Jesus tells the disciples that they will be angry with Him, and the shepherd will be struck (see translation in Table A.2). On the

text, "Ich werde den Hirten schlagen" (I will strike the shepherd), Bach switched to a vivace tempo with rapid, ascending vocal lines, accompanied by sixteenth note arpeggios in the strings and continuo (see Example 8a). Bach depicted Jesus as angry and/or afraid before becoming hopeful as He speaks of His resurrection ("Wenn ich aber auferstehe"), and Bach returns to a moderato tempo with ascending motives in the strings (Example 8b).

Table 1. Text and Translation of No. 14, "In dieser Nacht," in Bach's *MP*.

<p>Jesus In dieser Nacht werdet ihr euch alle ärgern an mir. Denn es stehet geschrieben: "Ich werde den Hirten schlagen, und die Schafe der Herde werden sich zerstreuen." Wenn ich aber auferstehe, will ich vor euch hingehen in Galiläam.</p>	<p>Jesus Tonight you will all be angry at Me. For it is written: "I will strike the shepherd, and the sheep of the flock will be scattered." When, however, I rise again, I shall go before you into Galilee.</p>
--	---

Example 8a. Change of Tempo to Vivace and String Motives in No. 14, mm. 7-9, of Bach's *MP*.

The image shows a musical score for Example 8a. It consists of two systems of staves. The top system shows the instrumental accompaniment (strings and continuo) with a 'vivace' marking in red. The bottom system shows the vocal line with the German text: "Denn es ste-het ge-schrie-ben: Ich wer-de den Hir-ten schla-gen, und die Scha-fe der Her-de wer-den sich _ zer-". The score includes various musical notations such as notes, rests, and dynamics like 'mf'.

© 2012 by Carus-Verlag, Stuttgart — CV 31.244. Reproduced with permission.

Example 8b. - Tempo Change to Moderato and String Motives in No. 14, mm. 10-13, of Bach's *MP*.

The image shows a musical score for Example 8b, featuring a tempo change to *moderato* at measure 10. The score consists of two systems. The first system includes a vocal line and a string accompaniment. The second system includes a vocal line and a string accompaniment. A red bracket highlights the tempo change at measure 10. The lyrics are: "streu-en. Wenn ich a-ber auf-er-ste-he, will ich vor euch hin-ge-hen in Ga-li-lä-am." The string accompaniment includes figured bass notation: 6/4, 6/4, 5/#, 6, 6, 6/5, 7.

© 2012 by Carus-Verlag, Stuttgart — CV 31.244. Reproduced with permission.

Of Jesus's prayer in the Garden of Gethsemane in No. 18, Heilmuth Rilling states that Bach expresses the intense human nature of Jesus's prayer in the strings.⁴⁰ Here, Jesus grapples with the gravity of His human emotion and His impending death (see translation in Table 2):

Table 2. Text and Translation of No. 18, "Meine Seele ist betrübt," in Bach's *MP*.

Jesus	Jesus
Meine Seele ist betrübt	My soul is troubled
bis an den Tod,	even to death;
bleibet hie und wachet mit mir!	stay here and watch with Me!

Bach employed pulsating, repeated eighth notes that mimic the human heart under distress, coupled with semitone movements in the strings to increase the harmonic tension (see Example 9, mm. 11–15). In this section, Bach highlighted the human struggle Christ is enduring and, while working within the style of his time, maximized the text's expressive possibilities.

⁴⁰ <http://oregonbachfestival.com/digital-bach-project/discovery/discovery-st-matthew-passion/discovery-st-matthew-passion-part-two>, accessed January 22, 2016.

Example 9. Pulsating Strings in No. 18, mm. 8-15, “Meine Seele ist betrübt,” in Bach’s *MP*.

The image displays a musical score for Example 9, consisting of two systems of music. The first system (mm. 8-11) features a vocal line and a string line. The vocal line includes the lyrics: "die zween Söh-ne Ze-be-dä - i und fing an zu trau - ern und zu za-gen. Da sprach Je-sus zu ih-nen: Jesus Mei-ne". The string line has a red bracket highlighting a pulsating eighth-note pattern in the right hand. The second system (mm. 12-15) continues the vocal line with lyrics: "See-le ist be - trübt bis an den Tod; blei-bet hie und wa-chet mit mir!". The string line has a red bracket highlighting a similar pulsating eighth-note pattern. The score includes various musical notations such as clefs, key signatures, and dynamic markings like *p*.

© 2012 by Carus-Verlag, Stuttgart — CV 31.244. Reproduced with permission.

Sandström did subtract the halo of muted brass (as Bach did with the muted strings) to highlight Jesus’s humanity in three instances, also during the scene in the Garden of Gethsemane. In No. 27, Jesus prays for this cup to pass from Him if it is His Father’s will (see translation in Table 3). In mm. 5–8, the halo of brass is present while Jesus asks His Father to

take His cup—His impending death—from Him. However, this halo leaves when He resigns His own will to the will of God (“doch nicht wie ich will, sondern wie du willst”). For the first time, the strings also play when Jesus sings and remain after the brass drop out. When Jesus finishes His statement, the strings begin to play vanishing harmonics, and the halo of brass reenters, representing Jesus regaining His divine composure (see Example 10). The other omissions of the halo of brass occur in No. 32 when Judas betrays Jesus (Example 11), and in No. 34 after Peter cuts off a slave's ear (Example B.2, with translation in Table A.3).

Table 3. Text and translation of No. 27, "Und ging hin ein wenig."

Jesus	Jesus
Mein Vater,	My Father,
ist's möglich,	if possible,
so gehe dieser Kelch von mir;	take this cup from me;
doch nicht wie ich will,	not as I will,
sondern wie du willst."	rather as you will.

Sandström also used silence to highlight Jesus's humanity. When Judas approaches Jesus with the crowd to betray Him in No. 32, Jesus asks, “Mein Freund, warum bist du kommen?” (My friend, why are you here?). Silence (i.e. rests) between Jesus's words, coupled with short crescendo-diminuendo motives in the strings also separated by silence, emulate heart-wrenching sadness (see Example 11). Sandström used a similar method--this time in the brass--in No. 22, when Jesus tells Peter he will deny Him three times (see Example B.2). Both of these scenes include a betrayal of Jesus, and Sandström's special treatment of the instrumentation draws particular attention to Jesus's breaking heart.

Example 10. Instrumentation and Texture Changes Around Jesus in Sandström's *MP*, No. 27, mm. 5-9, "Mein Vater."

The score is divided into two systems. The first system (mm. 5-9) features a tempo of $\text{♩} = 72$ and a *rit.* marking. The instrumentation includes Bsn. I-II, Hn. I-II, Hn. III-IV, Tpt. I-II, Tbn. I-II, Tuba I-II, Timp. I, Perc. II (tuned gongs), and Jesus. The brass instruments play sustained notes with dynamics ranging from *mf* to *ppp*. The woodwinds play sustained notes with dynamics from *mp* to *ppp*. The strings play sustained notes with dynamics from *mp* to *ppp*. The percussion includes tuned gongs and a tam tam. The vocal line for Jesus is in German: "Mein Vater, ist's mög-lich, so ge-he die-ser Kelch von mir,".

The second system (mm. 10-14) features a tempo of $\text{♩} = 54$. The instrumentation includes Hn. I-II, Hn. III-IV, Tpt. I-II, Tbn. I-II, Tuba I-II, Timp. I, Perc. I (tam tam), and Jesus. The brass instruments play sustained notes with dynamics from *ppp* to *pp*. The woodwinds play sustained notes with dynamics from *ppp* to *pp*. The strings play sustained notes with dynamics from *ppp* to *pp*. The percussion includes a tam tam. The vocal line for Jesus is in German: "doch nicht wie ich will, son-der-n wie du willst."

Red boxes highlight specific texture changes: a vertical red line at the end of the first system, a red box around the brass instruments in the second system, and a red box around the strings in the second system.

Example 11. Use of Silence in Sandström's *MP*, No. 32, mm. 38-42, when Judas Betrays Jesus.

38 **rit.** ♩ = 54

Fl. I-II

Cl. I-II

Bsn. I-II

Hn. I-II
senza sord. *mp*

Hn. III-IV
senza sord. *mp*

Perc. II
(tuned gongs) *mp*

Jesus
Mein Freund, warum bist du kommen?

Vln. I
con sord. pp

Vln. II
con sord. pp

Vla.
con sord. pp

Vlc.
con sord. pp

Db.
div. pp

pp

© Gehrman's Musikförlag AB. Reproduced with permission.

2.4. The Chorales: Essential to Bach and Sandström in *MP*

The overwhelming familiarity of Bach's chorale settings (not considering his chorale fantasias) posed a challenge for Sandström in creating original melodies with the same text:

The most difficult thing[s were] the chorales, because they are very famous and when you see the text, you hear the voice, the memories, and if you hear it a little bit more, you hear the chorus, too. I started with that from the beginning to speak and try to clean my ears. I avoided thinking about Bach if I say so, because then you are lost.⁴¹

Still, Sandström created original melodies with a specific approach in mind: "The only thing I wanted in [these] chorales, [is that they] should be simple, [and] easy for people to listen to ... and it should be in a key so that it starts and it ends in the right way." This simple melodic approach has connections to his Swedish heritage and his upbringing in the Baptist church.

Parkman noted the connection to Swedish folk song:⁴²

It somehow resembles ... Swedish folk[song]. It is not Swedish sacred folk hymns, but it's somehow ... you think of it. Therefore, it's a little bit like having the roots in the old Swedish, sacred, music tradition. The harmonics, and also the melodies, [give] you the association or the impression that this reminds you of Swedish sacred music, sacred hymns.⁴³

Although Sandström stated that he didn't construct the chorales like this on purpose, he recognizes the similarity and draws a connection to his upbringing: "I grew up in the church in Sweden where I lived my whole life ... when I was young. This was a Baptist church with simple tunes that you can hear in the chorales and you can hear it in the chords."⁴⁴

Sandström's original melodies not only share similar elements of texture and melody

⁴¹ Sven-David Sandström, interview by author, March 2016. See also Stefan Parkman, in conversation with the author, April 2016. Parkman also stated the construction of original melodies for the chorales was difficult for Sandström due to the familiarity of the Bach chorales.

⁴² Sven-David Sandström, interview by author, March 2016. "I am a Swedish guy, of course. I never thought that there should be some folkloristic thing in it. Never, never. I just wrote it."

⁴³ Stefan Parkman, interview by author, April 2016. See also Broman, *Highlights*, 5.

⁴⁴ Sven-David Sandström, interview by author, March 2016.

with folk songs, but also with the chorale melodies Bach used. Many melodies are similar to Bach's due to their predominant stepwise motion, phrase structure, and limited leaps. Sandström acknowledged this similarity, saying, "When I try to find a melody, I think different from Bach, of course, because our melodic background is different. [However] I hear [the similarity with Bach's melodies] now when I listen to them."⁴⁵ This similarity is clearly seen in No. 3, "Herliebster Jesu." It is the first chorale that Bach presented in a homophonic, hymn-like fashion. When comparing it with Sandström's setting, both melodies have similar phrase lengths, are mostly stepwise, and end with a similar figure on "-brochen" (see Examples 12a and 12b). The melodic form (aab) is also commonly used in chorales and folk melodies as well.

Example 12a. Phrase Lengths in No. 3, mm. 1–6, from "Herliebster Jesu," from Bach's *MP*.

The image shows a musical score for the first six measures of "Herliebster Jesu" from Bach's *MP*. The score is in G major and 3/4 time. The lyrics are: "Herz-liebs-ter Je-su, was hast du ver-bro-chen, dass man ein solch scharf Ur-teil hat ge-spro-chen? Was ist die Schuld, in-was für Mis-se-ta-ten bist du ge-ra-ten?". The score is divided into two systems. The first system contains measures 1-4, with phrase 'a' (measures 1-3) and phrase 'b' (measures 4-6) both marked with a bracket and the number 3. The second system contains measures 5-6, with phrase 'c' (measures 5-6) marked with a bracket and the number 5.

© 2012 by Carus-Verlag, Stuttgart — CV 31.244. Reproduced with permission.

Example 12b. Phrase Lengths in No. 3, mm. 1–6, from "Herliebster Jesu," from Sandström's *MP*.

The image shows a musical score for the first six measures of "Herliebster Jesu" from Sandström's *MP*. The score is in G major and 3/4 time. The lyrics are: "Herz-lieb-ster Je-su, was hast du ver-bro-chen, dass man ein solch scharf Ur-teil hat ge-spro-chen? Was ist die Schuld, in was für Miss-e-ta-ten bist du ge-ra-ten?". The score is divided into two systems. The first system contains measures 1-4, with phrase 'a' (measures 1-3) and phrase 'a' (measures 4-6) both marked with a bracket and the number 3. The second system contains measures 5-6, with phrase 'b' (measures 5-6) marked with a bracket and the number 3. The score includes a tempo marking of quarter note = 72, a dynamic marking of *mp*, and performance instructions "rit." and "attacca" at the end of the piece.

© Gehrman's Musikförlag AB. Reproduced with permission.

⁴⁵ Sven-David Sandström, in conversation with the author, March 2016.

Another example is “Befiehl du deine Wege.” The phrasing is exactly the same (4x4x4x4), and the melodic contours and form (aabc/aaba) are similar as well (see Examples 13a and 13b).

Example 13a. Phrase Lengths and Structures of No. 44, mm. 1-12, “Befiehl du deine Wege,” from Bach’s *MP*.

Be - fiehl du dei - ne We - ge und was dein Her - ze kränkt Der Wol - ken, Luft und
 der al - ler - treus - ten Pfl - e - ge des, der den Him - mel lenkt.

Win - den gibt We - ge, Lauf und Bahn, der wird auch We - ge fin - den, da dein Fuß ge - hen kann.

© 2012 by Carus-Verlag, Stuttgart — CV 31.244. Reproduced with permission.

Example 13b. Phrase Lengths and Structures of No. 53, mm. 1-16, “Befiehl du deine Wege,” from Sandström’s *MP*.

Be - fiehl du dei - ne We - ge und was dein Her - ze kränkt der al - ler - treus - ten Pfl - e - ge des, der den Him - mel lenkt. Der
 Wol - ken, Luft und Win - den gibt We - ge, Lauf und Bahn, der wird auch We - ge fin - den, da dein Fuß ge - hen kann.

© Gehrman’s Musikförlag AB. Reproduced with permission.

At other times, Sandström made deliberate compositional decisions to separate firmly his setting from Bach’s. Perhaps there is no better example of this than in the chorale, “O Haupt voll Blut und Wunden.” Set to the tune commonly referred to as the Passion chorale (Bach used the tune five times in his *MP*), Sandström considered it the most famous text (see Example 14a). He called his setting his most dramatic chorale, as he extended the word “Haupt” for five beats before moving to the next note (see Example 14b).

Example 14a. No. 54, mm. 1-4, “O Haupt voll Blut und Wunden” (Passion chorale) from Bach’s *MP*.

1. O Haupt voll Blut und Wun - den, voll Schmerz und vol - ler Hohn,
 o Haupt, zu Spott ge - bun - den mit ei - ner Dor - nen - kron,
 2. Du ed - les An - ge - sich - te, da - für sonst schrickt und scheut
 das gro - ße Welt - ge - wick - te, wie bist du so be - speit,

© 2012 by Carus-Verlag, Stuttgart — CV 31.244. Reproduced with permission.

Example 14b. No. 63, mm. 1-5. Extended Note on “Haupt” from Sandström’s *MP*.

♩ = 76
 p f p
 1. O Haupt voll Blut und Wun - den, voll Schmerz und voll - er Hohn,
 2. Du ed - les An - ge - sich - te, da - für sonst schrickt und scheut

© Gehrman's Musikförlag AB. Reproduced with permission.

Still, the melodic contour of Bach’s and Sandström’s “O Haupt” is very similar. First, both melodies leap with a perfect fourth from the first to the second note before descending to the syllable “Wun-” of “Wunden.”

Although Sandström’s melodies would not be recognizable to audiences as they would have been in Bach’s case, Sandström’s use of melody and texture gives the chorales a familiarity that makes them accessible to the listener (“easy to listen to,” as Sandström called it).⁴⁶ Parkman echoed this when speaking of Swedish audiences:

Perhaps ... for a Swedish audience, they would feel, “Yes, this is the type of music we’re used to. This is what we’ve heard before and this connects to lots of other of the Swedes or pretty songs that we have sung before,” and so forth. I think it could add somewhat to the pleasure of listening to it, if you are a Swedish audience.

⁴⁶ Sven-David Sandström, interview by author, March 2016.

This statement by Parkman captures the main effect of Sandström's use of simple, familiar melodies in the chorales: He gave homage to Bach's religious use of a chorale in a passion and used a familiar melody as a catalyst for the congregation to deeply ponder the gravity of the narrative, as in No. 72, "Wenn ich einmal soll scheiden" (When I one day must depart—see Example 15). Immediately following Jesus's death, its simple melodic construction, equal phrase lengths, and functional harmonization (discussed further in chapter 3) provide the "oasis in the ongoing ... drama, in particular in the second half, when things are getting more and more complicated, and more and more dramatic."⁴⁷

Example 15: Sandström's Chorale Setting, No. 72, mm. 1-4, "Wenn ich einmal soll scheiden."

Lontano ♩ = 48

CHOIR

S. *ppp* 1
Wenn ich ein - mal soll schei - den, so schei - de nicht von mir,

Mz. *ppp*
Wenn ich ein - mal soll schei - den, so schei - de nicht von mir,

A. *ppp*
Wenn ich ein - mal soll schei - den, so schei - de nicht von mir, —

T. *ppp*
Wenn ich ein - mal soll schei - den, so schei - de nicht von mir,

Bar. *ppp*
Wenn ich ein - mal soll schei - den, so schei - de nicht von mir,

B. *ppp*
Wenn ich ein - mal soll schei - den, so schei - de nicht von mir,

© Gehrman's Musikförlag AB. Reproduced with permission.

⁴⁷ Stefan Parkman, interview by author, April 2016.

CHAPTER 3

DISCOVERING SANDSTRÖM'S VOICE IN *MATTHÄUSPASSION*

3.1 The Development of Sandström's Compositional Voice

Sven-David Sandström's compositional output is considerable, and he has written for numerous performance forces in multiple styles. Swedish music critic Tony Lundman stated, "It is an almost impossible task to present a complete picture of the various phases of Sandström's creative development and his enormous output, which covers a wide variety of genres."⁴⁸ In addition to vocal and choral works, he has written works for the stage, orchestra, soloist and orchestra, and chamber ensembles, totaling more than 300 compositions.⁴⁹ Sandström composes at a very rapid rate. While completing *Musik för kyrkoåret* (2011), which includes a piece for each Sunday of the church year, he wrote two pieces per month for three years.⁵⁰

Familiarity with Sandström's compositional development is important in discovering his voice in *MP*, as he has made "significant shifts in style throughout his career."⁵¹ He did not begin composing sacred choral music until the 1970s, and he noted that composing choral music, let alone sacred choral music, was neither commonplace nor accepted at the start of his career:

In the '60s it was forbidden to talk like that because there [was] no religious background in a modernistic area. It was mostly forbidden and there was very little choral music, too, for that reason. That was a different time. Now, I go more and more over to that and I can say it today—my only interest today is to write beautiful music that touch[es]

⁴⁸ Svensk Music, "Sven-David Sandström," <http://www.mic.se/avd/mic/prod/micv6eng.nsf/AllDocuments/DE4E1A11C60848C9C1257228003385F6> (accessed January 12, 2016).

⁴⁹ <http://www.svendavidsandstrom.com/workgenre.html> (accessed March 27, 2016).

⁵⁰ Broman, *Highlights*, 5.

⁵¹ Sparks, 72-73. For an in-depth discussion of the development of his compositional style see Richard Sparks or Joshua Bronfman, *Five Pictures*.

people and I also can say I'm interested to work beautiful and with sentiment, which is also totally forbidden, in some way.⁵²

His instrumental music became popular in the 1970s.⁵³ The success of his orchestral piece *Through and Through* (1972) led to the commission by BBC for *Utmost*, conducted by Pierre Boulez in its 1975 premiere.⁵⁴ These works tended to be serial in nature, following strict compositional processes.⁵⁵ They also included “powerful contrasts between different sounds and textures,” and proportional canons using microtones and thick textures.⁵⁶

In the late 1970s and 1980s, Sandström shifted to a more neo-romantic approach and began focusing on sacred choral music.⁵⁷ This shift with chords built on stacked thirds led to a propensity to use major and minor seventh chords, as shown in *Agnus Dei* and *En ny himmel och en ny jord* (A New Heaven and a New Earth). These pieces “would form the central part of his stylistic development at this time: Both of these were written for Ingemar Månsson’s Hägersten Motet Choir (of which he was still a member) in 1980.”⁵⁸ The opening of his *Agnus Dei* also includes Sandström’s Expansion and Contraction technique (E&C, discussed in Section 3.2) over the first ten measures (Example 16).⁵⁹ Sandström also began composing in a literal fashion, leading to madrigalisms and word/mood painting.⁶⁰ In addition to *Agnus Dei* and *En ny himmel och en ny jord*, other sacred choral works from the 1980s include *Gloria* (1983), *Kyrie* (1984), *Sanctus* (1984), *O sanna* (1985), *Es ist Genug* (1986), and *Hear My Prayer, O Lord* (1986).

⁵² Sven-David Sandström, interview by author, Denton, TX, March 2016.

⁵³ *Ibid.*, 72–73.

⁵⁴ *Ibid.*, 73.

⁵⁵ Bronfman, 35.

⁵⁶ Sparks, 73.

⁵⁷ Both Sparks (73) and Bronfman (36) noted this compositional change.

⁵⁸ Sparks, 73, 95. See also Stefan Parkman, interview by author, Denton, TX, April 2016.. Stefan Parkman also noted his writing in thirds as a typical “trademark” of his style.⁵⁸

⁵⁹ Sparks, 96. For an in-depth discussion of Sandström’s E&C technique, see Section 3.2.

⁶⁰ Bronfman, 51–52.

Example 16. E&C with Stacked Thirds and Major/minor Seventh Chords in *Agnus Dei*, mm. 1-12.

2

$\text{♩} = 40$ *legatissimo* *ppp cresc.* *accel.* $\text{♩} = 60$ *poco f* *rit.* *dim.*

S 1
A - gnus, A - gnus De - i, A -

2
A - gnus, A - gnus De - i, A -

A 1
A - gnus, A - gnus De - i, A -

2
A - gnus, A - gnus De - i, A -

T 1
A - gnus, A - gnus De - i, A -

2
A - gnus, A - gnus De - i, A -

B 1
A - gnus, A - gnus De - i, A -

2
A - gnus, A - gnus De - i, A -

rit. $\text{♩} = 50$ 3

S 1
(dim.) *pp* *mf* *pp*
gnus De i, qui tol -

2
(dim.) *pp* *mp* *pp* *pp*
gnus De i, qui tol -

A 1
(dim.) *pp* *p* *pp* *pp*
gnus De i, qui tol -

2
(dim.) *pp* *poco* *pp* *pp*
gnus De i, qui tol -

T 1
(dim.) *pp* *p* *pp* *pp*
gnus De i, qui tol -

2
(dim.) *pp* *p* *pp* *pp*
gnus De i, qui tol -

B 1
(dim.) *pp* *mf* *pp* *pp*
gnus De i, qui tol -

2
(dim.) *pp* *mf* *pp* *pp*
gnus De i, qui tol -

© Nordiska Musikförlaget/2007 Gehrman's Musikförlag AB. Reproduced with permission.

Richard Sparks notes a distinct change in Sandström's compositional approach in 1990 that parted from the strict processes he was using in the past:

Sandström stated that his idea of music had changed, and quoted the Bible, "to come to heaven you must be as a little child." He said that for music to function it must be simple, not necessarily for the performer, but meaning that it must speak directly to an ordinary listener. He also said that his close connection with choirs and amateur musicians had helped this process, that all of his composing now is freer, less planned, that he "just sits and writes."⁶¹

With this freer compositional method, the majority of his unaccompanied choral music written in the 1990s showcases elements of minimalism and is sacred.⁶² The pieces were also written for six-part chorus, which has become a trademark of Sandström, according to Stefan Parkman.⁶³ Karl E. Nelson notes that octave pairing between the sopranos and tenors, mezzos and baritones, and altos and basses regularly occur in a six-part texture, which can also be found in *MP* (see Section 3.2).⁶⁴

In recent research, multiple authors further defined elements of Sandström's neo-romantic compositional language in his choral music. Joshua Bronfman wrote about the compositional language seen in Sandström's *Five pictures from the Bible* (2006). Karl E. Nelson wrote a comprehensive preparatory guide about *Etyd Nr. 4, Som I E-Moll* and *Laudamus Te*, which included a thorough analysis of how the compositional language Sandström employed portrayed the meaning of the texts.⁶⁵ Susan Swaney explored his Latin Masses as an introduction to Sandström's choral style, and James Kallembach discussed his style in his

⁶¹ Sparks, 103.

⁶² Bronfman, 44–45.

⁶³ Stefan Parkman, interview by author, Denton, TX, April 2016.

⁶⁴ Nelson, "An Introduction," 31.

⁶⁵ *Ibid.*

Messiah (2009).⁶⁶ Most recently, in his work on the *Bach Motet Project* (Sandström's setting of all six of Bach's motets), James Franklin used Camilla Lundberg's description of four main elements of Sandström's music to define Sandström's approach.⁶⁷ First, he described Sandström's Expansion and Contraction technique (E&C), which "impacts the texture by adding or subtracting voices, elevating or decreasing the dynamic, and/or accelerating or decelerating the tempo."⁶⁸ Second, he identified the "harmonic ambiguity" of Sandström's music that is centered on "lush post-romantic chordal structures," which includes what Bronfman called the S-chord, composed of a perfect fifth and a minor second.⁶⁹ Third, he defined one of Sandström's most preferred gestures, "rhythmic game-playing," by his use of slight manipulations of similar material from voice to voice.⁷⁰ Finally, he described Sandström's use of "contrapuntal interplay," which is "his propensity for using small melodic cells with great variance."⁷¹

Even while using a preexisting model such as in the *Bach Motet Project*, Sandström employed this distinct compositional language. Franklin noted, "[Sandström] pays homage to Bach in the *Motet Project* primarily through the use of similar structural elements while maintaining his unique compositional voice to forge his own expressive path." The same can be said of Sandström's *MP*.

⁶⁶ James Kallembach, "Sven-David Sandström's *Messiah* – A Career of Writing for the Voice: Part I: An Introduction to the Music of Sven-David Sandström," *Choral Journal* 51, 3 (October 2010).

⁶⁷ Camilla Lundberg, "Sven-David Sandström: Back to the Future at 50," *Fazer Music News* 5 (Autumn 1992): 3.

⁶⁸ Franklin, 21. See also Susan Swaney, "Sven-David Sandström: An Overview of his Latin Masses as an Introduction to his Choral Style" (DM diss., Indiana University, 2009), 29. Swaney referred to this as "accumulation."

⁶⁹ Franklin, 27-28. See also Bronfman, x, and James Kallembach, *Part I*, 24. Bronfman referred to harmonic ambiguity as diatonic, non-functional harmony. Kallembach referred to it as "Romantic Harmonies in Non-Traditional Combinations."

⁷⁰ Franklin, 31.

⁷¹ *Ibid.*, 36. See also Kallembach, *Part I*, 24. Kallembach referred to this as "clockwork."

3.2. Expansion and Contraction (E&C) Technique in MP

There are multiple instances of Sandström's Expansion and Contraction technique (E&C, according to Franklin) used throughout *MP*. One of the most salient examples including texture, dynamic, and tempo occurs in mm. 1–20 and 41–60 of No. 35, "O Mensch, bewin dein Sünde groß" (O mankind, mourn your great sins—see full translation in Table A.4). In m. 1, the basses enter at a *pianissimo* dynamic, and the texture increases with subsequent entrances of the baritones, altos, tenors, mezzos, and sopranos over the next 10 measures. Sandström indicated a crescendo-diminuendo for each phrase, and each repeated entrance becomes progressively louder. At m. 14, the crescendo pairs with an *accelerando* to m. 17. Here, the dynamic (*forte*) and tempo reach their apex before the contraction into m. 20, and the next phrase of the chorale, "Darum Christus seins Vaters Schoß" (for which Christ left His Father's bosom), enters homophonically in m. 21 (see Example 17). In a strophic nature, the same music is used for the next lines of text beginning with "Den Toten er das Leben gab" (He gave life to the dead).

Sandström employed E&C multiple times to symbolize the interjections of the turba choruses. In No. 4, the high priests, scribes, and elders meet in the palace of Caiaphas to discuss how to kill Jesus, and the crowd responds in No. 5 with "Ja nicht auf das Fest, auf daß nicht ein Aufruhr werde im Volk" (Not during the festival, so that there will not be an uproar among the people). As in the examples previously mentioned, Sandström expanded the texture by adding voices, and increases the dynamic before it falls away in the opposite manner (see Example 18).

Example 17. Quintessential E&C in Sandström's *MP*, No. 35, mm. 1-27, "O Mensch, bewein dein Sünde groß."

CHOIR 1 $\text{♩} = 48$ accel.

S. *mp* *mf cresc.*
m_ O_ Mensch, o_ Mensch, o_ Mensch, o_ Mensch,

Mz. *p* *mp* *mf cresc.*
m_ O_ Mensch, o_ Mensch, o_ Mensch, o_ Mensch,

A. *pp* *mp* *mf cresc.*
m_ O_ Mensch, o_ Mensch, o_ Mensch, o_ Mensch,

T. *pp* *p* *mf cresc.*
O_ Mensch, o_ Mensch, o_ Mensch, o_ Mensch,

Bar. *pp* *p* *mp* *mf cresc.*
O_ Mensch, o_ Mensch, o_ Mensch, o_ Mensch,

B. *pp* *p* *mp* *mf cresc.*
O_ Mensch, o_ Mensch, o_ Mensch, o_ Mensch,

CHOIR 15 $\text{♩} = 72$ rit. $\text{♩} = 48$ sub. $\text{♩} = 72$

S. *f* *mp* *pp* *pp*
Mensch, be - wein_ dein Sün - de groß, da - rum Chris-tus seins Va - ters Schoß äü - fert und kam auf Er -

Mz. *f* *mp* *pp* *pp*
Mensch, be - wein_ dein Sün - de groß, da - rum Chris-tus seins Va - ters Schoß äü - fert und kam auf Er -

A. *f* *mp* *pp* *pp*
be - wein_ dein Sün - de groß, da - rum Chris-tus seins Va - ters Schoß äü - fert und kam auf Er -

T. *f* *mp* *pp* *pp*
Mensch, be - wein_ dein Sün - de groß, da - rum Chris-tus seins Va - ters Schoß äü - fert und kam auf Er -

Bar. *f* *mp* *pp* *pp*
Mensch, be - wein_ dein Sün - de groß, da - rum Chris-tus seins Va - ters Schoß äü - fert und kam auf Er -

B. *f* *mp* *pp* *pp*
be - wein_ dein Sün - de groß, da - rum Chris-tus seins Va - ters Schoß äü - fert und kam auf Er -

© Gehrman's Musikförlag AB. Reproduced with permission.

Example 18. E&C Technique in No. 5, mm. 1-6, “Ja nicht auf das Fest.”

CHOR

S. *pp* Ja nicht, ja nicht, ja nicht... ja auf das Fest, *f* auf dass nicht ein Auf-ruhr wer - de im Volk. *pp*

Mz. Ja nicht, ja nicht, ja nicht auf das Fest, *f* auf dass nicht ein Auf-ruhr wer - de im Volk. *pp*

A. Ja nicht, ja nicht, ja nicht auf das Fest, *f* auf dass nicht ein Auf-ruhr wer - de im Volk. *pp*

T. Ja nicht, ja nicht auf das Fest, *f* auf dass nicht ein Auf-ruhr wer - de im Volk. *pp*

Bar. Ja nicht, ja nicht auf das Fest, *f* auf dass nicht ein Auf-ruhr wer deim Volk. *pp*

B. Ja nicht, ja auf das Fest, *f* auf dass nicht ein Auf-ruhr werde im Volk. *pp*

♩ = 126

© Gehrman's Musikförlag AB. Reproduced with permission.

In the conclusion of No. 15, “Und sie wurden betrübt” (And they were troubled), Sandström used the E&C technique again in the turba chorus with octave ostinati (see Table 4 for translation). However, the expansion begins with the Evangelists, increasing in dynamic and accelerating from m. 20 to the *forte* entrance of the turba chorus in m. 23 on “Herr, bin ichs” (Lord, is it I?). The contraction occurs with a gradual ritardando and thinning of texture from m. 23–27 (see Example 19a-b).

Table 4. Translation of Conclusion of No. 15, “Und sie wurden sehr betrübt.”

15 (continued). Evangelists
Und sie wurden sehr betrübt
und huben an,
ein jeglicher unter ihnen,
und sagten zu ihm:

15 (continued). Evangelists
And they were very troubled
and began,
each one among them,
to say to Him:

15. Choir
Herr, bin ichs?

15. Choir
Lord, is it I?

Example 19a. E&C Technique Beginning in Evangelists in Conclusion of No. 15, mm. 20-22, "Und sie wurden sehr betrübt."

Org. $\text{♩} = 63$ *pp* *cresc.* *accel.* *f*

EVANG.
Sop./Alto *mf* *f*

Ten./Bass *p* *cresc.* *mf* *f*

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

Vlc. *ppp*

Und sie wur-den sehr be-trübt und hu-ben an, ein jeg - li - cher un - ter ih - nen, und sag - ten zu ihm:

© Gehrman's Musikförlag AB. Reproduced with permission.

Example 19b. E&C technique continuing in turba chorus in conclusion of No. 15, mm. 23-27, "Und sie wurden sehr betrübt."

CHOIR $\text{♩} = 126$ *rit.* $\text{♩} = 63$

S. *f* *mf* *mp* *p* *ppp*

Mz. *f* *mf* *mp* *p* *ppp*

A. *f* *mf* *mp* *p* *ppp*

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

Bar. *f* *mf* *mp* *p* *ppp*

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

Herr, bin ich's? Herr, bin ich's? Herr, bin ich's? Herr, bin ich's? Herr, bin ich's?

© Gehrman's Musikförlag AB. Reproduced with permission.

3.3. Harmonic Ambiguity in *MP*

Sandström's use of mainly diatonic, non-functional harmony (harmonic ambiguity, according to Franklin) is seen in many of the chorales in *MP*, including the opening setting of "O Lamm Gottes unschuldig" (O Innocent Lamb of God).⁷² Although the key signature has no flats or sharps, Sandström alluded to B minor from mm. 34–35 with a *i*–*V*7–*i* harmonic motion in the strings right before the chorale begins in the same key (Example 20).

Example 20. No. 1, mm. 30-34, Before Chorale, "O Lamm Gottes unschuldig."

The image displays a musical score for Example 20, mm. 30-34. It features a vocal line and a string ensemble. The vocal line has lyrics: "Wie? - als wie ein Lamm!". A "rit." marking is present. A red box highlights the string ensemble's harmonic motion in the final measure (m. 34), showing a "div." (divisi) section followed by a "unis." (unison) section.

© Gehrman's Musikförlag AB. Reproduced with permission.

In m. 36, however, the next chord (D minor) is not a diatonic chord in B minor and pivots to A minor in a *iv*–*i* motion into m. 37. A *V*7–*vi*–*i*7 gesture in A major is present from mm. 38-40, but since the tonic chord is A7, the harmonic motion continues, moving in a deceptive motion back to B minor, where the chorale began. Considering the motion from D minor to G7 (*ii*–*V*7 in C) in mm. 42–43, the harmonies in this passage could relate to any number of keys including B

⁷² Franklin, 27.

minor, D minor, A minor, A major, and C, which is at the core of harmonic ambiguity. The ambiguous harmonies in No. 1, “O Lamm Gottes unschuldig,” are illustrated in Table 5.

Example 21. No. 1, mm. 35-44, “O Lamm Gottes unschuldig.”

CHOR 35 $\text{♩} = 72$

S. *pp* *f* *pp* *mp* *pp* *rit.*
 O Lamm Got - - tes, un - schul - - dig am Stamm des Kreu - - zes ge - schlach - tet,

Mz. *pp* *f* *pp* *mp* *pp*
 O Lamm Got - - tes, un - schul - - dig am Stamm des Kreu - - zes ge - schlach - tet,

A. *pp* *f* *pp* *mp* *pp*
 O Lamm Got - - tes, un - schul - - dig am Stamm des Kreu - - zes ge - schlach - tet,

T. *pp* *f* *pp* *mp* *pp*
 O Lamm Got - - tes, un - schul - - dig am Stamm des Kreu - - zes ge - schlach - tet,

Bar. *pp* *f* *pp* *mp* *pp*
 O Lamm Got - - tes, un - schul - - dig am Stamm des Kreu - - zes ge - schlach - tet,

B. *pp* *f* *pp* *mp* *pp*
 O Lamm Got - - tes, un - schul - - dig am Stamm des Kreu - - zes ge - schlach - tet,

© Gehrmans Musikförlag AB. Reproduced with permission.

Table 5. Ambiguous Harmonization in “O Lamm Gottes unschuldig.”

	O	Lamm	Got -	- tes un	schul -	- dig am	Stamm des	Kreu -	- zes ge-	schlach-tet
Key:	bm	dm	am -	E7 - -	F# - 9	A7 9 43	bm -	dm	G7	E9 - 7

3.4. Rhythmic Game-Playing in MP

Sandström employs rhythmic game-playing as mentioned by Franklin to amplify the meaning of the passion narrative in his *MP*. In No. 33, he symbolizes thunder and lightning (“Sind und Blitze”) just as Franklin described: Slight manipulations of rhythmically similar material are passed back and forth between the men and women (Example 22a-b). Another example occurs with similar cellular material for the words “Zertrümmre, verderbe, verschlinge, zerschelle” (crush, destroy, devour, smash) in the same movement. Sandström increases intensity by setting the event a whole step higher than “Sind und Blitze” (Example 22b).

Example 22a: Sandström's Use of Symbolism through Rhythmic Game-Playing in No. 33, mm. 34-40, "Sind Blitze, sind Donner."

CHOIR

S. *ff*
Sind Blit - ze, sind Don - ner, sind Blit - ze, sind Don - ner, sind Blit - ze, sind Don - ner, sind Blit - ze, sind Don

Mz. *ff*
Sind Blit - ze, sind Don - ner, sind Blit - ze, sind Don - ner, sind Blit - ze, sind Don - ner, sind Blit - ze, sind Don

A. *ff*
Sind Blit - ze, sind Don - ner, sind Blit - ze, sind Don - ner, sind Blit - ze, sind Don - ner, sind Blit - ze, sind Don

T. *ff*
Sind Blit - ze, sind Don - ner, sind Blit - ze, sind Don - ner, sind Blit - ze, sind Don - ner, sind Blit - ze,

Bar. *ff*
Sind Blit - ze, sind Don - ner, sind Blit - ze, sind Don - ner, sind Blit - ze, sind Don - ner, sind Blit - ze,

B. *ff*
Sind Blit - ze, sind Don - ner, sind Blit - ze, sind Don - ner, sind Blit - ze, sind Don - ner, sind Blit - ze,

© Gehrman's Musikförlag AB. Reproduced with permission.

Example 22b. Rhythmic Game-Playing in No. 33, mm. 47-53, "Zertrümmre, verderbe, verschlinge, zerschelle."

The score consists of the following parts:

- Perc. I:** Features a melodic line with dynamic markings *ppp*, *ff*, *ppp*, *ppp*, and *f*. It includes performance instructions **tam tam** and **piatti**.
- Perc. II:** Features a rhythmic line with dynamic markings *ff* and *ppp*.
- CHOIR:** Includes parts for Soprano (S.), Mezzo (Mz.), Alto (A.), Tenor (T.), and Bass (B.). The lyrics are: "Er - öff - ne den feu - - - ri-gen Ab-grund, o Höl - le, zer-trümm-re, verderbe, verschlinge, zerschelle." The phrase "zer-trümm-re" is highlighted with a red box in the Soprano, Mezzo, Alto, Tenor, and Bass staves.
- Vln. I:** Features a melodic line with dynamic markings *ppp* and *ff*, and performance instructions *gru*.

© Gehrman's Musikförlag AB. Reproduced with permission.

Example 22b (continued). Rhythmic Game-Playing in No. 33, mm. 54-58, "Zertrümmre, verderbe, verschlinge, zerschelle."

CHOIR

S.
ver-der-be, zer-trümm-re, ver-der-be, ver-schlin-ge, zer-trümm-re, ver-der-be, ver-schlin-ge, zer-schel-le, ver-der

Mz.
ver-der-be, zer-trümm-re, ver-der-be, ver-schlin-ge, zer-trümm-re, ver-der-be, ver-schlin-ge, zer-schel-le, ver-der

A.
ver-der-be, zer-trümm-re, ver-der-be, ver-schlin-ge, zer-trümm-re, ver-der-be, ver-schlin-ge, zer-schel-le, ver-der

T.
der-be, ver-schlin-ge, zer-schel-le, ver-der-be, ver-schlin-ge, zer-schel-le,

Bar.
der-be, ver-schlin-ge, zer-schel-le, ver-der-be, ver-schlin-ge, zer-schel-le,

B.
der-be, ver-schlin-ge, zer-schel-le, ver-der-be, ver-schlin-ge, zer-schel-le,

© Gehrman's Musikförlag AB. Reproduced with permission.

Example 22b (continued). Rhythmic Game-Playing in No. 33, mm. 59-63, "Zertrümmre, verderbe, verschlinge, zerschelle."

CHOIR

S. - be, ver-schlin - ge, zer-schel - le, ver - schlin - ge, zer-schel - le, mit plötz - li - cher Wut...

Mz. - be, ver-schlin - ge, zer-schel - le, ver - schlin - ge, zer-schel - le, mit plötz - li - cher Wut...

A. - be, ver-schlin - ge, zer-schel - le, ver - schlin - ge, zer-schel - le, mit plötz - li - cher Wut...

T. ver - schlin - ge, zer-schel - le, zer - schel - le, mit plötz - li - cher Wut...

Bar. ver - schlin - ge, zer-schel - le, zer - schel - le, mit plötz - li - cher Wut...

B. ver - schlin - ge, zer-schel - le, zer - schel - le, mit plötz - li - cher Wut...

© Gehrman's Musikförlag AB. Reproduced with permission.

3.5. Additional Instances of Musical Symbolism: Bringing the Passion Story to Life

Madrigalisms (or word painting) have been present in Sandström's compositional style since the 1970s and make up a large part of the symbolism in *MP*. As previously stated, Sandström used these to symbolize the fleeing disciples (Example 2), the actions of the turba chorus (Examples 18, 19b), lightning and thunder (Example 22a), and the gates of Hell (Example 22b, "Zertrümmre"). Further examples include his use of falling quarter note motives in the violin II, oboes, and vocal solo to symbolize weeping in No. 18, "Wiewohl mein Herz in Tränen schwimmt" (Although my heart is swimming in tears—see Example 23).

Example 23. Use of Tear (Tränen) Motive in Violin II, Oboes, and Vocal Solo in No. 18, mm. 1-5, "Wiewohl mein Herz in Tränen schwimmt."

The image shows a musical score for Example 23, featuring four staves: Oboe I-II, Soprano Soloist (Mz.sop.), Violin I (Vln. I), and Violin II (Vln. II). The tempo is marked as quarter note = 54. The key signature has one flat. The lyrics are "Wie - wohl mein Herz in Trä - nen schwimmt dass Je". Red boxes highlight the "Tear Motive" in the Oboe I-II part (measures 1, 2, and 5), the Soprano Soloist part (measure 5), and the Violin II part (measures 1-5). The Oboe I-II part starts with a *pp* dynamic. The Soprano Soloist part starts with a *mp* dynamic. The Violin I and II parts start with a *pp* dynamic.

© Gehrman's Musikförlag AB. Reproduced with permission.

One of the most beautiful moments in the work occurs when Jesus dies in No. 71, "Aber Jesus schrie abermal laut und verschied" (But Jesus cried again in a loud voice and died). The violins depict the spirit of Jesus leaving His body by gradually getting higher and higher in

tessitura before drifting away to nothing. The Evangelists descend in tessitura, portraying the head of Jesus dropping in death. Finally, the flutes represent the sporadic last breaths of Jesus with a gradual slowing of tempo (see example 24).

Example 24. Symbolism in No. 71, mm. 43-47, as Jesus Dies.

The musical score for Example 24, measures 43-47, is presented in a multi-staff format. The top staff is for Flutes I-II, with a tempo marking of quarter note = 96 at the beginning and quarter note = 48 at the end. The organ part is in the second staff. The vocal parts are split into Soprano/Alto and Tenor/Bass. The lyrics are: "SAB: A - ber Je - sus schrie - e a - ber mal laut und ver - schied...". The violin parts are at the bottom, with a red arrow indicating a gradual deceleration from quarter note = 96 to quarter note = 48. Dynamics include ppp, mp, p, and dim.

© Gehrman's Musikförlag AB. Reproduced with permission.

3.6. The Unexpected Voice

Although many of Sandström's characteristic compositional choral techniques pervade *MP*, there are unpredicted elements in it as well. Sandström himself described a lyricism that is unexpected, which is clearly seen in the melodic construction of the chorales (as discussed in Chapter 2). These chorales not only have lyric melodies but also have unexpected harmonizations. After Jesus breaths His last breath (No. 71), the chorus enters in No. 72 with the chorale "Wenn ich eimal soll scheiden" (When I must depart one day—see Example 25).

Example 25. Sandström’s Chorale Setting No. 72, mm. 1-4, “Wenn ich einmal soll scheiden.”

Lontano ♩ = 48

CHOIR

S. *ppp* 1
Wenn ich ein - mal soll schei - den, so schei - de nicht von mir,

Mz. *ppp*
Wenn ich ein - mal soll schei - den, so schei - de nicht von mir,

A. *ppp*
Wenn ich ein - mal soll schei - den, so schei - de nicht von mir, _____

T. *ppp*
Wenn ich ein - mal soll schei - den, so schei - de nicht von mir,

Bar. *ppp*
Wenn ich ein - mal soll schei - den, so schei - de nicht von mir,

B. *ppp*
Wenn ich ein - mal soll schei - den, so schei - de nicht von mir,

© Gehrman's Musikförlag AB. Reproduced with permission.

Unlike the ambiguous diatonic harmonization typical of his compositional language, Sandström’s harmonization of this chorale is functional (see harmonic progression in Table 6). To enhance the text, he uses a functional but jarring tonicization of the minor mediant to part from E ♭ major as the text pleads “nicht von mir” (not from me)—imploring God not to part from us when we die. The result is a simple, poignant harmonization that is musically accessible and meaningful to the audience as they ponder Christ’s death and their own.

Table 6: Harmonic Progression of the First Four mm. in No. 72, “Wenn ich einmal soll scheiden.”

Text:	Wenn	ich ein-mal	so	schei – den	so	schei-de nicht von	mir
E♭:	I	vi ii	V64 V7	I64 –	vi – IV	ii I V7/iii –	iii

Two compositional elements one would expect to find in Sandström's works are scarcely present, if not completely absent in *MP*. Franklin described contrapuntal interplay as an important characteristic of Sandström's choral writing. However, this technique is not present in the choral parts of *MP*. Although pervasive use of the "S-chord" (composed of a perfect fifth and a minor second) is an integral part of Sandström's ambiguous harmonization, this chord is rarely found in *MP*.

The ending of Sandström's *MP* is also unexpected. In Bach's setting, the final chorus is not based on a chorale tune and is wholly representative of one style he used at the time—writing for double choir and orchestra in Da Capo form. Sandström's final chorus also begins in his own characteristic style (E&C) with the majority of the first three lines of text set comparably to the beginning of his *Agnus Dei* (see Example 16 and 26a: Both begin on/in C and expand to G7 via paired thirds in the opening few measures). However, he abandoned this method on the fourth line, "Ruht, ihr ausgesognen Glieder!" (Rest, you exhausted limbs!—see full translation in Table A.5). Here, he created a simple chorale melody and functional harmonization where no chorale tune existed in Bach's setting (see Example 26b–c). This is the only instance where Sandström departed from Bach's design regarding when chorales are used in *MP*. This choice further illustrates that Sandström used familiar folk-like melodies with functional harmonizations (see Table 6 and 7) to aid audiences' connection to the Passion story, echoing Bach's use of chorales in his Passion settings.

Example 26a. First Three Lines of No. 78, mm. 1-7, "Wir setzen uns mit Tränen nieder."

CHOIR 1 $\text{♩} = 44$

pp *f* *pp* *ff*

S. Wir set - zen uns mit Trä - nen nie-der und ru - - fen dir_ im Gra - be zu:

Mz. Wir set - zen uns mit Trä - nen nie-der und ru - - fen dir im Gra - be zu:

A. Wir set - zen uns mit Trä - nen nie-der und ru - - fen dir_ im Gra - be zu:

T. Wir set - zen uns mit Trä - nen nie-der und ru - - fen dir_ im Gra - be zu:

Bar. Wir set - zen uns mit Trä - nen nie-der und ru - - fen dir_ im Gra - be zu:

B. Wir set - zen uns mit Trä - nen nie-der und ru - - fen dir_ im Gra - be zu:

Example 26b. Last Seven Lines of No. 78, mm. 12-18, Beginning with “Ruht, ihr ausgesognen Glieder!”

CHOIR 12 $\text{♩} = 40$

(pp - ppp)

S. Ruht, ihr aus - ge - sog - nen Glie - der! Eu - er Grab und Lei - chen - stein soll dem ängst - li - chen Ge - wis - sen ein be - que - mes

Mz. *(pp - ppp)*
Ruht, ihr aus - ge - sog - nen Glie - der! Eu - er Grab und Lei - chen - stein soll dem ängst - li - chen Ge - wis - sen ein be - que - mes

A. *(pp - ppp)*
Ruht, ihr aus - ge - sog - nen Glie - der! Eu - er Grab und Lei - chen - stein soll dem ängst - li - chen Ge - wis - sen ein be - que - mes

T. *(pp - ppp)*
Ruht, ihr aus - ge - sog - nen Glie - der! Eu - er Grab und Lei - chen - stein soll dem ängst - li - chen Ge - wis - sen ein be - que - mes

Bar. *(pp - ppp)*
Ruht, ihr aus - ge - sog - nen Glie - der! Eu - er Grab und Lei - chen - stein soll dem ängst - li - chen Ge - wis - sen ein be - que - mes

B. *(pp - ppp)*
Ruht, ihr aus - ge - sog - nen Glie - der! Eu - er Grab und Lei - chen - stein — soll dem ängst - li - chen Ge - wis - sen ein be - que - mes

© Gehrmans Musikförlag AB. Reproduced with permission.

Table 7: Harmonic Progression of No. 78, Beginning with “Ruht ihr ausgesognen glieder.”

Text:	Ruht, ihr aus - ge	sog - nen Glie - der!	Eu - er Grab und	Lei - chen - stein	soll dem ängst - li -	chen Ge - wis - sen	ein be - que - mes
Gb:	I vi iii V7/iii	iii6 ii64 I64 iii	(IV7) iii6 V43/iii V7/iii	iii V7 I	I vi iii V7/iii	iii6 ii64 I64 iii	(IV7) iii6 V43/iii 7/iii

Example 26c. No. 78, mm. 19-26, "Ruhekissen und der Seelen Ruhstatt sein."

CHOIR 19

S. Ru - he - kis - sen und der See - len Ruh - statt sein. Höchst ver - gnügt schlum - mern da die Au - gen ein. n_____ niente

Mz. Ru - he - kis - sen und der See - len Ruh - statt sein. Höchst ver - gnügt schlum - mern da die Au - gen ein. n_____ niente

A. Ru - he - kis - sen und der See - len Ruh - statt sein. Höchst ver - gnügt schlum - mern da die Au - gen ein. n_____ niente

T. Ru - he - kis - sen und der See - len Ruh - statt sein. Höchst ver - gnügt schlum - mern da die Au - gen ein. n_____ niente

Bar. Ru - he - kis - sen und der See - len Ruh - statt sein. Höchst ver - gnügt schlum - mern da die Au - gen ein. n_____ niente

B. Ru - he - kis - sen und der See - len Ruh - statt sein. Höchst ver - gnügt schlum - mern da die Au - gen ein. n_____ niente

© Gehrman's Musikförlag AB. Reproduced with permission.

Table 8: Harmonic Progression of No. 78, Beginning with "Ruhekissen und der Seelen Ruhstatt sein."

Text	Ru - he - kis - sen	und der See - len	Ruh - statt sein	Höchst ver - gnügt	slumm - mern da die	Au - gen	ein. (n)	(n)
Gb:	iii vi64 V7 I	ii64 iii6 V43/iii 7/iii	V7/V - I	I ii64 V43/ii	ii V43 iii V9	V7 -	I -	I

CHAPTER 4

THE RELIGIOUSNESS OF SANDSTRÖM: MUSIC HAS A MESSAGE

4.1 A Brief History of the Passion Performance Tradition

The musical performance of the Passion narrative has been a tradition for centuries.⁷³ There is record of plainsong settings for liturgical use as early as the fifth century.⁷⁴ Considerably later, polyphonic Passion settings were introduced; one of the first was by Binchois in 1437.⁷⁵ After the Protestant reformation, the Passion narrative was translated into the vernacular, and set to music.⁷⁶ The first German example was *St. Matthew Passion* (1525) by Johann Walter.⁷⁷ In the Baroque, German librettists such as Brockes and Hunold wrote secularized, "theatrical Passion-oratorios" that used a dialogue format of composition, and were set by composers such as Keiser, Handel, Telemann, and Mattheson.⁷⁸ Due to the influence of German opera during this time, composers, including Bach, began inserting "sentimental, poetic passages that commented on the events of the betrayal, trial, and Crucifixion in a moralizing tone" that made the Passions look more like oratorios.⁷⁹ Bach set these Passions for religious services. Currently, Passion performances are rarely used liturgically—rather they are performed in a concert setting.

⁷³ Joseph Otten, "Passion Music." *The Catholic Encyclopedia*. Vol. 11 (New York: Robert Appleton Company, 1911). 2 Apr. 2016 <<http://www.newadvent.org/cathen/11525a.htm>>.

⁷⁴ Homer Ulrich, *A Survey of Choral Music* (Belmont, CA: Thomson/Schirmer, 1973), 82.

⁷⁵ Ibid.

⁷⁶ Ibid.

⁷⁷ Ibid.

⁷⁸ Richard D. Jones, *The Creative Development of Bach, Music to Delight the Spirit, Volume II* (Oxford: Oxford University Press, 2013) 218.

⁷⁹ Ulrich, 107.

Bach was deeply religious and very knowledgeable in theology - two qualities apparent in his compositions.⁸⁰

The focus of his emotional life was undoubtedly in religion, and in the service of religion through music. This would be clear from his work alone, of which music written for church services comprises by far the greater portion ... [and] constitutes his greatest effort and achievement. But there is external evidence, too, of his deep interest in religious matters in the extensive list of theological books included in the appraisal of his estate.⁸¹

He was well versed in the liturgical calendar, setting cantatas for the entire church year. He was tested on his mastery of theology as a part of his interview in 1723 to succeed Kuhnau for the prestigious cantor position at St. Thomas church in Leipzig.⁸² This was also where his *MP* was first performed as part of a Good Friday service on in 1727. He used his works in a didactic nature in many of his genres, bringing the congregation to a deeper understanding of their own faith and closer to God.⁸³ A main focus of the construction of *MP* was the incorporation of the chorales to allow the congregation to consider the gravity of the story.⁸⁴ Bach also credited his talent/work to God, signing “Soli Deo Gloria” on many of his compositions.

4.2 The Religiousness of Sandström

A recent review stated that Sandström shares a “deep religiosity” in common with Bach and has become more aware and interested in his own “religiousness.”⁸⁵ In a 2012 interview,

⁸⁰ For an in-depth discussion of Bach as a theologian, see Jaroslav Pelikan, *Bach Among the Theologians* (Philadelphia: Fortress Press, 1986).

⁸¹ Hans T. David, Arthur Mendel, and Christoph Wolff, *The New Bach Reader: A Life of Johann Sebastian Bach in Letters and Documents* (New York: W.W. Norton & Company, 1998), 24.

⁸² Christoph Wolff, *Johann Sebastian Bach: The learned musician* (New York: W.W. Norton, 2001), 240.

⁸³ For more information see Richard D. Jones, 184, 186-188, 218. For instance, in *MP*, Bach reflects of the biblical relationship of the bride (church) and the bridegroom (Jesus)—also known as *Zion und die Glaubigen*—in his voicing (dialogue of two choirs, or choir and voice, etc.) and use of instruments.

⁸⁴ Richard D. Jones, 218.

⁸⁵ Göran Forsling, “Motets,” *MusicWeb International*, accessed February 2, 2016, http://www.musicwebinternational.com/classrev/2015/May/Bach_motets_ROP6105.HTM.

Sandström stated, “I wanted to explore what religiousness meant to me. I have vivid memories of the texts ever since my childhood as dreams, fantasies and desires, and as I call it, religious mysticism. I find it very inspiring.”⁸⁶ He also signs the end of each piece with “Glory to God” in a similar manner to Bach.⁸⁷

His religious upbringing had a large effect on his motivations and goals as a composer:

I think it has [a] very big impact in my thinking. ... That’s why I think I use this knowledge that music has a message. In this church where I worked, the music was used to glorify God and the religion, and I was brought up that music has a meaning for people. ... It was a Pentecostal church and [it] was strange for a kid, this talking in tongues and these things seemed strange. At that time, it was both normal and confusing. Some people think [there is the] possibility to do the things, which are outside our normal way of living, talking. It’s a spirit that they talk about. The spirit we have to work with over time as [artists], of course ... something that is not the normal way of thinking and talking.⁸⁸

Sandström draws a parallel between the gift of speaking in tongues and his abilities as a composer, which he considers a gift from God:

There is some sort of connection between this ... having a gift of some kind. There are these gifts in the religious thinking. ... Some talking in tongues, some is preaching, some is singing, and some is composing. That is why I think, if I say it to you, I’m really sure I got a gift from someone. If you are a religious person you can think it’s God or something like that, at least yourself. If you believe in God, you have this spirit that’s giving to you to do good things in life. All people have different spirits to take care of. If you take care of it, you get a happier person, of course.⁸⁹

He also believes it is essential to be religious if you are to compose a sacred text effectively:

I want the work to continue working with this stuff, because I know it’s good in my heart. ... I don’t understand how you can work with this [sacred] text if you’re not religious, if I say it simply. That’s very confusing to me.⁹⁰

⁸⁶ Kristina Fryklöf, “Sven-David Sandström at 70,” *Nordic Highlights* 1 (2012): 5, accessed January 28, 2016, <http://news.gehrmans.se/en/2012/03/nordic-highlights-no-1-2012/>.

⁸⁷ Sven-David Sandström, interview by author, Denton, TX, March 2016.

⁸⁸ Ibid.

⁸⁹ Ibid.

⁹⁰ Ibid.

Sandström seeks a “deeper source” in his music. It is this search that drives his vocation as a composer:

It is a deeper source in all art, which is connected with something. I don't know what it is. That's the thing I'm searching in my music every day. If I find it, I stop, I think, composing, but I'll never find it, so that's not a problem. This is normal thinking for many artists. They are searching, [for] the truth or the secret or the glittering diamond or what it is somewhere. ... You can feel it. I feel it myself in my pieces when I listen sometimes. “This, my God, how could I write that?” ... Suddenly, you shape something from just paper and it's so beautiful. What is that? That's a blessing.⁹¹

4.3. The Religious Meaning of *MP* for Sandström

The message of *MP*, for Sandström, is found in the resurrection of Christ as opposed to his death. In fact, he did not want to portray the gruesome, bloody images from the suffering of Christ, as portrayed in many films about the Passion.⁹² He wanted to emphasize the “happy ending” and deliberately aimed to write “something beautiful instead of ugly—destroying and killing and these things.”⁹³

Stefan Parkman, the conductor who premiered *MP* and asked Sandström to write “Lobet den Herrn” (the first work strictly based on a text from a canonical model), sees the religiousness not only in Sandström's approach in *MP*, but also in his work as a composer:

Sven-David was brought up not in the Swedish Lutheran church, but in one of the so-called free churches, in which lots of music [was] accompanied by brass music. For him ... it's so typical as this is a heritage of his youth. ... [It was an] every Sunday situation in his own church ... ensembles played on brass instruments. Therefore, that was natural for him to choose those, and ... as an interpreter, it's good for me to know because then I realize this is a very personal reason for him to use those brass instruments accompanying Jesus's words. ... We have spoken about it sometimes and I [have heard] him say, “Yes, I am religious, I feel that [it's a] ... gift from God to do these things.” ... It means that yes, I know that what he has written is, for him, important. It's really not

⁹¹ Ibid.

⁹² Ibid.

⁹³ Ibid.

[about] a good technical, practical result, but it's something that is with lots of other aspects to it, and of course that makes it also more of a challenge and more important to try to take part in.⁹⁴

4.4 Sandström's Performance Intentions for Worship and Concerts

While Bach composed his *MP* for use in a religious service, Sandström's setting has not been performed in this manner. However, the 2014 Swedish premiere was during Passion Week, and the recent March 2016 performances at Pacific Lutheran University also took place during Passion Week. Sandström stated that he intended it to be this way and related it to his experience of the Passion tradition in Sweden:

I actually wrote the piece for [performance during Passion Week] at the time. They do it with Bach, too, especially in Sweden, [and also] in Germany. ... In Sweden, this is a Holy Friday. You don't touch that. You never work that. When I was a kid, it was totally forbidden to do anything. I was hardly allowed to go out. I had to sit and reflect, simply reflect and go to church. Being, I should say, in mourning for the death of Jesus ... now that I think about it, it was so sacred and sincere and deep and powerful [a] time. Nowadays, I don't think so much about it, but I put it forward in my pieces, too, this focus on something special that happened on a special time of the year. This is a time of the year which I think is beautiful.

While Sandström is open to the idea of his Passion being performed during a religious service, he is well aware of the logistical issues that will likely prevent it from happening. Much simply has to do with the sheer size of the orchestra. "It's very difficult, because they are, more or less ... concert pieces. I have much percussion, which makes it difficult in the church, of course."⁹⁵

Still, he prefers the work to be performed in a sacred space such as a church. This wish falls in line with his philosophy that music does and should have a message, and that, in the

⁹⁴ Stefan Parkman, interview by author, Denton, TX, April 2016.

⁹⁵ Ibid.

case of *MP*, the sacred message is augmented and “heavier” when performed in a sacred, holy space like a cathedral:⁹⁶

It’s a different feeling in the church than it is in the concert hall. You can’t take that away. You can call it a holy room, if you want. You can also call it a holy acoustic, if you want. It’s coming back in a special way. The walls are responding to your message. In the ceiling, they are full of old news coming out. It’s going to stay up there. You can feel that they are coming down to you and blessing you. ... These churches, they are 300 years old, some, and you sing your new pieces and it’s marvelous. It’s beautiful.

Recently, multiple organizations have staged Bach’s Passions in performance.⁹⁷

Cleveland’s Apollo Fire and Apollo Singers staged *St. John Passion* in March 2016 with the idea that the characters “confront one another face to face on the stage, sometimes coming close to blows.”⁹⁸ Under the stage direction of Samuel Helfrich, the Mendelssohn Choir and the Pittsburgh Symphony Orchestra used a separate stage next to the orchestra (Figure 1) and depicted Jesus as a modern-day prisoner (Figure 2).

Sandström is very open to having his *MP* staged, even developing ideas about it when conceptualizing and writing the piece.⁹⁹ Minimal staging occurred for the recent performance at Pacific Lutheran University. The baritone who sang the role of Jesus was clad in white, while all other solo singers were dressed in black. The two male soloists, the tenor and bass, were adjacent to the baritone and often looked directly at him when acting as the characters that interacted directly with Jesus, including Peter, Judas, and Pilate. Stefan Parkman supported this performance decision and gave thoughts regarding staging the performance of *MP* to the same or further extent in the future:

⁹⁶ Ibid.

⁹⁷ For a thorough discussion on recent staging of Bach’s Passions, see Bettina Varwig, “Beware the Lamb: Staging Bach’s Passions,” *Twentieth-Century Music* 11 (2014): 245–274.

⁹⁸ James R. Oestreich, “Apollo’s Fire Enhances ‘St. John Passion,’” *New York Times*, March 14, 2016, http://www.nytimes.com/2016/03/15/arts/music/review-apollos-fire-enhances-st-john-passion.html?_r=0.

⁹⁹ Ibid.

If anyone would ask me, yes, of course I would be interested, and then one would have a real thorough discussion. What are the ambitions, what are the goals by doing this? It must not be just a show because of the show itself. ... It's really very much up to what would happen to it. I've been taking part in ... quite a few staged or semi-staged versions of the Bach's *St. John Passion*. Of course, it's extremely delicate because you must not destroy anything, and of course, actually, the Bach music doesn't need it, but if it underscores what was in the music and in the story, then it's fine, but of course, the person in charge of that has to be very, very careful. ... It's a challenge, but if it works out, fine, then it's good, of course it is.¹⁰⁰

Figure 1. Staging of a March 2016 performance of Bach's *St. John Passion* with the Mendelssohn Choir and Pittsburgh Symphony Orchestra.



Reproduced with permission from the Pittsburgh Symphony Orchestra. Photo by Doug Sicchitano.

¹⁰⁰ Stefan Parkman, interview by author, Denton, TX, April 2016.

Figure 2. Jesus Clad in Prisoner Clothes.



Reproduced with permission from the Pittsburgh Symphony Orchestra. Photo by Doug Sicchitano.

CHAPTER 5

CONCLUSION

Matthäuspassion is one of Sven-David Sandström's most significant works. Because he wrote it of his own volition, he was not hampered by any requests or limits as a composer. It exemplifies many of the compositional characteristics that have been defined by recent scholars. It also has great personal significance to Sandström. His religious life, spiritual beliefs, and experience singing J.S. Bach's music in the Hägerstens Motet Choir influenced the composition of the work. He chose a halo of brass for Jesus for personal reasons: It is both analogous to Bach's halo of strings and reminiscent of the brass ensemble in his childhood church. His chorale melodies point again to his upbringing and the influence of Swedish folk songs and Swedish hymns. The construction of his simple folk-like melodies pays homage to Bach's view of the role of the chorales. *MP* also reflects the joyful message Sandström finds in the Passion story—the resurrection. Choosing to write *MP* was part of his search as an artist for greater meaning.

Sandström has a deep spirituality. He believes his abilities as a composer are a gift from God, and his motivation for composing is to seek glimpses of the divine. He thinks that religious belief is essential for a composer to render the full potential of a sacred text.

While Sandström's *MP* contains influences of Bach, Sandström's style and voice is clearly heard. Sandström departs from Bach by using a quartet of soloists for the Evangelist to capitalize on the expressive options four voices provide, and he incorporates his compositional language to bring the narration to life. He makes frequent use of his E&C technique along with a six-part texture using three ostinati, doubled in octaves to musically dramatize the turba

choruses. Similarities to Bach's *MP*, though unintentional, include the instrumental halo that accompanies Jesus and the use and construction of chorales.

Further research could be conducted on Sandström's *MP*. A thorough review of his works for solo voice and how they compare to the solos and duets of *MP* would shed light on his compositional traits inherent in that idiom and further reveal the "lyricism ... that is unexpected" in *MP*.¹⁰¹ Further examination could be made for additional examples of symbolism found in instrumental leitmotifs or other motives. Finally, deeper comparisons could be sought between Bach's and Sandström's uses of dialogue to illustrate "Zion und die Gläubigen," the biblical theme of the bride and the bridegroom in *MP*.¹⁰² Many of Bach's movements showcase dialogue in multiple voicings and instrumentations.¹⁰³ Sandström's use of dialogue is present but could be explored further as it does not follow Bach's model.¹⁰⁴

¹⁰¹ Sandström, Gehrman, youtube.com.

¹⁰² Richard D. Jones, 184, 186–188, 218. For further research see the Passions book Dr. Sparks showed me.

¹⁰³ One example includes the exordium of Bach's *MP*, which begins with a dialogue between the choir (Jesus/bridegroom) and a group of sopranos (church/bride) singing the chorale melody "O Lamm Gottes unschuldig" in cantus firmus form.

¹⁰⁴ In No. 1, Sandström uses a dialogue between the soprano soloist and chorus. In No. 70, he includes the interjections "Wohin/Wo" amidst a solo as Bach did (see Example x in Chapter 3). However, unlike Bach, he has no such dialogue present in No. 19, "O Schmerz," which is one of Bach's most poignant movements in *MP*.

APPENDIX A
ADDITIONAL TEXTS AND TRANSLATIONS
(TRANSLATIONS BY DWIGHT JILEK)

Table A.1. Text and Translation of No. 4, "Da versammelten sich."

Evangelist	Evangelist
Da versammelten sich die Hohenpriester und Schriftgelehrten und die Ältesten im Volk in den Palast des Hohenpriesters.	Then they gathered, the chief priests and scribes and the elders of the people in the palace of the High Priests.

Table A.2. Text and Translation of No. 14, "In dieser Nacht," in Bach's *MP*.

Jesus	Jesus
In dieser Nacht werdet ihr euch alle ärgern an mir. Denn es stehet geschrieben: "Ich werde den Hirten schlagen, und die Schafe der Herde werden sich zerstreuen." Wenn ich aber auferstehe, will ich vor euch hingehen in Galiläam.	Tonight you will all be angry at Me. For it is written: "I will strike the shepherd, and the sheep of the flock will be scattered." When I, however, rise again, I shall go before you into Galilee.

Table A.3. Text and translation of end of No. 34, "Ihr seid ausgegangen."

Jesus	Jesus
Ihr seid ausgegangen als zu einem Mörder, mit Schwerten und mit Stangen, mich zu fahen; bin ich doch täglich bei euch gesessen und habe gelehret im Tempel, und ihr habt mich nicht gegriffen. Aber das ist alles geschehen, daß erfüllet würden die Schriften der Propheten.	You now come forward as against a murderer, with swords and with clubs now to take me; but I have daily been sitting with you and have been there teaching in the temple, and ye did not ever seize me. But all this is now come to pass, to bring fulfillment to the scripture of the prophets.
Evangelista	Evangelist
Da verließen ihn alle Jünger und flohen.	All the disciples forsook him and fled.

Table A.4. Translation of first half of No. 35, "O Mensch, beweine deine Sünde groß."

Chorale

O Mensch, beweine deine Sünde groß,
 Darum Christus seines Vaters Schoß
 Äußert und kam auf Erden;
 Von einer Jungfrau rein und zart
 Für uns er hie geboren ward,
 Er wollte der Mittler werden.
 Den Toten er das Leben gab
 Und legt dabei alle Krankheit ab
 Bis sich die Zeit herdrange,
 Daß er für uns geopfert würd,
 Trüg unser Sünden schwere Bürd
 Wohl an dem Kreuze lange.

Chorale

O mankind, mourn your great sins,
 for which Christ left His Father's bosom
 and came to earth;
 from a virgin pure and tender
 He was born here for us,
 He wished to become our Intercessor.
 He gave life to the dead
 and laid aside all sickness
 until the time approached
 that He would be offered for us,
 bearing the heavy burden of our sins
 indeed for a long time on the Cross.

Table A.5. Translation of No. 78, "Wir setzen uns mit Tränen nieder."

Text interjections used in Bach's setting but omitted in Sandström's are in brackets.

Chorus

Wir setzen uns mit Tränen nieder
 Und rufen dir im Grabe zu:
 Ruhe sanfte, sanfte ruh!
 Ruht, ihr ausgesognen Glieder!
 [- Ruhet sanfte, ruhet wohl. -]
 Euer Grab und Leichenstein
 Soll den ängstlichen Gewissen
 Ein bequemes Ruhekissen
 Und der Seelen Ruhstatt sein.
 [- Ruhet sanfte, sanfte ruht! -]
 Höchst vergnügt
 Schlummern da die Augen ein.

Chorus

We sit down with tears
 and call to You in the grave:
 rest gently, gently rest!
 Rest, you exhausted limbs!
 [- Rest gently, rest well. -]
 Your grave and headstone
 shall, for the anxious conscience,
 be a comfortable pillow
 and the resting place for the soul.
 [- Rest gently, gently rest! -]
 Highly contented,
 there the eyes fall asleep.

APPENDIX B

ADDITIONAL MUSICAL EXAMPLES OF SANDSTRÖM'S USE OF INSTRUMENTATION WITH
CHARACTERS

Example B.2: Use of Silence (Rests) in the Halo of Brass, and the Lack of Harmonics in the Strings Upon Jesus Exit in No. 22, mm. 14-17, "Wahrlich, ich sage dir." (Jesus tells Peter of his impending denial.)

The image displays a musical score for Example B.2, spanning measures 14 to 17. The score includes parts for Flute I-II, Horns I-IV, Trumpet I-II, Trombone I-II, Tuba I-II, Organ, Tenor/Bass, Jesus, Violin, Viola, and Double Bass. The tempo is marked as ♩ = 54, with a change to ♩ = 72 at measure 15. The key signature is B-flat major. The brass instruments (Horns, Trumpets, Trombones, and Tubas) are marked with *ppp* and have rests in measures 14 and 15, highlighted by red boxes. The strings (Violins, Violas, and Double Basses) are marked with *pp* and have rests in measures 14 and 15, also highlighted by a red box. The vocal line for Jesus is marked with *p* and includes the lyrics: "Nacht, e - he der Hahn krä - het, wirst du mich drei - mal ver - leug - nen." The organ part is marked with *p* and includes the lyrics: "Pet - rus sprach zu ihm:—". The Tenor/Bass part is marked with *mp* and includes the lyrics: "Pet - rus sprach zu ihm:—".

APPENDIX C

TRANSCRIPT OF INTERVIEW WITH SVEN-DAVID SANDSTRÖM IN MARCH 2016

Dwight: I just wanted you to talk from the beginning about the circumstances that surrounded you doing MP, and how it came up and what made you decide to do it, whether it was commissioned or something you always wanted to do as well--anything like that would be really nice.

Sven-David: I had an idea an idea from many years ago that I wanted to do special pieces in the future. I did many before, and when I come to this...thinking I just started to write the piece...for something to do it. I just wanted to do it. I had no commissions at all. I just started it, and I had this idea I do it, and I called Stefan Parkman when I finished, and asked him if he wants to first perform it. And I called him and he was very happy for that of course. And we started the big project of financing it. And we got in contact with Berlin, with the philharmonic orchestra there. and the choir there and we started the project and that was all arranged without any influences of any people who wanted it. So I just did it of my own... for I wanted to do it. That's a very good way of working, of course but you can't be sure they will do it afterwards that's the difficult thing.

I was in Sweden, and I just left the school there I retired and had to decide what my life, and I did it and it was very successful and was performed very many times now. And I was very happy with it. That was a happy way or a lucky way to produce a piece I should say. And I sat and worked there--I know where I sat, too-- I worked very hard with it because it's very long--many notes in it. It took some time. Then I decided I'd make a schedule of the whole piece, I remember that. The different key situations and different movements. I remember that, too. I wrote them down and I tried to follow it. Not perfect, but I had a feeling from the beginning to the end. I also decided I should do everything--all sentences, all words from Bach's B minor mass. That was the idea, auf Deutsch. It was, in the beginning, very difficult. The most difficult thing was the chorales, because they are very famous and when you see the text, you hear Bach's voice, Bach's melodies, and if you hear a little bit more, you hear the chords, too. I started with that from the beginning, so to speak, and tried to clean my ears. I avoided thinking about Bach, if I say so, because then you are lost. I just started to write from the beginning to the end, not jumping at all. I just started and wrote it down.

I also had this idea that the chorales should be in fixed signatures of a tonal situation. That was an idea and that was the only idea I had, really, that I just worked off. I tried to make it as a traveling journey for me--an experience to just read the text. When you sing the piece you never really go too deep to the text. You sing it. "It's lovely and that's good, but I don't know what this is about." When you sit with the text, at first you are like, "Oh, shit, this is a very long text. Very long. The evangelist is just talking and talking and talking and talking. How shall I be able to do this? It shall be very boring." It's long in Bach, too. It's long, some passages. It never ends. In the end especially.

I decided I shouldn't [use one soloist]. It sounds like Bach, too. I decided to have four soloists. Four at least. Four evangelists. I had an idea about that, that they should sing like one body when they sing four parts. Two female voices, two male voices, and so on. I tried to make that interesting--amusing for the listeners. There is big variation. Whenever you have a variation in music, when it's changed, you begin to listen again. When you listen to a piece, you listen and sometimes, you fall down in the listening

intensity, you know that, and some day you'll wake up again because something special happens, some outburst for instance, or a new voice. That's why I did it like that.

I think that worked out very good. It's rather difficult, these passages. It's the most difficult thing, I think, to put it together in a good way. It's fast and it's rather rhythmic and [there's] perfection in it. That's very good, if there's good readers and beautiful chorus singers. It's the best for that, as I had it [with] the Swedish Radio Choir. It was very good, I'd say. I'm very happy with what they did, and they loved to do it, because they love singing very much. So that's really ... that's interesting. That was my way of working. I was there every day. I'd begin in the morning and continue the piece until it was finished.

I tried also to read Bach's. I had to read that, too, again, of course. I tried to avoid the same thinking about the text. When the soprano aria [came, I'd use] some other [singers] in it, because otherwise it has a similarity to it. That's very good because people that come to [hear] the piece, most of the listeners know the Bach. St. Matthew passion. When they wait for an aria, they wait for the female singer and you come with a man. It's really possible, because it's nothing to do with man or woman, of course, but that's a good start for listening because you wake up, it's a new sound, and you begin to reflect, "Why is he doing a male voice here instead of a woman's voice? What is the text?" You begin, in your head, reflecting, which you don't do all the time when you listen to a very famous piece, because you don't listen. You think you know it already. That's a stimulation for intellectual thinking, which is very good, I think. That's fine. That was my idea.

I had a more [inaudible] feeling in the piece and what it was about. It was about the crucifying in the end and the resurrection, too. In other words, it's the thing that keeps the Christian people alive, so to speak. Christ made it possible for you to be saved, if I say so, through this being putting up on the cross, and still being alive after. That's interesting. It's not really unhappy. It's really a happy thing for Christian people. I thought I might write a very beautiful piece, in fact. This should be something beautiful instead of ugly, destroying and killing and these things. I was not so much thinking about that. I was thinking about the other thing. You know when they make films about the passion there must be blood and ... I don't like that. I don't work with these things.

I work with the meaning with the passion. The meaning is that you should be happy because you are saved. That's an interesting thing. It's all philosophical thinking, of course. If you think like that, you don't think necessarily about the music, but you try to transform this metaphysical idea you have to music, and that's not so easy.

Dwight: That's right.

Sven-David: How do you do that? That's up to you and that's your skill and that's your imagination. If you do it credit, it's good. If it's boring, it's boring. Some composers can do it and someone else can do other things. That's human beings. That's the work with it and that's the way I was thinking, if I recall correctly. Now, it's rather muddy--it's been so long since I wrote it. Was there some year on that piece, when it was written?

Dwight: It premiered in 2014, right? That's when it was first performed, in Berlin, correct?

Sven-David: It must have been written in '13 or something like that. Where is ... Normally, I write it in the end of the piece. I don't ... '11 already.

Dwight: '11. Okay.

Sven-David: It's five years ago, now. That was a happy time because I was very ... I didn't feel so good when I left here. After some years I felt very unused. I was retired at that age. I was almost 70. I didn't get so many jobs in Sweden. No one really commissioned me anymore. I don't care. [I thought] "I'll write the piece myself, and if they want the piece, they'll have to pay me for it." Stephan succeeded in getting money for me, too, for the piece, so that was good. I still get paid now when I go to Tacoma for that. There's still money for me to travel there. There is much money in this, capital money we got from different sources in Sweden. Also, we got a lot of the money from Germany, too, so he was very successful with this. I'm very thankful for him. That's good that he conducted, as well, for this. It's good for him, too.

Dwight: Absolutely.

Sven-David: It's a way of working for you, too, in the future. If you have composers, you can get it [inaudible] and take forward a shining piece. That was a little idea. It's the same now when I did this Passion of St. John, which is premiering. That's why I'm going home, now. This is written--I've got to tell you because it's good for you to have that in the back when you write the paper.

Dwight: Absolutely.

Sven-David: It will be first performed in Berlin, and that's very different piece. It's commissioned from this choir in Denmark, Mogens Dahl Kammerkor, and it was [inaudible] for them. I wrote another piece for them and it was so successful. I was so happy, so I said, "I'll write this St. John's Passion for you." I did it for free, too. Now, we arranged four performances of this big piece in Berlin and we start the big [inaudible] Bach festival with this piece. This is the first time they'll do a new piece, because normally they do just Bach music all the time, so they're really happy with that.

This is just for 15 singers: the small choir, two soloists, and one counter-tenor who is St. John. He is St. John, really, himself. He is not the messenger for the message from God or from Jesus. He talks about it himself, how he feels when he met Jesus and he remembers it. He's rather good now, St. John, [inaudible]. In the end he brings in his children and things to show that he's a normal human being who met Jesus sometime. He remembers good things and dreadful things and everything. The revolution story he keeps in his head, and he's very confused over that. He's a counter-tenor.

Jesus is a baritone, of course. He does big roles.

In St. Matthew Passion the dramatic thing is already written in there, because the text is there already. You can't change that. I got into this already existing storytelling that I had to follow in my way, of course. It's difficult to do it differently than Bach, in a way, because it is what it is. It goes to the point and falls back, and so forth. That's why it's interesting to talk about that, the other piece, because it's totally different. For that, I shouldn't have been able to write the same piece. I'm that type of person that after a time, I almost forgot this St. Matthew Passion, now, because I write so many other pieces. It's been lovely to hear it again. I would really like to hear it. I'm waiting now to hear it again. They are working hard this past year. He's starting on Monday to conduct it over there. Every day is full. You perhaps have more questions. I shouldn't just talk.

Dwight: I just wanted to ask you one follow-up question. If you think back to when you wrote the first motet and Stefan said, "Hey, why don't you take this same text and you kind of...", from what I recall, you thought, "Well, that's an interesting idea." Considering that no one asked you to write St. Matthew Passion, or it wasn't commissioned, has that played out in the music in a particular way? Could you say that because it was your own decision to write it that it's come out in a certain way?

Sven-David: I can say, when he asked me first, I was a little confused. I didn't know what to do, but then I was more and more interested in the situation. Not at all to try these people. Some people think I try to work with Bach's music. It's not that at all. If you analyze the piece, it's nothing to do with Bach, really. I really tried to do it totally different. That's the thing. The interesting thing for me in all these works with all the motets and this and also with the Messiah, when I did that, it is to do it as different as possible.

It's, I say, a new reading of the same text, that's what it is. A reading, today, of the same text to see what's coming out. Totally spontaneously made. The only problem for me is that I know Bach's pieces. I sang them, too. I have them, of course, in the back of my head. I do my best to leave that. I try to take them away, but what you have in your head, you have. You can't really get rid of it. It's there somewhere in the back of your mind. That's lovely, of course, because otherwise there would be nothing as human beings in this context.

The more you know, the better it is, of course, but you have to solve it in a way -- it's always like that for composers. They learn everything in history. They know almost all the pieces from history, but they know nothing about their own pieces. They're not existing yet. You build your composing on the back of history, of course, and that's difficult if you don't have a sharp mind yourself, so you think forward your own thinking. You don't use other things all the time. You should try to get rid of them as quickly as you can, and that's especially an interesting thing to do when you use the same text. That's extremely difficult.

This Passion of St. John, this is in English, so that's also very far and away from the

reading. Most of the text is totally new. I think it's from forty different sources, different orders that they put together. It was a terrible job, not the least for the publisher because they had to get permission from all these things. It took a very long time. Now, I don't care about that. It's their business.

People ask me these questions that you ask now. They ask from Tacoma, too, about this. "What we hear, it sounds a little like Bach, there." I'm not necessarily happy about that. If you hear it, it's okay, but I'm not trying to think like that, but I know that the listener is thinking like that. If they find some complexion, the French like it, they think, "Oh this is too close to Bach." I don't care at all. I just do my piece. I normally draw from my life situation, where I am. We do that all, of course, when we compose. The problem is that I use a very well-known source, this big passion. That I do with meaning, because I love to be connected with Bach.

I love to be compared with the big master. That's just lovely. People think it's dangerous. It's not dangerous. It's just good for you. Good connections are good, bad connections are very bad for you. I like that very much. I have nothing against that at all ... Sometimes I say that, in a way I talk with him, you understand, with Bach. It gets me finally thinking, because we sit with the same text and we come to the point, "How should I write? How should I do this? This is strange text and it is much." Suddenly, we write it and it is the same. He was a human being as you and me.

We think these people are big stars. They are normal guys, of course. They happened to write a lot of good music, but that's another thing. We glorify some composers, which is stupid because they have no idea about that when they're writing. That's coming after. It's a historic problem for all of us because we have too much history to fight against the living creators today. We never get rid of it because you never skip it. It's just more and more pieces. That whole history is still there for young composers it's not coming down and where is their place? Should we take away three of Beethoven's symphonies from the repertoire? No. It will never happen, of course. Should we take away one of Bach's Passion instead of having a new?

Dwight: No.

Sven-David: No, we won't have it, so we have to add the new pieces on the top of it or the bottom or wherever you place it. In the end, there's no more places for it. It's full already. That's a big problem and you can see it in the repertoire, too. There's very few new pieces, of course, if you compare with the history. That's a new thing for our time. Before, it was new pieces all the time. That's what we call different historic situation, Baroque and so on, new Classicists and from everything coming up today. Today, you put everything back.

Bach was also forgotten for a time. We knew his sounds was rather famous for a time, but they get forgotten today. Today, we put everything in a big bottle and shake it around. We have to add our own pieces in there and that's tricky of course. That's difficult because today they have to get the institutions alive and that takes a lot of money today. You know it yourself. It's the same at university, it's very difficult to get it

rolling in a way and you have to teach the students the whole repertoire before you start the new piece. You must go through that so they know it. I can't say anything about it, because that's the way it is and there's very little place for new things.

Of course, for composers, early work we do is a little irritating some times. Now I'm so old, I don't care so much about it, but when I was young, I was very angry. All young composers should be very angry and fight for their own things. I can say that. You need the fight. Now I talk about other things, but it has to do with my thinking about this piece, too, that I'm talking about now.

I think I also needed very much to be, I shouldn't call it smart, because that's a bad word here. But this is a little thrilling for the establishment to put these two pieces together, the Bach, and they use it to record Bach's motets and my motets on the same. I find that very interesting. I suddenly raised my voice in Germany late last year when I did these things around Bach because I found it very interesting. Some of them they're, "Oh, you write really well." It wasn't all the time, but it was often. This is a way of coming into the establishment, anyway.

Perhaps I thought a little like that. I don't know. You are thinking and I guess you do things. You're not so precise in that you decide that after five years I'll do that, and after 11 years, and then I'll die after 92 and so on. You can't do that in your life. You take every year and every second as a new thing, of course.

What's obvious through this work with Bach is that ... My interest with church music grew tremendously. Today, I am so interested in that. I want to continue working with this stuff, because I know it's good in my heart. That's really interesting, this. I don't understand how you can work with this text if you're not religious, if I say it simply. That's very confusing to me. That's why it's a rather lovely work and I'm sitting and planning a big opera now about the Bible. I told you that before, it's pressed together the whole Bible in three hours time. I write choral pieces all the time and they're more or less sacred, all of them.

I think I had also ... I think I was doing good job for the church, because I try to get the church alive with their music. You must add new stuff into it, you know that. You know that very well as a conductor, if you never do any pieces after Hayden, that's terribly boring. Do different things. I can't stand listening to 11 Mozart symphonies in a row. It's terrible. For everyone. They're lovely, but it's too much. I don't understand this still why the orchestra is not putting in more new pieces.

Of course, it's thrilling for the audience. I don't understand that, really. They're afraid. They think the public doesn't want it. I don't believe that. The choruses are much better because they have rather often, new choral pieces. You know that. The choral repertoire from the Romantic era is very small, in a way. You sing very much Baroque music and then you jump forward to some Mendelssohn pieces and some Bruckner pieces, some Brahms, but very few. Very few. As a choir master, you know every one. That's why they need our new music. It's very obvious. Choral things. I tell all my students, "Write choral music. It's very good for you. They will sing it."

Now, what's happening here, it's tremendous. Since I came, there's 10, 100 times more choral writing and the chorus is very good now. So much better than before. We have a new vocal ensemble, it's called Lotus. You can listen to them. They did a piece yesterday of mine, a new piece I wrote for them. You can see it on YouTube. They have footage out there. The chorus's named as Lotus. They are very good, very stimulating for the whole school, I should say.

This choral maestro here, he's a very young man. He's younger than you even. He comes from Yale, and that's Yale people, in their head they are very famous, they think. So it is with certain schools. You know that is true. He is very good, too, because he's taken in quite a few people and pay everything for them.

Dwight: I want to ask you a couple questions just about specific choices. You mentioned this before -- what advantages did using a quartet of soloists really present you as opposed to just one evangelist?

Sven-David: What I think is that I can use a certain timbre, for instance, for different things that they're talking about. When they're talking about some dark things, I can take it down into the deep and when I talk about the angels I can have the higher and beautiful voices. That was my thinking. I noticed when I wrote it, I was very aware of that. It was, in certain places, much text. It's long and very precise talking as it is in the Bible. They repeat it and pass it on as a message to people. Then, I can use everyone. They are now singing totally together, really. They take the text like that. That was a good thing.

I kept it, I should say, doubly as fast as Bach, too. The color that I can shape with four different possibilities has many more differences. Four is one and one, two and two, and three and three--many combinations. There are many combinations with four things. That made it possible for me to make the variation [where] I was afraid [it would] be boring.

We are not so interested in recitativos today as they were before. The recitativos may cause the gospel to come forward clear and nice. That's the idea. Today, we don't want to preach like that, I should say. That should be very out of fashion today to do that. You can see it in new Passions, too. They tried to ignore the recitative. They're also very difficult to do, these recitative. There are very few people who can do them really well, and Bach, too. It's very difficult, and it's very demanding. It's very high, and it needs very slim voices. They are special people who can perform them lovely—and around the earth. I'd get very bored of that in the end, I think. They've done it five times in different churches. I think, "Oh my God, this would be terrible." They get good pay, though, that's the reason.

Dwight: That's right. Once you do the evangelist well, like you were saying, you can get hired by multiple things--you can do nothing but the evangelist for the rest of your life.

Sven-David: Really good.

Dwight: The other thing I wanted to ask about the quartet is, did you use any other models or composers that have done something similar? Part, in his Passion, used a quartet of

evangelists. Was that even on your mind at all?

Sven-David: God no. It wasn't at all. He writes so different. We have nothing to do with each other in that way. I knew him rather well. He's a private guy, because he's been in Sweden a lot. He is a totally different person. You would get out hundreds more from me if you interviewed us the same way. He doesn't say anything. He's quiet. That's his way of working. He just smiles. I'm totally different. I'm very eager all the time and my music is very eager, too. His is withdrawn.

Dwight: Contemplative.

Sven-David: He is all the time. [There is a piece by Part] from '85. It's a very old piece. It's the [inaudible], with the strings. It's rather boring, in my opinion. There's nothing happening, really, and after 10 minutes you look at the text and you are so far and there's so much left to sing. Nothing happens. I think this is strange music. For me, it's a music that, [could be] from a Greek Orthodox church, with big acoustic it goes all end up hitting each other. His music is like that. Reflection in the room and such things when you put it together like that. That's an interesting thing. He's one of the most performed living composers. This is interesting. That's fascinating.

Dwight: I want to move to your chorales. Per Broman wrote a biography of you a couple years ago. He talked about how the melodies in your chorales have a lot of Swedish folk song elements, and I was thinking, specifically, about how Bach would have used the chorales--they would have been really familiar to the listener where they could just sing along with the chorales. Was that a direct decision--were you thinking that you wanted them to seem familiar to the audience? Can you talk about that for a little bit?

Sven-David: I can talk about that, because I think it's like that for all composers. For Bach, he never thought about that, either. He just wrote the things he wanted to write and compose. He was living where he was living and he was working in the church where he was. He didn't write in a special way. I am a Swedish guy, of course. I never thought that there should be some folkloristic thing in it. Never, never. I just wrote it.

I just read the text and tried to find a wonderful melody. When I try to find a melody, I think differently from Bach, of course, because our melodic background is different. I hear it now when I listen to them. It's just a touch of that, but that touch is not so obvious for me. That's mostly for the people who analyze things. They always try to grab on to something. Analysis is made after the composing process. The composers never really analyze their things. They just write it and after comes the analysis. That's an analysis of the composer's thinking, of course. Then you have to do the background and where they were born to be sure of that. That's important.

I grew up in the church in Sweden where I lived my whole life, so to speak, when I was young. This was a Baptist church with simple tunes that you can hear in the chorales and you can hear it in the chords. The only difference is that they are moving totally different all the time from these chorales, but the chords are the same. Seventh chords and the wonderful minor chords, but they move in every direction, the direction I want them to go.

I sat and I worked on that hard. I wrote down an analysis of the chords and changed them and I mixed them and I placed the parts in different ways. I changed it all the time and listened if it was good or bad. It's just with the ear. I hear it totally with the ear. That's what I do and it's rather tricky work. The other is easier for me. This was difficult. I think when I listen to them, I'm very happy with them. I want the publisher to publish them for chorales and give them out. Of course, we couldn't decide and we just translated to Swedish, I think. That's really possible, because people talk about the chorales all the time when they hear the piece. I never thought about that, but they do it.

In this Passion of St. John, I have 10 chorales and they are in Danish. That was the idea. When you hear the English translation, suddenly the chorales go, and you don't understand anything, except for the man who said, "This was beautiful." That was the translation, of course. That was the idea. Danish sound is very special. You wouldn't know it so well, I don't think, but Danish, they have a special tradition in songs. It's very beautiful. That was my idea. You get an idea and you try to go through with it. The only thing I wanted in these chorales [was that they] be simple. It should be easy for people to listen to, and so it was, and it should be in a key, so that it starts and it ends in the right way. You notice, Dwight, too, I very often add in a major chord, even if it's a minor key. That was an idea I took from there, of course. I have just some endings in minor because I wanted to, because of the text and so on.

I could have done that more dramatically, but I didn't want to do that. I wanted to do that rather simple. One of the most famous chorales was dramatic in the piece, it's this inaudible]. I don't know the English. You know it?

Dwight: Yes.

Sven-David: That's the most famous, perhaps. I added one bar there where the music stays still.

Dwight: Yes, exactly, I remember that, and there's a beautiful crescendo over it if I recall.

Sven-David: It comes after. That was earlier.

Dwight: You talked about primary key areas. Is there a relationship there? You start in A minor, as I recall, but is there a destination or a transformation or any particular ideas that you had about key areas throughout the whole piece?

Sven-David: I wouldn't say so. This key situation I worked with, it was more a special pitch, perhaps I wanted to use. Of course, there are rather simple combinations of the different parts in the piece, different movements that you can hear. It's rather easy to find the pitch from one to the other. I should say the singers never had to ask for any pitch. They found it at once, and that's the thing I learned through the years. You shouldn't be doing difficult things. There's no meaning. No one listens to that, anyhow. If you miss it, you destroy the piece.

The only difficulty in singing is always finding the pitch. If the chorus, doesn't have the pitch, the entrances aren't clear, and you have to take it again when they rehearse it. It's a terrible thing. If you're one tenth of a second late, you hear it. It's not together, because they're listening to the other first and a little unsure. The sureness of pitches when you sing is fabulous. Tightness in entrances is very different to acquire. You know that.

Dwight: Would you say your involvement, especially singing, in the Hagersten Motet Choir helped you with that, because I'm assuming you ran into a few pieces where it wasn't easy to find your pitch.

Sven-David: I didn't think about that at the beginning. I just wrote my music. The students write so difficult sometimes that they are stupid, instead of putting the pitch in another part. You can do it, so that it's good, for all the parts. That's a big job to do that right. I know I do it because that's all the parts inside, too. You can see that I write in six part all the time. I do that because I like that. I can say more about it, but it's a nice way of writing and you can write a bit more complex without any problems. But dividing fours is easy.

I learned this when you sit in a choir and you sing your own pieces and you feel unsure-- you know it's terrible in a way. It's just as difficult for me to read as anyone else. I don't have perfect pitch. I have to learn how to read a new pitch and take it from somewhere and so on. In the end, you know it and you sing it. That's a muscular thing, of course, in the end, but I have not been singing very much.

Mostly I sing opera. Opera is working like that. You put it in your muscular thing and you just sing it when you lead this chorus. That's a different thing. The chorus singing is very different. Normally you sing with a score, with the parts. You sing with the score. There are some stupid additions. Have you seen it where just your own part is there? It's impossibly difficult. I sing tenor. Yes, that's the tenor part straight off the page. Nothing else. It's forbidden.

Dwight: It's like singing out of part books back in Tallis's time, for sure.

Sven-David: Yeah, it is. That's forbidden today, I should say. If you just play the violin, it's easy. I think I have a tremendous help from my knowledge of singing in choir, when I write for choir. I'm sure about that. I'm very thankful for that and I'm very happy when composers are singing in choir. Here, there's 10 composers. You have this requirement to be in a group and to sing when you're composer, too. If you don't play, you have to sing.

Some don't sing, so they have to sit in very boring choirs, but the people that can sing, they are singing in good choirs, so that's lovely for them. They learn very much there. Not just reading, because composers don't necessarily read. They just write, but you learn to read and you learn what is difficult when you see it. "This is difficult. What is this that makes it so difficult, here." Then you begin to reflect and you see what the difficult thing is. It's difficult to find the pitch. You don't know why, really, but you have a lot left. You can't speed ... A year to try to learn it, it's not possible, because you must be there without thinking about learning, because then you do the music. I think it's good to sit a long time in life. Now I can't sing so well anymore, so I can't do it really. I get

tired. I have no technique. If you sing tenor without technique, you'll destroy your voice. It's high. I can sing rather high still, but after five minutes, I'm out.

Dwight: You talked about writing a sacred text and how you've been involved in church and music, and being religious, how you can tap into that. I wanted to ask you about that specifically. There was actually an interview I read where you stated that when you're composing, you want to explore what religiousness meant to you, personally. Also, I was interested in your upbringing as a Baptist in the Free Church. Are there any aspects of that that are still present in your devotion, and does that tie into the music? Has that tied into Matthew Passion? Have you found a greater devotion in your own spirituality through writing these pieces or writing Matthew Passion? It's kind of a wide open question, I understand, but at the same time, it would be really interesting for me.

Sven-David: That's an open question that you give me, of course. I think it has very big impact in my thinking. When I was brought up in this church. It was a Pentecostal church and that was strange for a kid, this talking in tongues and these things seemed strange. At that time, it was both normal and confusing. Some people think that there is the possibility to do the things which are outside our normal way of living, talking. It's a spirit that they talk about. The spirit we have to work with over time as artistic people, of course. Some sort of spirit--something that is not the normal way of thinking and talking. Some secrets we have to bring forward.

There is some sort of connection between this ... having a gift of some kind. There are these gifts in the religious thinking. You can do that, you can do that. Some talking in tongues, some is preaching, some is singing, and some is composing. That is why I think, I'm really sure I got a gift from someone. If you are a religious person you can think it's God or something like that, at least yourself. If you believe in God, you have this spirit that's giving to you to do good things in life.

All people have different spirits to take care of. If you take care of it, you get a happier person, of course.

Dwight: That's right.

Sven-David: I am happy because I can do things so that I can give out things from myself in a special way. I get good feelings because I can give good spirits to people around me. That I'm happy for. You see in always on my pieces--I write, "Glory to God" at the end. That's why I do it. I can say, "Glory to my father," but that's another thing. God is more than the father and the mother in a way. He's hugging us all, so to speak. I don't have a confirmistic religious thinking at all, I'm totally open today. It doesn't matter at all. I'm not thinking like that, but I have a certain belief in good things. I also have a certain belief in evil things, and those you can call hell and heaven, if you want. You can call it whatever--It doesn't matter to me. I guess if we're afraid when it's too obvious, these things. I don't like that. I don't like people who believe in everything written in the Bible like that. You are full of these people in America--strange people. It's a very confusing world, America. The religious world is so strange, these political over-tones in it, too, or the opposite, perhaps. Anyhow, it's ...

That's why I think I use this knowledge that music has a message. In the church where I worked, the music was used to glorify God and the religion, and I was brought up that music has a meaning for people. It's not just entertaining. It could be entertaining, too, of course, but it has a deeper source in all art, which is connected with something. I don't know what it is. That's the thing I'm searching for in my music every day. If I find it, I'll stop composing, I think, but I'll never find it, so that's not a problem.

This a normal thinking for many artists. They are searching for the truth or the secret or the glittering diamond or whatever it is. You can feel it. I feel it myself in my pieces when I listen sometimes. "This, my God, how could I write that?" I get totally astonished. Is it possible I wrote that on my desk, on the table, or the dinner table perhaps, these wonderful things? I'm very lucky that I can do that. That's my thinking. You come into religion thinking how this is possible. In a way, it's impossible—it's strange thinking about composing, because you simply put the pitches down and the notes there and the flag there and when you write it down, you don't hear it at all. It's just notes on the paper. Then, when you hear it, it's in total order and everything is working together like a big fantastic building, so to speak. That's also lucky to feel that as a possibility. It's the same for you as a conductor. Suddenly, you shape something from just paper and it's so beautiful. What is that? That's a blessing.

I use these words because I was brought up with them. Some are not brought up with them. They never talk like I'm doing, but I use it because I'm not afraid of it. In the '60s it was forbidden to talk like that because there [was] no religious background in a modernistic area. It was mostly forbidden and there was very little choral music, too, for that reason. That was a different time. Now, I go more and more over to that and I can say it today—my only interest today is to write beautiful music that touch[es] people and I also can say I'm interested to work beautiful and with sentiment, which is also totally forbidden, in some way. It should be without sentiment, a clear message, but I'm not thinking like that. I want to do this with sentiment and childishness and simplicity that can be innocent to whoever is listening. It doesn't matter. You should be able to listen to my music, but you should have the highest possible substance when you look at it. This was something to read, and my God, but it sounds like nothing. That's a good feeling. That's how I'm working. Now you know the secrets.

Dwight: That's right. How are you doing on time?

Sven-David: Sorry?

Dwight: How are you doing on time? Do you need to end very soon?

Sven-David: Not necessarily. Yeah, a little, perhaps. I need to go away a little before I meet the students.

Dwight: I just had a couple more things to ask you, if that would be okay. If you need to leave, that's fine. We can ...

Sven-David: I know that, it's not a problem.

Dwight: That was great. That was especially helpful in your answer. There is another thing I wanted to ask you. The Swedish premier, as I remember, was during Holy Week?

Sven-David: Yeah, it was.

Dwight: Was that something that you asked for, or was that happenstance? How did that come about?

Sven-David: In a way, I wanted that. I actually wrote the piece for that at the time. They do it with Bach, too, especially in Sweden, I should say in Germany. Here, you don't celebrate that as much. You work all the time here. In Sweden, this is a Holy Friday. You don't touch that. You never work that. When I was a kid, it was totally forbidden to do anything. I was hardly allowed to go out. I had to sit and reflect, simply reflect and go to church. Being, I should say, in mourning for the death of Jesus. That was a different time. You see, when you talk about this, I recollect my earlier time. That was the impact, of course, now that I think about it--that it was so sacred and sincere and deep and powerful time.

Nowadays, I don't think so much about it, but I put it forward in my pieces, too, this focus on something special that happened on a special time of the year. This is a time of the year which I think is beautiful. It's good. When it becomes summer, it's good. When it's Christmas time you can celebrate that, too. The celebration is still rather much in Sweden and in Germany. Christmas time and Jesus is born and all these things, they celebrate it.

It has to do with the religious possibilities in this country. Everything is allowed, so you could put forward anything, really. That's good and bad, of course, but you do what you want in this country. If you want to go to church that day, if you want to go to Synagogue, you can do that, and they won't say anything. If you have to go away from the class for that other one. You know that. That's the American system and there's all these possibilities to be free in the religious thinking.

That's a little bit difficult in Europe. We have big, big problems with and Muslim thinking, because we are afraid of it, in a way. You're not afraid of that at all or of them here. You are, in a way, because of that 9/11. That's not so easy to talk about it, but it's forbidden to say it. No one talks about it except some politicians.

Dwight: Do you have any preference if a church approached you and said, "We'd like to perform your work, but do it within the liturgy." How would you feel about that?

Sven-David: It doesn't matter at all. They can use it totally as they want. They can sing it one step down. It doesn't matter for me. I think that's ... The tuning and the history is up and down. Today, Bach's pieces are very high today, much higher than before. At least a half step higher. That's why the tenor parts are very high. That's a different thing, but you notice that I write rather high-pitched things all the time. I get known for that. I write

very high baritone parts. That I do with meaning, because that is not impossible. It's difficult to rehearse it, but it's not impossible to sing it in concert. You get out the power from that that you can't get out otherwise. There's no power when it comes from the middle range, and you come down to the bottom, there's no power at all in the choir.

Some students write high C and forte fortissimo and they don't know what they're writing because you know it isn't possible. You don't hear it even. Hardly hear it. You should not write so high, then you get it very forceful. In most all choirs there are some that can take very high pitches and the other can hang on, so to speak.

You also have rather deep female voices in all choirs and you can write in deep C, if you want. Some can do that. I use this knowledge I have about this and the altos, the mezzos, sing rather high. They can sing a G or A flat with no problem. Then you hear it, I can tell you that. That's my thinking about this high tessitura that I have all the time.

Sven-David: I hate deep chorales, when you can't sing out. If you go up to D, it's beautiful with a chorale. Then there's a beautiful sound in the tone. I should want all of my Passions to be performed in churches, that's for sure, but it's very difficult, because they are, more or less, I know that, concert pieces. I have a lot of percussion, which makes it difficult in the church, of course.

I heard it once in the church, St. Matthew's Passion. That was the best performance I heard. It was in a big, big cathedral, Härnösand in Sweden. That was a tremendous evening.

Sven-David: The sound was not so focused and everyone said the same thing because it was big acoustic. It didn't matter. The focus around the message was heavier. That is small problem, perhaps. That's interesting. He was there and Nance, Nance- What is his first name?

Dwight: Richard.

Sven-David: Richard, yeah. He was there. He touched on that, I'm sure about that. Now it is performed in this hall they have there, which I think is rather a good hall.

Dwight: Yes, it is.

Sven-David: It looks old and beautiful, I should say. Big, beautiful organ at the top there.

Dwight: It's a very nice place to sing, for sure.

Sven-David: To sing, yeah, I saw that. I was very happy when I saw them all, the opera.

Dwight: With that, you mentioned that you wanted to be performed in churches. Recently, Mendelssohn Choir in Pittsburgh did a St. John performance and they staged it. They had different parts of the stage and when Jesus was questioned, then they actually staged it, very minimally. How do you feel about that idea?

Sven-David: That's very good. That's very good, actually. I want to see it in my piece, too. I thought about it when I wrote it because it's not so difficult, either. The problem is the piece has a big choir all the time. This new and young passion, that should be easy because it's just 20 people on stage. I am looking forward to that someday, that I can say. Also the other piece. It's a different feeling in the church than it is in the concert hall. You can't take that away. You can call it a holy room, if you want. You can also call it a holy acoustic, if you want. It's coming back in a special way. The walls are responding to your message.

The most interesting thing in churches is they are really old, many churches. In the ceiling, they are full of old notes coming out. They just stay up there. You can feel that they are coming down to you and blessing you. It's interesting. These churches, they are 300 years old, some and you sing your new pieces and it's marvelous. It's beautiful. I know you don't have these churches in America, but in Europe, we are full of these churches, in Sweden, too. Very old, from 1650, so that's old churches. They are still there. It's interesting. They try to save the churches. Many houses they pull down, but not the churches.

Dwight: This is my last question for you. Is Matthäus Passion your last piece that will be modeled after a Bach work, do you know? Where is it in your overall significance of your entire output? Is it something that you really value?

Sven-David: I have no idea if I should try another piece with the model of the Bach's text situation. I don't have that. I should say that. It will not happen. No, I wrote a little motet on the Bach cantata. I did that. I remember because they asked me to do it. Otherwise, I wouldn't have done it. I wrote a cantata with soloists, but somebody else wrote it for the choir, so I left some voices in the choir to sing the solo part. That's not bad. It was working. No, I don't have any idea about that. I want to do something new, but I don't know what. I should write a bigger piece. I have a big commission waiting from the radio in Amsterdam. They want me to write a big piece, half an hour long for a symphonic choir and they want that for other choirs in Europe. They want the text to celebrate, I call it that, the end of the first world war. That would be a different text, of course. That would have nothing to do with Bach, I'm sure about that.

Dwight: True, true.

Sven-David: I don't need to think so much about that.

Dwight: The piece itself, how do you feel about it overall in your entire output? You've written a lot of music, many people compare you to Mozart in your ability to write so much and at a high level of quality.

Sven-David: It's one of my most important pieces for myself, not a question. Oh, yes. Oh, yes. I'm even touched when I hear some things that are in the piece. I feel it very heavy. There are some things that I can pick out if I want to do it. Some pieces are short. Normally it's bigger pieces, of course. That's not so strange, either. If you write big pieces, that's what you do. They're heavy. There is much work in them. They are such that you can sit and listen, and there's much to take in, so that's much different. The operas, of course, are

important in some special ways. Not necessarily the message in them, but different qualities. That's why it's different to compare a solo piece for violin and big passion, of course. You can't really do that. St. Matthew's Passion is a very big piece. I like it much. That much I can say. It should be lovely now to hear it with some distance from the other performances. It's two years between, so it's a little thrilling. It's very thrilling to listen to it again. Have you heard the German performance?

Dwight: I have, the German performance and the Uppsala performance.

Sven-David: The Uppsala too, yeah. Nice place. I haven't listened to the recording of the Uppsala. I heard it, of course. It's on radio, yeah?

Dwight: Yes.

Sven-David: It's good, that radio. They are good to listen to, I think.

Dwight: Yes. It turned out very, very well. It was very beautiful.

Sven-David: Radio recording, so that's fine. In Sweden, it was in a little free church in Stockholm. It was not a big church, but there's no big acoustic in it. It's just ... A very calm place, in a way. That's a different place. This will be ... It's a rather big hall, this Lindberg Hall.

Dwight: Yeah, it's bigger. It's not as big as they come, but it's decent sized, for sure.

Sven-David: I saw a picture. I don't know how many people could be there.

Dwight: I don't recall. But Richard Sparks, who you're familiar with from UNT, he was there for 18 years, as well, at PLU and he speaks very highly of that hall.

Sven-David: That's good. I should call him and say he should listen to that.

Sven-David: Call me back or Skype me back as soon as you have any small questions.

Dwight: I appreciate it.

Sven-David: It was nice to see you and to talk to you.

Dwight: Yeah, take care. Thank you for your time.

Sven-David: You, too. Bye bye.

Dwight: Bye bye.

APPENDIX D

TRANSCRIPT OF INTERVIEW WITH STEFAN PARKMAN IN APRIL, 2016

Dwight Jilek: Hello?

Stefan Parkman: Hello, Dwight, this is Stefan Parkman!

Dwight Jilek: Oh, hi! Good morning, and good afternoon to you!

Stefan Parkman: Good afternoon! Is this fine for you? It is now four o'clock my time, and I take it it's nine o'clock in the morning your time, is that so?

Dwight Jilek: Yes, it works great. How about you, is this okay?

Stefan Parkman: Yes, of course it is, it's just fine. Finally we've got to talk, and ...

Dwight Jilek: Yes, and that's great. I'm sorry that we've been kind of ships sailing in the night, as they would say, but I really appreciate you spending some time, and like I said, I was able to tune in to the livestream and I really enjoyed it.

Stefan Parkman: Well, I'm happy. I didn't have a chance myself to see it yet, but I know that at the PLU, they're going to do some kind of a documentary thing. They'll have some kind of internal DVD or something like that. Not a commercial thing, but something that is just a documentary from one of the two concerts and I think that is fine, because it was a really big project for them and it came out quite well. Therefore it was good for them all, and also for us all, to have it documented, of course.

Dwight Jilek: Absolutely. It seemed like all the performers were engaged, and there's a lot of great social media coverage that happened. I actually talked with Richard Nance briefly via email. He just seemed like he was really happy with it as well, so its success is really apparent.

Stefan Parkman: Well, that's good, that's really good. Well, Richard of course, did a tremendous job. He's put so much power, and effort, and time into this thing, so he deserves so much credit for it because without him it wouldn't have been anything.

Dwight Jilek: Sure. In our field, I look up to Richard so much, with the sound that he gets from his choirs, and his work ethic, but also his own approach. He's such a real human being.

Stefan Parkman: You're quite right, yes, yes indeed.

Dwight Jilek: I wanted to ask you a couple things, and the first thing is, why Sven-David when it came to using Bach's works as models in the first place? What unique things about him caused you ask him to write that first motet based on the Lobet den Herrn text?

Stefan Parkman: Okay. This is, of course, a few years ago, but it so happens that Sven-David and I... he's ten years older than I am, so when he was young and I was very young, he had a commission and he had composed a requiem for big orchestra and two or three choirs including a children's choir and so on and so forth. I was, at that time, a

student at the Royal College in Stockholm, and I was selected to do the preparation of it, which was of course, extremely important for my career. It so happened that this was at the beginning of the 1980's, and this was a joint commission between the Swedish radio and the Danish radio, so the performance was going to take place in Stockholm as well as in Copenhagen.

I did the preparation for the project in Stockholm, and because of natural reasons, I was asked to do the one in Copenhagen as well. That, somehow, was the start of my international career, actually, because later on I became chief conductor of the Danish ... The national radio choir, as a result of that preparation project, which was a giant thing, of course.

Having said that, I mentioned this on the pre-concert talk at the [inaudible] just a few weeks ago, because ever since then, Sven-David's and my paths have crossed on occasion, and he has written things that I have world premiered, or I have also commissioned a few things.

Then, in [inaudible] Germany, at some point, I was going to perform a piece by him, and we sat and had a cup of coffee and a glass of wine, and he said, "Do you know, I would like to follow in the paths of Bach. I would like to do the same things as he has." At that time, he had already composed the correspondence to the B-Minor Mass, the High Mass in English, which I had nothing to do with. That was already being composed by him, and he also did some other things. Actually, also St. John's Passion, even if it's not called that, but it's some kind of a parallel to the St. John's Passion, not to be confused with one he'd very recently had a performance of. There was a world premiere of the St. John's Passion just a few days before our concert, in Tacoma.

However, he said, "I would like to do, as Bach did, pieces for every Sunday, just to be performed, to be sung during the services, in any church, easy things that should be used in the services for every Sunday in the year." This was a commission by the Bishop in Stockholm and the congregation that is related to the Bishop in Stockholm. It's called Storkyrkan, the big church in Stockholm. I had nothing to do with this at all, either, but then he said, "I would like to go on in this idea of following in the path of Bach," and he said, "For example, I would like to do the motet."

Then I said, because at that time I was professor at the Uppsala University, "I am director of the choral center, so I have some possibilities to do these things, so I'll start. I'll commission the Lobet [den Herrn] and we'll see to it that others commission the other motets."

People did. I was the first one, and then he got people to commission the other pieces, and then towards the end, there was one missing, and that was the Fürchte Dich Nicht, which I also commissioned. Actually, I commissioned two of them, but the others were commissioned by other people, other institutions.

This was really a result of a talk at a café at [inaudible] Germany, a few years ago.

This was because we were performing. I was conducting Magnificat, which was a commission from the [inaudible] and after it, he got the real big commission of the Messiah, which of course follows the texts of the Handel's Messiah, which was commissioned by the [inaudible] and also world premiered there.

I had to wait for some time before I was allowed to make the second performance, but I did that in Uppsala, Stockholm, for the first time in Scandinavia a year afterwards, or whatever it was. This was actually also a result of the talk we had regarding those motets.

This was a long answer of your short question. In other words, our paths have crossed once in a while, and then this is now, three, four years ago rather, he just called me and said, "Hey, I've composed a massive passion, and it's already done, and you should perform it," because that was an offer you can't resist. Isn't that what you say in the movie?

The problem was that there was no commission, so he just had the piece and there was no institution, no money involved, and of course that was a major problem because just having the music, learning the score and so forth, that is one detail, but there is so many other details to raise money for this chorus, and for the music, [inaudible] and have a venue to perform it in, and so forth.

That was a major project for my choral center to undertake, and I applied for some money from a grant in Sweden to do this, and then I specifically focused on how to promote this work, a major Swedish work, internationally. I said, "If I get this money, we shall perform it in Berlin, Germany and also somewhere in the U.S. in collaboration with someone." This turned out to be with Richard Nance, for which I'm very grateful, of course.

Dwight Jilek: Well, thank you, that's all very, very helpful. The other aspect of many of these works by Sven-David is that they have been really successful. Looking at the motets or even some of the other things that he based on Bach models, have particular elements in his compositional approach set him up for success, or does he share something unique and special with Bach that has made them successful? Could you speak to that, because I know that you've prepped so many of his works.

Stefan Parkman: Yeah. Well, I think his success ... I would spontaneously think ... has nothing to do with the resemblance or the connection to Bach, or so forth. This is just an idea of his, and he wants to follow in the path, but of course, as you know, as everyone would understand, when he gets into the music, it doesn't resemble it. It has nothing to do with the music of Bach, it's only the choices of the different titles, you could say.

I think that even if you ... All choral singers, are all the time complaining that it's too high for the sopranos and tenors, it's too low for the basses and sometimes also the altos think it's too low, and it's somehow rather extreme. However, not as extreme as it was let's say, twenty years ago. When Sven-David composed in, well say,

twenty or twenty-five, thirty years ago, it was very much more extreme, it was very much more difficult, but now, and he has said this very clearly, nowadays he only makes music that he himself thinks is beautiful. Just to make compositions that are difficult because of the sake of being difficult, that is not anymore in his interest. Therefore, it pays off.

It really, it's hard work and a struggle, and you have to plan your rehearsals quite well because you cannot sing high notes all the time, or low notes all the time, so you have to do a good planning when you prepare for the rehearsals, because you have to keep people interested and enthusiastic all the time. It pays off, because it's really ... It comes out beautifully and it's nice to sing, and it's vocally ... Even if it's extreme sometimes in the range, it's vocally very good. It's pleasant to sing, and it becomes beautiful. Of course, people like it that way.

All the time, I've experienced that people enjoy singing works by him, and then of course, the orchestral ... For example, in the Messiah or in the High Mass, you would require really good professional orchestras, because those orchestra parts are difficult. The St. Matthew Passion, the latest one, it's actually not that very difficult, and for a professional orchestra it requires not too much of rehearsing time. For the PLU of course, we did require some rehearsing time, but actually it's not very difficult, which makes it all so doable. It's not such an impossible work to undertake, but it can be done, and it's therefore, also, pedagogically a good thing, because it's not undoable for any ensemble, I would say.

Dwight Jilek: Sure.

Stefan Parkman: There's one problem quite often connected with this course of Sven-David, and that is, he all the time, brings along lots of percussion, meaning lots of percussion instruments, and sometimes you have to ... They're pretty unusual, and they're a bit exotic, and so forth, and you have to either buy them or rent them, or borrow them, and that is always a problem. It always requires a lot of space because the instruments themselves are big, and the percussion apparatus is a big thing. Of course, it makes it a little bit more complicated than had there been no percussion things. That's the way it is, and that's just has to be solved.

Dwight Jilek: Sure. Sven-David in our original interview talked about that -- just on paper when you look at it, it is accessible and I think it's a testament to the performance of PLU as you mentioned.

I'd like to shift to the music. Can you talk about Sven-David's chorales? Specifically the ones that are set in, I would say, very predictable phrasing and homophonic texture, and how that plays into the entire Matthew Passion, and also his compositions in general?

Stefan Parkman: Well, of course the idea is to have all those chorales. They are like oases in the ongoing storytelling, ongoing drama particularly in the second half, when things are getting more and more complicated, and more and more dramatic. The chorales are like oases, isn't that the word?

Dwight Jilek: Yes.

Stefan Parkman: Beautiful a capella, rests, and it becomes so lovely because the whole process stands still for a couple of minutes, and then you go on in the drama again. Of course, this is a challenge because you have an orchestra that doesn't play, and the orchestra members, they have to just accept the fact that there is this a capella music flowing and for the listeners, it becomes a real wonderful contrast to the dramatic things, when everyone is playing, in particular when it's quick and loud, and so forth.

That is one aspect of it, and of course the other one is that those chorales, I think or I know that Sven-David thought that was quite difficult to do, because the chorales are familiar, of course. Everyone has them in their heads, and you know how the melodies are, and it for him was really tricky to get out of the Bach melodies in order to find new melodies for his own chorales. I know that he thought that was difficult. It somehow came out, I think, all of them are very beautiful. It somehow resembles or gets your association a little bit, to Swedish folklore. It is not Swedish sacred folk hymns, but it's somehow ... You think of it. Therefore, it's a little bit like having the roots in the old Swedish, sacred, music tradition. The harmonics, and also the melodies, give you the association, or the impression that this reminds you of Swedish sacred music, sacred hymns.

Dwight Jilek: What are the religious implications of that for a Swedish audience, in particular? If any?

Stefan Parkman: If any? Well, I don't know. I think, for Swedish audience, a Swedish audience would feel a little bit more at home listening to those chorales, than would an American audience. Because for an American audience, the chorales are only beautiful, and nothing more. Perhaps, and I think possibly, for a Swedish audience, they would feel, "Yes, this is the type of music we're used to. This is what we've heard before and this connects to lots of other of the Swedes or pretty songs that we have sung before and so forth." I think it could add somewhat to the pleasure of listening to it, if you are a Swedish audience, because of these facts.

However, I don't think it has any impact on the religious conception of it. I don't think so.

Dwight Jilek: Okay. That's all very interesting. I know Per Broman spoke on the Swedish folklores - the Swedish folk songs, as well. The melodies are very much like folk song. Can you talk about your opinion and also your preparation, for a performance of any Passion, and specifically Sven-David's, when you approach Jesus and how human he is? How much do you present the emotional side of him, versus the more, I guess we can call it as we say in English, the stoic, or separated, the more divine side? When I watched this live stream, I noticed that Judas was clad in white. How did you go about making those decisions, or who made them? I'd really like to hear you talk about that idea of making musical choices in relation to Jesus' humanity or emotional state, rather.

Stefan Parkman: Yeah. Yeah. Well, of course this is very tricky, because ... I think one of the interpretives [sic.] of Sven-David music is that you must not get into the trap and think that Sven-David thinks the same thing as Bach did. For example, following the development of the Christ or the Jesus character, during the Passions, starting out as a religious leader, and never the less all the time from the beginning, talking about his own knowledge of what was going to happen later on, but then during the story, for him to become more and more a poor human being who is more and more in panic because he knows what's going to happen on next page ... Of course, that, you get a feeling of it when you interpret the musical Bach.

Of course, you're helped in one way because in the Bach Matthew Passion, there's always this halo with the strings, as soon as Bach, Jesus says something in the Bach, Matthew Passion, the strings are playing alone, except towards the end, because then he is no more a religious leader. He's not this divine character, he is just a human being, and then the halo is out, which of course is extremely moving, and this is a help for you when you interpret it, because then you can really let the Jesus, the words by Jesus, they are no more spoken by a divine leader, but they are just cried out by a man in panic.

Of course, this is what you have in your back, or in your head, when you encounter the music by Sven-David, and of course it's important not to automatically go into the same pattern, and think that Sven-David thought the same thing. Regarding the development of the character, I think that Sven-David follows just about the same as Bach did, so in other words, it's quite okay to let him develop into the just everyday man, everyday person, from having been this spiritual leader. Therefore, I think it's not too dangerous to interpret the development as something like what I'm saying now.

It means that towards the end and when Jesus cries to [inaudible] it's just a human being person, naked and in despair, that shouts these things. Of course, even if Sven-David all the time brings the orchestra along, the symbol of the halo is not there anymore, but the person, the Jesus person, is just as naked as in the Bach music. Is that an answer for you?

Dwight Jilek: Yes, that helps very much. Richard Sparks told me that you have sung, especially in the St. John, I understand that you sung the Evangelic and conducted at the same time. Is that correct?

Stefan Parkman: Yeah, yes, on many occasions.

Dwight Jilek: In the St. John Passion, there isn't the halo of strings that you speak of, so is that the general approach that you would have as a conductor as well, when you would approach the humanity of Jesus, and because you have more freedom to play with tempo between the entrances in Jesus throughout that work?

Stefan Parkman: Do you want me to compare the John Passion with the Matthew Passion, or is it something by Bach and Sandström?

Dwight Jilek: Actually I'm just asking more about the humanity of Jesus in the John Passion: given that extra freedom, just with how the recitativo are secco as opposed to accompagnato in Matthew, the freedom in John, does that give you more opportunity to bring out Jesus's humanity?

Stefan Parkman: Yes, you're right. I guess that, in very short words, of course the St. John Passion by Bach, rather the St. John Gospel, is very much more personal book, and I know that people that know about these things, they argue that the St. John Gospel is actually written by a person, whereas the St. Matthew Passion is like an official protocol. There might be several authors, kind of a collection of texts, and there's not necessarily one author behind the name of St. Matthew. Meaning that the text in the St. Matthew Gospel is somewhat more formal and calls for a little bit more of an as-matter-of-fact attitude. Whereas the St. John Gospel is very much more personal and invites for you to be more personal in having this interpretation.

I think it is also so extremely interesting to think that Bach would actually spontaneously think the same thing, even if he hadn't the scientific apparatus as nowadays people have, but spontaneously he would have thought the same thing. He would make the character somewhat more strict in the Matthew Passion, and somewhat more personal and flexible in the St. John Passion.

Dwight Jilek: Very good, very good. How are you doing on time right now?

Stefan Parkman: I'm fine. I'm fine. Yeah, I'm in no stress, this is fine.

Dwight Jilek: Okay, perfect. Let's see ... can we talk specifically about Sandström's compositional language? Over the years, as you mentioned, he's had development with both his approach and you mentioned his philosophy about writing beautiful music, and not relating it to a particular compositional technique, et cetera. There've been multiple authors in the last ten years, fifteen years, that have quantified from a musical theory standpoint, some of his distinct elements. I'm wondering if you can speak, again, since you've had experience with so many of his works, to some of the characteristics that you continually saw throughout the Matthew Passion in general? Whether it be the harmonics that he used, or it's the ambiguous harmonizations that he uses, et cetera.

Stefan Parkman: Well, I think that one way of answering it is that he has come to a conclusion, "Less is more." Not to make it ... The harmonics or the melodies, not to ... What's a good word for it ... It seems that what less is more, he doesn't want to make things more complicated than he has to. The plain solutions, and the easy solutions, sometimes I think he thinks are the best ones.

I was reacting, when you said something about what the language things, because, which is always so interesting, for example in the music by Handel, you realize that Handel was not an English speaking person, and sometimes he puts stresses or emphasis on the wrong part of the word in his music, which he would not be doing

if this was in German. Sometimes I have problems with Sven-David's use of German texts because sometimes he's not quite sure how the pronunciation, or where the stress is going to be.

For example, in the [inaudible] the Evangelist parts, we did actually, together with Sven-David, make a couple of alterations because it would then sound a bit more German. Of course, it's tricky, and it's so delicate because you want to have a language that is alive and that is as smooth and as natural as can be. It is not always easy if the composer isn't a native speaker.

Dwight Jilek: With those adjustments, are they in the published score already, or would those...

Stefan Parkman: Honestly, I don't know, because [inaudible] in one of the rehearsals, the pianist had in her printed score, the alterations we did, but [inaudible] who had the copies of even my score, or the first scores, they did not have it. I think that the scores are printed on demand, meaning that every time there is a reason to make new copies of the score, or the vocal score, the changes that we have done are already given.

I think that, I'm not quite sure whether we've made another change this time, I don't think so, but I realize that the pianist actually had the changes or the alterations that we did from the first performances in Berlin.

Dwight Jilek: Great. Okay, that's good to know. Is there any other compositional language that you've noticed in his works, in general? When you hear Sven-David's work, if you were listening on the radio and you heard a choral piece, and you would be able to identify, "Oh, that's Sven-David because of this, or that."

Stefan Parkman: Well, of course it's very often, the music is actually written for three parts. You have a soprano line, which is just above [parallel] to the tenor line, and the mezzo line, to the baritone line, and the altos to the basses, meaning that the sound of these three parts in octaves, they are very difficult, aren't they? Then of course, there is so many passages where you have the music, is written around thirds, so people would sing with small or big thirds in between, and of course that also becomes rather typical, some kind of a trademark for him.

I think that is, very often, quite often, the music is quite homophonic. I think that is rather typical, meaning for example, the chorales are very typical for the technique of his, making the compositions, don't you think?

Dwight Jilek: Yes.

Stefan Parkman: You have these [inaudible] choirs, the [inaudible] but things are getting more and more dramatic, even if one part starts, quite often, the lower parts either the altos or the basses start, and someone gets in, and after it someone new gets in. Anyhow, it becomes obvious that after a couple entries, once again, the sopranos are parallel to the tenors, and so forth. The idea of the technique is rather a

[inaudible] you could say, but not less effective.

Dwight Jilek: Sure. Yes, I noticed that especially in the turba choruses, where you would have the octaves and the six parts between the high points that sit on low. Specifically, even if it was starting out in more of a polyphonic entrance like you've mentioned. Can you talk about the benefits of his choice to use a quartet of Evangelist?

Stefan Parkman: Yes. Obviously, it becomes a chance to make ... There's so much text. There's so much text to be told, and of course, the challenge for the one tenor to sing the Bach Evangelist part is extremely big because he has to be interesting. He has to take part and then give the drama. He has to really present it with only one voice, but here you have a chance to use the color of the four voices, and you have the range of a soprano down to the bass, and of course it's easier to make it richer. It also is a challenge because the quartet, the group itself has to be very good. They have to be extremely a good ensemble, and they have to be ... Their voices have to blend very well, which I thought they did quite well, both in this last performance in PLU as well as we did in Europe.

In Europe I had members of the Swedish radio choir sing the Evangelist. Of course, they are extremely used to singing in an ensemble and I was fortunate to have four really good voices doing that.

Dwight Jilek: Sure. Are there any other unique things that you noticed about his use of characters with the chorus that you would like to speak on?

Stefan Parkman: Well ...

Dwight Jilek: Go ahead.

Stefan Parkman: I guess this is also the matter of the Passion, both Passions by Bach. Of course, you have three layers of texts. You have the Gospel texts, which is just a quotation of what is written in the Gospel, but you also have those chorales and you have those poetic texts by [inaudible] which brings a reason for the choir to actually act in three different characters, you could say, so either the mob taking part in this story, and becoming more and more angry and more and more dramatic, but they also have to cool down and do they hymns as some kind of a congregation, you could say. Then they are not a mob, they are not personal, but they are representing something else, and then of course the big choruses, for example, the opening and the ending chorus, which is once again not a mob, but sort of like a concert, I think.

It's important for the interpreter to have the choir recognize that, and to make them know it, and to make them realize that, so they can get themselves in three different cloaks, you could say.

Dwight Jilek: Sure. As part of my interview with Sven-David, I asked him to talk about his own religious and spiritual background, and how it influenced Matthew Passion, but actually, he also talked more about his vocational philosophy, some of the things

that he thought about composition, in relation to creation and higher being, or God, or religion. I'm wondering if you could speak about that, both of what do you know of Sven-David, but also, what you see in his music. Do you see certain aspects of his awareness of a higher presence, to which he spoke of? He said that he considers his gift of composition from God, in many respects. Would you say that in particular, not only Matthew Passion but beyond, you've seen any elements of that spirituality or sort of religiosity with his work ...

Stefan Parkman: Well, one very ... A small detail, which is also very clear and rather typical is, speaking about these words of Jesus, where Sandström, instead of having strings, brings this group of brass instruments, all the time with mutes in them, so they're creating this very dark ... Soft and dark sound. Of course, the use of that instrument leads to the thought of, what we call, the free churches.

Sven-David was brought up, not in the Swedish church, not in the Swedish Lutheran church, but in one of the so-called free churches, in which lots of music were accompanied by brass music. For him, and for me, since I know that, it's so typical that this is a heritage of his youth, or his childhood, from the everyday situation, or every Sunday situation, in his own church, because there you would have, like it's a Salvation Army, or something like that, ensembles played on brass instruments. Therefore, that was natural for him to choose those, and of course that, for me, as an interpreter, it's good for me to know because then I realize this is a very personal reason for him to use those brass instruments accompanying the Jesus words.

Apart from that, of course we have spoken about it sometimes and I have also taken part in talks or interviews where the person in charge of the talk or the interview has asked him the same thing, as you were talking about, so yes, I can hear him say, "Yes, I am religious, I feel that the gift of God, from God, to do these things." This I know, and this I appreciate, but it means that yes, I know that what he has written is for him, important. It's not, it's really not on the technical paperwork, a good technical, practical result, but it's something that is with lots of other aspects to it, and of course that makes it, also more of a challenge and more important to try to take part in.

Dwight Jilek: Sure, that's very helpful. I have a quote from him where he told me that he thinks it is more difficult, -- and I'm actually making his statement sound a little more politically correct as we would say in America -- but he thinks it is more difficult to set a religious or sacred text, if you are not religious yourself. Hard to really read into the text, or make the text come to life in the same way, if you do not believe in God, religiously. Do you have any comments about that?

Stefan Parkman: I think that, what I was hoping to ... People, the actors, I mean, actors, I happen to know a couple of them ... Of course, that's their challenge all the time. They have to present something that is so convincing, the people believe what they're saying, even if they don't necessarily believe it themselves. Of course, on the stage, this

happens all the time. They have words they are going to deliver, and they have to say them and they shall be said in a way so that people in the audience just believe every sentence of it.

Of course, I think this is also true in music. You have to be so sincere and so honest in trying to bring out the message that the people that are listening to it, really believe what you're doing. Then, of course, it's not really ... If you do this successfully, and you do it not as a show, but because you really want to give the message, what's in there, then your own interpreters, all religious relation, to God or to whoever it is, becomes a bit secondary. I think that it's important not to joke about it and you should not ... You must not, not consider it, you must definitely relate to it, but you could also be actually convinced. It is not my thing, but I respectfully what's in there, and I do my very best to try to bring out the meaning and the under texts of what is in the text.

Dwight Jilek: Sure.

Stefan Parkman: Let me put it like this, I don't think an interpretation or a performance made by someone that is extremely religious, or someone that is not that extremely religious, it mustn't necessarily become better if you are religious. It's just a matter of doing as humble and as thorough a job that you can, in the interpretation.

Dwight Jilek: Sure. Well, coming to the end, here, can you talk about the premieres, specifically during Holy Week? Who made those performance decisions, From what I understand, one in Uppsala was during Holy Week, and of course, both of PLU's performances were then too. Sven-David said that that was something that he fully supported, and was glad it took place, but can you talk a little more about the logistical side of that? How that all came about?

Stefan Parkman: Yeah. Well, I don't know whether this was coincidence at the PLU, I was just given a date, and of course it would have been awkward to do it after Easter or something like that, so I'm sure Richard and his colleagues plotted a good week for it, and of course, I also realized that after the concerts at PLU, they had midterm break, or Easter break, so it was also natural for them to do these concerts, and then there was this break of some kind.

It could also have been one or two weeks before, and that would also have been liturgically correct, of course. In Uppsala, yes, you're right, that was also the Holy Week, which was again ... The point was to do it at least before Good Friday, and it would have been super duper awkward to do it afterwards, but it so happened that it fit into the schedule for the cathedral in Uppsala, to do it on ... It was actually the day before Good Friday, wasn't it? The Thursday, I think it was.

It was very beautiful because the first performance, the world premiere, was in the Philharmonie in Berlin, which is the main concert house, and of course it was a great honor to be in the Philharmonie, but it also became a concert, because that is

of course, not a church, but it's one of the most renowned concert venues you could think of. That was of course, a great honor, but it was more of a concert and not as much of a service as the performance if we called that, in Uppsala.

Of course, the setting in the Uppsala cathedral is so beautiful, and thanks to the building itself and thanks to the atmosphere that was created in the building, it became extremely ... A very moving performance because of the really good setting in the church.

Dwight Jilek: Because of that, what do you think was the religious response, or the response of the people who attended the one in the church, versus the one in the concert hall. Was there a lot of discussion, or did you have any insights on that from the audiences' perspective?

Stefan Parkman: Well, I think that having said what I just said about the church versus the concert hall, I think that the atmosphere and the really, very dense and concentrated atmosphere, after the performance, both in Uppsala and at PLU, they were just about the same, really. It was also after the two concerts at PLU, it was really, very, very, for a very long time, it was just very silent. A good and powerful silence after the last tone had ended. Of course, that was because of the atmosphere that everyone was struck by, and therefore, even if PLU wasn't in their concert hall, it felt like it was like in a church, I would say.

Dwight Jilek: Okay, well, the final question I wanted to ask you has two parts. The first part is going back to the minimal staging that was chosen at PLU. For instance, I noticed when Jesus was speaking directly to Peter or Judas, that the soloist would turn towards Jesus and start having a reaction, very, very directly. Was that your decision, or was that in conjunction with multiple people? Then how did that help the movement of the story from your perspective?

Stefan Parkman: Well, it was not my initiative, but I supported it. In the rehearsals, I noticed that they did that, and I said, "This is a good idea, please do that." It was actually not my idea, and then of course, as quite often there are logistical reasons to do things and for example now, the stage at PLU was ... Let me put it like that. The orchestra was too big, so we didn't have too much room, not too much space, and the position of Jesus was not ideal. In Stockholm and in Berlin, we had a much better position for him, because then he would, for example, in Stockholm he would be in the ... What's the place called, where the priest gives the sermon?

Dwight Jilek: Oh, sure, the ambo.

Stefan Parkman: Yeah, okay, yeah. That would be so much more obviously in focus, and that was very good for him to be there, and at PLU he was a little bit not as much in focus as would have been ideal, but he had to be somewhere rather close to the brass section. That was the reason why we put him there. We couldn't have the brass section on the other side of the room because that was where the percussion was. All these everyday realistic arguments, how do we set the stage? It would have been more ideal to have Jesus somewhere more in focus, I would say.

As it turned out, it was okay, I think.

Dwight Jilek: Absolutely. Were the original performances in either Germany or Sweden, were those staged in any way?

Stefan Parkman: Sorry, what, now I did not hear you, once again what did you say?

Dwight Jilek: Were the original performances in Sweden or Germany, were those staged in any way?

Stefan Parkman: No. Only just concerts, but there were more space and there were more chances for, for example as you were mentioning now, more chances for some kind of a communicated between Jesus and the other characters, and they could look at each other in a very obvious way because the setting, or the logistic conditions were a bit better.

Dwight Jilek: Sure. Recently, with the Mendelssohn Choir and Pittsburgh Symphony Orchestra, they put on a stage, or a side-stage version of St. John's Passion. They had a person come in and stage, essentially Jesus in modern times, so Jesus was in prisoner's clothes, and they put the whole Passion story with a modern twist, and it meant reviews, as you would expect, were completely, absolutely positive. People loved it. Pastors also loved it but then there religious members of the community, and just normal members of the community that thought it was over the top and made no sense, et cetera, I think it was almost sacrilegious in a certain place ...

I'm just curious, if someone came to you and said, "I would like to stage Matthew Passion in this sort of light, not necessarily with a modern idea but having something off to the side, and we're going to put our own idea and artistic touch into this staging," would that be something that you would be interested in conducting?

Stefan Parkman: It's really very much up to what would happen to it. I've been taking part in, not several, but quite a few staged or semi-staged versions of the Bach's St. John Passion. Either conducted them, or conducted and sung the Evangelist. I also, it was a year ago actually, I sang the Evangelist, but then I had nothing to do with the conducting. I've taken part in several staged versions of the John Passion. Of course, it's extremely delicate because you must not destroy anything, and of course, actually, the Bach music doesn't need it, but if it underscores what was in the music and in the story, then it's fine, but of course, the person in charge of that has to be very, very careful.

There were two performances in Berlin, where the Berlin Philharmonic and [inaudible] conducting, and I had nothing to do with it, I just sat and I listened to it. This was staged by Peter Sellers, who is world famous, and it was so beautiful and marvelous with the John Passion thing, and not quite as good in the St. Matthew Passion thing. It's a challenge, but if it works out, fine, then it's good, of course it is.

If anyone would ask me, yes, of course I would be interested, and then one would have a real thorough discussion. What are the ambitions, what are the goals by doing this? It must not be just a show because of the show itself.

Dwight Jilek: Right. Right. That's all very interesting, and that brings me to the end. I'm so very thankful for your time today, and I respect so much of your work. Dr. Sparks, whom I respect very much, just has the greatest things to say about your work. You're an inspiration to many of us here in America, for those getting out and conducting, and I'm also just so thankful you took time out of your day to spoke on this work. It is just very, very helpful. [crosstalk] Go ahead.

Stefan Parkman: Go ahead, go ahead.

Dwight Jilek: I was going to say, that I've loved studying this work. I was originally exposed to Sven-David's work when I was twenty years old -- I sang his Agnus Dei in the Concordia Choir under Dr. René Clausen in my undergrad. Sandström's work in particular has taken hold on some of my imagination when it comes towards music and creativity. Being able to write about his work, let alone talk to you in this discussion and become more involved in the choral scene in a part of the world that many of us just really, really respect here in America, it's really a dream.

Stefan Parkman: Well, that's very kind of you to say. Of course, I realize or understand what you say because Agnus Dei of course, for all of us, me too ... That was a gateway to the world of Sven-David's music, and I think that piece is still so tremendous, and is so beautiful, and it opens ... I understand what you're saying, because yes, after it, you're bound to interested in what he is doing. Of course, that's true.

I thank you for all of your kind words, and I'm extremely interested in seeing what your work will come out of it.

Dwight Jilek: All right, well thank you for your time again, and best wishes in the future, and I hope to see or talk to you again, and we'll be in touch.

Stefan Parkman: Okay.

Dwight Jilek: Okay.

Stefan Parkman: Thank you so much, and please say hello to Richard Sparks, because we are good friends and I know that he knows that we are talking now, so please say hello to him, of course.

Dwight Jilek: That would be great. I will. Thank you, Stefan, take care.

Stefan Parkman: Yes! Okay, yes, bye-bye, ciao!

Dwight Jilek: Okay.

BIBLIOGRAPHY

Books, Journal Articles

- Alwes, Chester. *A History of Western Choral Music, From Medieval Foundations to the Romantic Age, Volume 1*. New York: Oxford, 2015.
- Barber, Elinore. "Hans Theodore David: 'A Portrait in Outline.'" *Bach* 1 no. 3 (1970): 25–29. Accessed April 14, 2016. <http://www.jstor.org/stable/41639790>.
- Bergendal, Göran. *33 nya svenska komponister*. Stockholm: Musikaliska Akademien, 2001.
- Broman, Per F. "Bach To The Future." *Highlights* 18 (Autumn 2005): 2–5.
- . "New Music of Sweden." In *New Music of the Nordic Countries*, edited by John White, 445–581. Hillsdale: Pendragon Press, 2002.
- . "Sven-David Sandström: Die Matthäus-Passion." *Nordic Highlights* 1 (2014): 5. Accessed February 6, 2016. <http://news.gehrmans.se/en/wpcontent/uploads/Nordic-Highlights-1-2014.pdf>
- . *Sven-David Sandström*. Stockholm: Atlantis, 2012.
- Bronfman, Joshua. "Sven-David Sandström's 'Five Pictures from the Bible': Historical Precedents, Development, and Analysis." The Florida State University, 2010. Accessed January 22, 2016. <http://search.proquest.com/docview/875962619?accountid=7113>.
- David, Hans T., Arthur Mendel, and Christoph Wolff. *The New Bach Reader: A Life of Johann Sebastian Bach in Letters and Documents*. New York: W.W. Norton & Company, 1998.
- Franklin, James Christopher. "Sitting Next to Bach: The Influence of J.S. Bach on Sven-David Sandström's Bach Motet Project with a Focus on the Motets 'Der Geist Hilft' and 'Singet Dem Herrn.'" Order No. 3727152, University of North Texas, 2014. Accessed January 7, 2016. <http://search.proquest.com/docview/1724063312?accountid=7113>.
- Fryklöf, Kristina. "Sven-David Sandström at 70." *Nordic Highlights* 1 (2012): 5. Accessed January 28, 2016. <http://news.gehrmans.se/en/2012/03/nordic-highlights-no-1-2012/>.
- Jones, Richard Douglas. *The Creative Development of Johann Sebastian Bach. Music to Delight the Spirit, Volume II*. Oxford: Oxford University Press, 2013.

- Kallembach, James. "Sven-David Sandström's *Messiah*—A Career of Writing for the Voice: Part I: An Introduction to the Music of Sven-David Sandström." *Choral Journal* 51, 3 (October 2010): 20–32. *Academic Search Complete*, EBSCOhost. Accessed January 15, 2016.
- . "Sven-David Sandström's *Messiah*—A Career of Writing for the Voice: Part II: An Introduction to the Music of Sven-David Sandström." *Choral Journal* 51, 4 (October 2010): 28–47. *Academic Search Complete*, EBSCOhost. Accessed January 15, 2016.
- Lundberg, Camilla. "Sven-David Sandström—Back to the Future at 50." *Fazer Music News* (Autumn 1992): 2–3.
- Nelson, Karl E. "An Introduction to the Life and a Cappella Music of Sven-David Sandström and a Conductor's Preparatory Guide to 'Etyd Nr 4, Som i e-Moll' and 'Laudamus Te.'" Order No. 3184088, Louisiana State University and Agricultural & Mechanical College, 2005. Accessed January 10, 2016. <http://search.proquest.com/docview/304997037?accountid=7113>.
- Pelikan, Jaroslav. *Bach Among the Theologians*. Philadelphia: Fortress Press, 1986.
- Reno, Timothy John. "A 'Messiah' for our Time: An Analysis of Sven-David Sandström's New Oratorio." Order No. 3443505, University of Maryland, College Park, 2010. Accessed January 10, 2016. <http://search.proquest.com/docview/854983199?accountid=7113>.
- Rilling, Heilmuth. *St. Matthew Passion*. New York: Edition Peters, 1975.
- Soderberg, Karen Amelia Phillips. "A Survey of Selected Contemporary Swedish Choral Composers and Literature." Order No. 9123463, The University of Arizona, 1991. <http://search.proquest.com/docview/303939114?accountid=7113>. Accessed February 11, 2015.
- Sparks, Richard. *The Swedish Choral Miracle: Swedish A Cappella Music Since 1945*. Bynum: Blue Fire Productions, 2000.
- Swaney, Susan. "Sven-David Sandström: An Overview of his Latin Masses as an Introduction to his Choral Style." DM diss., Indiana University, 2009.
- Ulrich, Homer. *A Survey of Choral Music*. Belmont, CA: Thomson/Schirmer, 1973.
- Varwig, Bettina. "Beware the Lamb: Staging Bach's Passions." *Twentieth-Century Music* 11 (2014): 245–274.
- Wells, Dominic. "In the Footsteps of Bach's St. Matthew Passion: The Passion Settings of David Lang and James MacMillan." *Tempo* 67, 264 (04, 2013): 40–51. Accessed February 8,

2016. doi: 10.1017/S0040298213000065.
<http://search.proquest.com/docview/1335064004?accountid=7113>.

Wolff, Christoph. *Johann Sebastian Bach: The Learned Musician*. New York: W.W. Norton, 2001.

Websites

Forsling, Göran. "Motets." *MusicWeb International*. Accessed February 2, 2016.
http://www.musicwebinternational.com/classrev/2015/May/Bach_motets_ROMP6105.HTM

Lundberg, Camilla. "Sven-David Sandström." Accessed April 7, 2016.
http://www.gehrmans.se/en/composers/sandstrom_sven-david

Lundberg, Camilla. "Sven-David Sandström." Last modified March 22, 2013.
<http://www.svendavidsandstrom.com/bioeng.html>

Oestreich, James R., "Apollo's Fire Enhances 'St. John Passion.'" *New York Times*, March 14, 2016. http://www.nytimes.com/2016/03/15/arts/music/review-apollos-fire-enhances-st-john-passion.html?_r=0

"Sven-David Sandström - In the Footprints of Bach." *YouTube.com*. Last modified March 21, 2014. <https://www.youtube.com/watch?v=y6BrszXUndo#t=30>.

Svensk Music . "Sven-David Sandström." Accessed January 12, 2016.
<http://www.mic.se/avd/mic/prod/micv6eng.nsf/AllDocuments/DE4E1A11C60848C9C1257228003385F6>

<http://oregonbachfestival.com/digital-bach-project/discovery/discovery-st-matthew-passion/discovery-st-matthew-passion-part-two>

<http://www.svendavidsandstrom.com/workgenre.html> (accessed March 27, 2016).

Interviews

Parkman, Stefan. Interview with the author. March, 2016

Sandström, Sven-David. Interview with the author. March, 2016.

Scores

Bach, Johann Sebastian. *Matthäus-Passion*. Stuttgart: Carus-Verlag, 2012.

Sandström, Sven-David. *Matthäuspasion*. Stockholm: Gehrmans Musikförlag, 2011.

Recordings

Bach and Sandström Motets. (Kammerchor Hannover / Stephen Doorman), Rondeau CD (2015).

Sven-David Sandström: Matthäuspasion. (Berliner Philharmonie Chor / Stefan Parkman). Live recording, February 16, 2014. Deutschlandradio.

Sven-David Sandström: Matthäuspasion. (Uppsala Academy Chamber Choir of Uppsala / Gävle Symphony Orchestra / Stefan Parkman). Live recording, April 16, 2014. Sveriges Radio.

Nordic Sounds: The Music of Sven-David Sandström. (Swedish Radio Choir / Peter Dijkstra), Channel Classics CD (2011).