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A Conductor's Guide to When We No Longer Touch: the World's First Aids Requiem

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A Conductor's Guide to When We No Longer Touch: The World's First AIDS Requiem

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DEDICATION

This document is dedicated to all those lost to HIV/AIDS.

May your stories be told and your memories be cherished.

ACKNOWLEDGMENTS

This document would not have been possible without the support of the many wonderful people in my life. Thank you first to all the musicians who helped bring the Columbia, SC, performance of *When We No Longer Touch* to life, including the singers from the Gamecock Chorale of USC, the Greenville Gay Men's Chorus, and the Midlands Men's Chorus, as well as the incredible chamber orchestra, and the fantastic soloists, Angela Pinkham Varnon and Craig Allen. Thank you to Shelton Ridge Love for your collaboration and your excellent transcription of the vocal score. Thank you to Dr. Michael Weisenburg and the Irvin Department of Rare Books and Specials Collections for your guidance and assistance in curating the artifacts present at the performance. Thank you also to Ed Madden for sharing your expertise and knowledge of queer history and arts and for being a part of this performance through your written and spoken words.

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ABSTRACT

At the height of the AIDS epidemic, Kristopher Jon Anthony wrote his greatest work, *When We No Longer Touch*. This was a seven-movement requiem scored for flute, English horn, harp, piano, strings, percussion, tenor/bass choir, small tenor/bass ensemble, and soprano and baritone soloists. The work draws on combined texts from the Roman Catholic Requiem Mass and the self-help guide to grief, *How to Survive the Loss of a Love*, which features poetry by Peter McWilliams. These are grouped together and framed by Elisabeth Kübler-Ross' model of the stages of grieving. It all combines to make a work of exceptional beauty and emotional connection that is significant for its place in history as well as its compositional quality.

This is not a work, though, that is well-known outside of the gay and lesbian choral movement. Whether this is because of its association with HIV/AIDS and the gay community or simply because there are not enough connections between gay men's choruses and the rest of the choral world is debatable, but regardless of the reason, it is a gap that should be bridged.

The goal of this document is to provide future conductors of the work with a history and analysis of the work along with suggestions for rehearsal and performance with regard to gesture and pedagogy. The author accomplishes this by establishing the historical background, describing the textual sources and their importance, and giving an in-depth look at each of the seven movements. This is all done in the hopes that *When We*

No Longer Touch will be programmed more frequently and in a wider variety of settings, finding its place in the tenor/bass choral canon.

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LIST OF ABBREVIATIONS

AIDS ..... Acquired Immunodeficiency Syndrome

GALA ..... Gay and Lesbian Association of Choruses

HIV ..... Human Immunodeficiency Virus

LGBTQ+ ..... Lesbian, Gay, Bisexual, Transgender, or Question

CHAPTER 1

INTRODUCTION AND LITERATURE REVIEW

In 1991, the AIDS epidemic was nearing its peak. HIV was decimating the United States with elevated impact on communities of color and the LGBTQ+ community. Support organizations and community groups rallied to help affected populations by giving food, financial support, medical care, and simple human contact to patients who were stigmatized and demonized by their own communities. Choral groups such as the Turtle Creek Chorale in Dallas provided sanctuary and community both to those afflicted with the disease and to those who were grieving the loss of their friends and chosen family.

It was in this climate that composer Kristopher Jon Anthony wrote his greatest and most impactful work, *When We No Longer Touch.* Despite this work having been performed by choral organizations across the country in performance spaces as prestigious as Carnegie Hall, both the piece and the composer remain relatively unknown outside of the LGBTQ+ choral community. This situation could be attributed to the division between LGBTQ+ choruses and mainstream American choruses as well as to the fact that Anthony died suddenly at a young age before much of his work could be shared. The problem remains that the choral compositions of Kristopher Anthony should be programmed more frequently and added to the body of standard choral repertoire. The purpose of this research document is to introduce readers to the life and music of

Anthony through an in-depth analysis and performance guide for *When We No Longer Touch*. Because there is currently little scholarly writing about Anthony or his works, the majority of the biographical research will come from public records in Texas, the Turtle Creek Chorale's "In Memoriam" archives with biographic information, and the documentary *After Good-bye: An AIDS Story*. In order to have primary accounts of his personality and approach to music, I also draw from interviews with Tim Seelig and Craig Gregory, friends and colleagues of Anthony. For historical context, I reference data from the U. S. Department of Health and Human Services and Dallas County statistics. Finally, I analyze the text and music of the work from the perspective of a conductor to give information and recommendations to future conductors programming, rehearsing, and performing the work.

Need for Study

This research is important because there has been very limited academic attention given to this segment of American musical history. The number of works written in response to the AIDS epidemic for the LGBTQ+ choral community is difficult to estimate because there is not a central repository for them, and they were frequently unpublished. Even AIDS-related works by well-known, award-winning composers such as John Corigliano and Ned Rorem are seldom performed outside of LGBTQ+ choruses. This is similarly the case for *When We No Longer Touch*, which despite having had performances across the country remains outside of the mainstream choral canon. It was the world's first AIDS requiem but has been largely ignored by historians. This is a body of repertoire deserving of study and dissemination.

Review of Related Literature

Despite the historic importance of *When We No Longer Touch*, it has received remarkably little attention as a focus of study and analysis. The same can be said for much of the music related to the AIDS epidemic, as well as the LGBTQ+ choral movement in general. This literature review will encompass the existing research on music inspired by the AIDS epidemic as well as the Gay and Lesbian Association of Choruses (GALA Choruses) and works commissioned by their member organizations.

AIDS-related Music

Music related to the AIDS epidemic exists in a variety of forms ranging from choral octavos to multi-movement works to solo performance art pieces. One of the earliest examples is "Love Alone," a choral work by Ned Rorem with text by Paul Monette written for tenor/bass choir and four-hand piano. While Rorem wrote and published extensive journals, he said little about this work. The only scholarly writing on "Love Alone" is a short analysis with conductor recommendations in Therese Provenzano's research document, "The Choral Music of Ned Rorem."[1]

"Of Rage and Remembrance," a mid-sized work by John Corigliano for tenor/bass chorus, soloists, strings, and percussion has had relatively more study and prominence. In his research, Matthew Christen Tift discusses Corigliano's Symphony No. 1. When composing Symphony No. 1, Corigliano wrote lines of text memorializing men he knew who had contracted HIV. He then replaced the text with melodic lines played by various instruments. "Of Rage and Remembrance" reincorporates the text for a

[1] Therese A. Provenzano, "The Choral Music of Ned Rorem" (MusAD diss., Boston University, 1994), 142.

choral format. Tift positions Symphony No. 1 as one of three examples of musical responses to AIDS alongside "Waterfalls" by TLC and the album *America Is Dying Slowly*, which features a variety of tracks by hip-hop artists. He specifically analyzes Corigliano's claims that introducing AIDS as a subject for composition in a traditional style broadened the audience for discussion of the epidemic.[2] Around the same time, Patrick Coyle wrote his dissertation on three different works commissioned by GALA choruses, one of which was "Of Rage and Remembrance." He gives a history of the work and an analysis with conductor recommendations.[3]

Two important and somewhat parallel analyses of *Symphony no. 1* and "Of Rage and Remembrance" were written in the early 2010s. First, Anne E. Lyman published an article in *American Choral Review* titled, "John Corigliano's Of Rage and Remembrance: Community and Ritual in the Age of AIDS." Her writing focuses on the text and the non-musical performative aspects of the work, positing that these combine to "provide a way of viewing this potent composition as an active communal event, one in which performers and listeners can experience the social and psychological ramifications of living in the age of AIDS."[4] The next year, Elizabeth Bergman published her article, "Of Rage and Remembrance, Music and Memory: The Work of Mourning in John

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[2] Matthew Christen Tift, "Musical AIDS: Music, Musicians, and the Cultural Construction of HIV/AIDS in the United States" (PhD diss., University of Wisconsin, 2007), 50.
[3] Patrick O. Coyle, "Significant Male Voice Repertory Commissioned by American Gay Men's Choruses" (DMA diss., University of Cincinatti, 2006), 8.
[4] Anne E. Lyman, "John Corigliano's Of Rage and Remembrance: Community and Ritual in the Age of Aids," *American Choral Review* 54 (February 2012): 2.

Corigliano's Symphony No. 1 and Choral Chaconne," in *American Music*.[5] This article explores the concept of mourning as a motivic device and textual source. She also writes about the relationship between the symphony and the choral work and how Corigliano unifies them through the use of a modern chaconne. These articles provide depth and gravity to the study of Corigliano's music beyond the initial analysis for performance in Coyle's dissertation.

There are additional articles and a dissertation about musical responses to AIDS that are outside the choral realm. In 2015, Marcus Ostermiller wrote his dissertation on two works for solo piano that were each inspired by the AIDS epidemic. He examines *AIDS Ward Scherzo* by Robert Savage and *Toccata* by Kevin Oldham through the lens of semiotic analysis, linking the musical material to the visual representations in the sheet music.[6] *AIDS Ward Scherzo* is one piece mentioned in a 2019 *New York Times* article by Joshua Barone about a New York Philharmonic performance of music from the AIDS epidemic.[7] While it contains brief biographies of five composers, it does not offer analysis of the works performed.

New York was also home to the Broadway musical *Falsettos*, a show that combines two previously premiered Off-Broadway one-act musicals by William Finn and James Lapine. The story features elements of gay life in the early 1980s, and one of the characters contracts HIV. Virginia Anderson wrote about this in *Studies in Musical*

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[5] Elizabeth Bergman, "Of Rage and Remembrance, Music and Memory: The Work of Mourning in John Corigliano's Symphony No. 1 and Choral Chaconne," *American Music* 31, no. 3 (2013): 340–61.
[6] Marcus B. Ostermiller, "Musical Responses to AIDS: Meaning and Signification in Two Works for Solo Piano by Robert Savage and Kevin Oldham" (PhD diss., New York University, 2015).
[7] Joshua Barone, "The Music Nearly Lost to AIDS," *The New York Times*, May 31, 2019.

Theatre, specifically focusing on the role of the doctor as both facilitator of plot development and symbol of aspects of the AIDS epidemic.[8] This article does not focus on the music of the show.

A final example of research related to music and the AIDS epidemic is an article about Diamanda Galás and her operatic trilogy *Masque of the Red Death*. Much has been written about Galás and her feminist and activist stances, but there is comparatively little analysis of the musical substance of her works. For example, in his article, "The Mark of the Beast is the Glory of the Pariah: AIDS Apocalypticism of Diamanda Galás and David Wojnarowicz," Thomas Lawrence Long explores the use of Hell and demonic imagery as protest against religious fundamentalism but does not extend his analysis to the musical content.[9]

While the research on Corigliano's work provides both performance and rehearsal guides and content analysis, the writing on other AIDS-related music is limited and tends to focus on non-musical aspects of the works. This is the case for *When We No Longer Touch*. Its most prominent appearance in scholarly research is in Pamela Moro's chapter in *Public Performances: Studies in the Carnivalesque and Ritualesque*, titled "Music as Activist Spectacle: AIDS, Breast Cancer, and LGBT Choral Singing." Written as an ethnography, this chapter describes Moro's experience singing with Confluence: The Mixed GALA Chorus of the Willamette Valley as they prepared and performed *Sing for*

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[8] Virginia Anderson, "'Something Bad [Was] Happening': Falsettos as an Historical Record of the AIDS Epidemic," *Studies in Musical Theatre* 13, no. 3 (December 2019): 221–34.

[9] Thomas Lawrence Long, "The Mark of the Beast is the Glory of the Pariah: AIDS Apocalypticism of Diamanda Galás and David Wojnarowicz," *Lit: Literature Interpretation Theory* 23, no. 3 (July 1, 2012): 226–45.

the Cure, a set of songs originally composed and performed to raise money for breast cancer awareness. Confluence's performance took place at Carnegie Hall, and it was the second act of a program in which *When We No Longer Touch* was also performed. Her writing focuses on the goals and effects of the concert with regard to activism and raising awareness, and she gives more emphasis to *Sing for the Cure* in her description than to *When We No Longer Touch*.[10]

The only other high-profile exploration of *When We No Longer Touch* is the PBS documentary *After Goodbye: An AIDS Story*. This tells the story of the work and includes interviews with poet Peter McWilliams, conductor Tim Seelig, and psychologist Elisabeth Kübler-Ross. Footage of early rehearsals of the work is scattered throughout the film as well. More on this documentary will be included in the history chapter of this document.

GALA Choruses

When We No Longer Touch was originally performed by the Turtle Creek Chorale in Dallas, TX. They are a member of GALA Choruses, and there is some relevant research about GALA member choruses and the works they have commissioned. It also relates to the role of the Turtle Creek Chorale within that community.

In 2009, Craig Allen Gregory wrote his research document, "Attributes of United States Community Chorus' Success and Longevity: A Case Study with the Turtle Creek Chorale of Dallas, Texas." This document examines the success of the Turtle Creek

[10] Pamela Moro, "Music as Activist Spectacle: AIDS, Breast Cancer, and LGBT Choral Singing," in *Public Performances: Studies in the Carnivalesque and Ritualesque,* ed. Jack Santino (Utah, Utah State University Press, 2017): 189–204.

Chorale using interviews and archived footage.[11] *When We No Longer Touch* is frequently mentioned in these interviews as an important part of the singers' experience with the chorus.

Two authors contributed scholarly writing regarding the importance of text in GALA Chorus commissions. Heather MacLachlan's 2015 article "Sincerity and Irony in the 'Gay' Music of GALA Choruses" gives a succinct yet thorough overview of the major works written for GALA member choruses and provides an analysis of the significance of their lyrics.[12] This is helpful for placing Anthony's works in the context of the gay choral movement. Similarly, Kevin Schattenkirk wrote in 2021 about the importance of lyrics and stories in LGBTQ+ chorus performance.[13] His article used the San Francisco Gay Men's Chorus as its primary example.

In 2007, Robert Mensel wrote a research document on a study of four commissioned works within GALA choruses, including works performed by the Turtle Creek Chorale.[14] The history of each piece is explored, and background information is provided about the choruses performing them.

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[11] Craig Allen Gregory, "Attributes of United States Community Chorus' Success and Longevity: A Case Study with the Turtle Creek Chorale of Dallas, Texas," (PhD Diss., Florida State University, 2009), 36.
[12] Heather MacLachlan, "Sincerity and Irony in the 'Gay' Music of GALA Choruses," *The Journal of American Culture* 38, no. 2 (June 2015): 85–101.
[13] Kevin C. Schattenkirk, "Telling LGBTQ+ Stories through Choral Music: A Case Study of the San Francisco Gay Men's Chorus," MUSICultures 48 (2021): 60–83.
[14] Robert Mensel, "A Music of Their Own: The Impact of Affinity Compositions on the Singers, Composers, and Conductors of Selected Gay, Lesbian, and Feminist Choruses" (PhD diss., University of Oregon, 2007).

Structure of the Document

Chapter 1 addresses the need for study of this work, the scope of this document, the methodology employed, a review of the existing literature, and the structure of the information. Chapter 2 introduces historical context for the composition, recounting the early years of the HIV/AIDS epidemic, the formation and spread of choruses in the Gay and Lesbian Association of Choruses (GALA), and the life and work of Kristopher Jon Anthony. In Chapter 3, I focus on the text of *When We No Longer* Touch, examining the use of Elisabeth Kübler-Ross' stages of grief as a structural framing device and the amalgamation of text from the traditional Requiem Mass and Peter McWilliams' book, *How to Survive the Loss of a Love*. Chapter 4 is a movement-by-movement analysis of the work, focusing on the music and integrated texts. This includes considerations for conductors and teachers including logistical, musical, and gestural aspects for which the director must prepare. In Chapter 5, I briefly introduce additional works by Kristopher Jon Anthony and future avenues for research regarding the choral response to the AIDS epidemic in the United States of America.

CHAPTER 2

HISTORICAL CONTEXT AND KRIS ANTHONY

The AIDS Epidemic

While the Human Immunodeficiency Virus (HIV) and the associated Acquired Immunodeficiency Syndrome (AIDS) came to the world's attention in the early 1980s, the disease can be traced to Africa decades earlier. Scientists theorize that two strains of the Simian Immunodeficiency Virus (SIV) combined and were passed to humans in the Democratic Republic of Congo, either through ingestion or blood transfer.[15] From there, the virus spread to the coast and traveled with humans to the Caribbean, eventually arriving in the United States. HIV is a devasting disease in which the virus attacks the body's immune system, specifically targeting the CD4 cells (also known as T cells). These cells are responsible for destroying infected and tumorous cells. When a person's T cell count is lower than 200 per cubic millimeter of blood, they are considered to have AIDS, and their body's capacity to fight off illness is severely compromised.[16] It is not, however, universally fatal. Jay Levy wrote in *Trends in Molecular Medicine*: "It is estimated that 5-8% of HIV-1-infected people can keep the virus in check for at least 10, and some for more than 35 years. Observations indicate that HIV does not cause a

[15] History.com Editors, "History of AIDS," A&E Television Networks, last modified February 21, 2021, https://www.history.com/topics/1980s/history-of-aids.
[16] Roger Pebody, "CD4 and Viral Load," NAM Publications, September 2020, https://www.aidsmap.com/about-hiv/basics/cd4-and-viral-load.

universally fatal disease…some infected individuals can live a normal asymptomatic life without intervention."[17] Currently, there are effective methods of detecting HIV and treating the disease, but this was not the case in the 1980s.

In 1981, the first cases of HIV to gain notoriety did not yet name the virus. Rather, they were notable in that the patients were infected with Pneumocystis Carinii Pneumonia or Kaposi Sarcoma, two conditions that were rare at the time and typically only seen in immunocompromised individuals.[18] The patients were all gay men living in New York or California. Shortly thereafter, the virus was named "gay-related immune deficiency" or GRID, an incorrect designation that not only hampered efforts to study and treat patients, but also contributed to the already-present homophobia affecting LGBTQ+ populations.[19] With these communities disproportionately affected by the virus and primarily living in urban centers, the larger cities in the United States became epicenters of the plague. Dallas, TX, was one such city, and over one thousand of its citizens died of AIDS-related complications in the first five years in which Dallas County kept records.[20] Additionally, in 1994, Dallas County surveyed households and found that approximately 0.4% of Dallas residents were infected with HIV. They also correlated this prevalence

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[17] Jay A. Levy, "Dispelling Myths and Focusing on Notable Concepts in HIV Pathogenesis," *Trends in Molecular Medicine* 21 no. 6 (June 1, 2015): 341–353.
[18] "Timeline of The HIV and AIDS Epidemic," U. S. Department of Health & Human Services, accessed September 21, 2023, https://www.hiv.gov/hiv-basics/overview/history/hiv-and-aids-timeline/#year-1981.
[19] George Ayala and Andrew Spieldenner, "HIV Is a Story First Written on the Bodies of Gay and Bisexual Men," *American Journal of Public Health* 111 (July 2021): 1240.
[20] Simone Carter, "In the Late 1980s, the Gay Urban Truth Squad Took Dallas to Task Over the AIDS Crisis," Dallas Observer, last modified June 21, 2022, https://www.dallasobserver.com/news/in-the-late-1980s-the-gay-urban-truth-squad-took-dallas-to-task-over-the-aids-crisis-14235763.

with higher levels of hepatitis B and with individuals, such as gay men, who engaged in sexual "risk behaviors."[21]

GALA Choruses

At the same time that the virus was spreading exponentially through the LGBTQ+ community, new avenues for support and connection, such as the gay choral movement, were developing as well. The San Francisco Gay Men's Chorus formed in 1978 and was groundbreaking in its decision to include the word "gay" in its name.[22] Already planning a concert for December of that year, the group gained public recognition when Harvey Milk, the first openly gay elected official in California, and mayor George Moscone were assassinated on November 27. The chorus took part the candlelight vigil that followed, singing Felix Mendelssohn's "Thou, Lord Our Refuge."[23] In 1981, they embarked on a 12-city tour across the United States, and by the end of that year, there were gay choruses in Seattle, Los Angeles, Dallas, New York City, and elsewhere. These choruses banded together to create the Gay and Lesbian Association of Choruses (GALA Choruses), and they planned their first festival for 1982. It was presented as part of the Gay Games, the counterpart to the Olympics within the LGBTQ+ community, and it led to the further creation of gay choruses. At this time, GALA Chorus members were primarily located in urban centers, leading to the intersection of their missions and members with the AIDS crisis. As is most appropriate, these ensembles found musical ways to grieve, rage,

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[21] Geraldine M. McQuillen et al., "Risk Behavior and Correlates of Risk for HIV Infection in the Dallas County Household HIV Survey," *Journal of Public Health* 84, no. 5 (May 1994): 747.
[22] Mensel, "A Music of Their Own," 42.
[23] Ibid.

support each other, and lament the loss of so many members of the LGBTQ+ community to a virus that was at that time unexplained and devastating.

The Turtle Creek Chorale

On February 19, 1980, thirty-nine men were present for the first rehearsal of the Turtle Creek Chorale. This organization was known to be a gay chorus but decided against the inclusion of the word "gay" in their name due to fears of persecution in the social climate of the time.[24] The inevitable intersection of the Turtle Creek Chorale and the AIDS epidemic happened in 1985, when the first member was diagnosed with an HIV infection. The numbers of affected individuals increased over time with 197 singers dying from HIV/AIDS related complications by 2013.[25] The chorale became a fixture at funerals not only for their own members, but also for members of the LGBTQ+ community outside of the organization who did not have the support of their own families to arrange for a memorial. Craig Gregory, assistant artistic director, recalled the support that the Turtle Creek Chorale was called on to provide for the gay community in Dallas. "We were singing at funerals daily…daily!"[26] In addition to musical support, the chorale raised funds to cover medical expenses, transportation, and basic necessities such as food and shelter for community members dying from the disease.

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[24] Michael Sullivan, "The Story of the Turtle Creek Chorale," The Dallas Way, last modified November 24, 2017, https://www.thedallasway.org/stories/written/2017/11/25/the-story-of-the-turtle-creek-chorale.

[25] "Threads of Remembrance," University of North Texas, accessed September 21, 2023, https://exhibits.library.unt.edu/aids-quilt/turtle-creek-chorale/.

[26] Craig Gregory, interview by Kevin Crowe, personal interview, Dallas, TX, March 7, 2022.

Kristopher Jon Anthony

It was during this time that Kristopher Jon Anthony became a part of the Turtle Creek Chorale. Born in 1954 in LaCrosse, WI, Anthony moved to Dallas in 1985 after earning a master's degree in composition at the University of Miami. Serving at different times as tenor section leader, composer-in-residence, and assistant director, he was heavily involved and passionate about the mission of the chorale. He arranged and revoiced a variety of songs for the group, including Christmas carols, Broadway standards, and masterworks from the Western classical canon. He also wrote pieces for his church, Central Christian Church, many of which were for handbells. His choral writing was not known outside of these venues, though, until the premiere of his greatest work, *When We No Longer Touch*. In 1991, the Turtle Creek Chorale invited the Seattle Men's Chorus to visit Dallas and join in a collaborative concert. Tim Seelig recalled that Anthony was extremely introverted and never spoke about his work until it was finished.[27] Anthony timidly proposed a new piece he was working on as an ideal work for double chorus. He first submitted a single movement titled "I Shall Miss Loving You," and both the artistic staff and the singers loved it.[28] For its first performance, the Seattle Men's Chorus sang the small group parts and the Turtle Creek Chorale sang the full chorus parts. *When We No Longer Touch* was, as of yet, unfinished, but Seelig programmed it for the fall concert of that year.

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[27] Tim Seelig, interview by Kevin Crowe, personal interview, Portland, Oregon, February 9, 2023.
[28] Ibid.

Premiere, Loss, and Aftermath

At its sold-out premiere, *When We No Longer Touch* moved audiences and singers alike, particularly piquing the interest of a group of attendees who worked for the local PBS affiliate. Artistic Director Tim Seelig recalls their response and Anthony's reaction in his autobiography.

> Immediately after the performance, the PBS folks called to tell us they wanted to do a documentary on the music and the chorus and this amazing piece that was helping us grieve the loss of singers at a staggering rate. Kris was again reticent. We didn't know why. He was a minister of music at a local church but was out to them. What could be the problem? Then we found out. In order for him to allow this story to be told, he had to "come out" again. He had full-blown AIDS. No one knew. He then confessed that he had composed *When We No Longer Touch* as his own requiem.[29]

Despite his fears, Anthony did acquiesce to the request, and PBS filmed the documentary *After Goodbye: An AIDS Story*. It went on to win the Emmy Award for Best Documentary in 1994. The documentary featured footage from the Turtle Creek Chorale's rehearsals preparing the work for performance at the 1992 Gay and Lesbian Association of Choruses Festival to be held in Denver. The film served dual purposes of showcasing clips of the music while educating the public in Texas about the AIDS crisis and the individuals affected by it. It included interviews with poet Peter McWilliams and psychologist Dr. Elisabeth Kübler-Ross. Additionally, it gave profiles of Turtle Creek Chorale members living with HIV as well as friends and family responses to both the disease and the homophobia their loved ones had endured. Tragically, Anthony died of AIDS complications just days before the festival performance, missing his chance to finally meet librettist Peter McWilliams by mere hours. Since this time, *When We No*

[29] Tim Seelig, *A Tale of Two Tims: Big Ol' Baptist, Big Ol' Gay* (Macon, GA: Nurturing Faith Inc., 2020), 152.

Longer Touch has been performed all over the country and in most major cities, including at Carnegie Hall and in 2023 in Columbia, SC.

CHAPTER 3

TEXT SOURCES

Anthony draws from three different sources for his textual material in *When We No Longer Touch*: the model of the stages of grief as defined by Elisabeth Kübler-Ross in her landmark book, *On Death and Dying*; selected passages from the *Missa pro defunctis*, commonly known as the Requiem Mass from the Roman Catholic Church; and poetry written by Peter McWilliams in the self-help book *How to Survive the Loss of a Love*. Each provides a different perspective on death and grieving, and Anthony uses each of them in a different way in the work. Careful consideration of the contributions of each will aid in interpreting the musical aspects of the overall work.

Dr. Kübler-Ross and the Five Stages of Grief

Dr. Elisabeth Kübler-Ross was born in Zürich, Switzerland, in 1926. As a child, she assisted in a laboratory during World War II where she was exposed to death and the gruesome stories of survivors from the conflict. She developed a deep compassion for the dying, made more intense by a visit to Majdanek concentration camp during which she saw butterflies carved into the walls by prisoners facing execution.[30] Kübler-Ross wrote of her understanding of the artists:

> They knew that soon they would become butterflies. Once dead, they would be out of that hellish place. Not tortured anymore. Not separated from their families.

[30] Biography.com Editors, "Elisabeth Kübler-Ross Biography," The Biography.com Website, A&E, last updated April 7, 2021, https://www.biography.com/scientists/elisabeth-kubler-ross.

> Not sent to gas chambers. None of this gruesome life mattered anymore. Soon they would leave their bodies the way a butterfly leaves its cocoon. And I realized that was the message they wanted to leave for future generations. It also provided the imagery that I would use for the rest of my career to explain the process of death and dying.[31]

This career would include a medical degree from the University of Zurich, a psychiatric residency at the Manhattan State Hospital, a faculty position at the University of Colorado School of Medicine, and an instructorship at the University of Chicago's Pritzker School of Medicine. In each of these settings, Kübler-Ross worked with patients who were near death, counseling and interviewing them to increasing extents to the point that at Pritzker, she interviewed terminally ill patients in front of seminar classes.[32] These interviews gave voice to the dying, many of whom were previously ignored, and fostered dialogue that became the basis for the Kübler-Ross Model. This model is an approach to understanding and counseling the terminally ill through the stages of grieving their own approaching death. As the concept of these stages gained popularity in both the medical field and societal understanding, its application was expanded to include the experience of anyone undergoing a loss of any kind.

This dual function is particularly appropriate with regard to *When We No Longer Touch*. While Anthony was composing the work as a requiem for himself as a way to process his own feelings regarding death, he was also composing it as a vehicle for the singers and audience members of the Turtle Creek Chorale to process their feelings about the loss of their friends and family to HIV/AIDS.[33] He uses the Kübler-Ross model as the

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[31] Elisabeth Kübler-Ross, *The Wheel of Life* (New York: Touchstone, 2012), 170.
[32] Elisabeth Kübler-Ross, *On Death and Dying* (New York : The Macmillan Company, 1969), 21.
[33] Tim Seelig, interview by Kevin Crowe, personal interview, Portland, Oregon, February 9, 2023.

overall framework for the piece, dedicating one movement to each of the stages. He then frames the work with an introduction and an epilogue. A brief explanation of each of the stages from Kübler-Ross' own writing is helpful for understanding Anthony's overall plan of the work.

The first stage is denial and isolation. It typically follows the news of diagnosis for the terminal individual fairly immediately. While this sounds like an inappropriate or unhealthy way of coping with devastating news, Kübler-Ross explains that it is quite the opposite. "I regard it as a healthy way of dealing with the uncomfortable and painful situation with which some of these patients have to live for a long time. Denial functions as a buffer after unexpected shocking news, allows the patient to collect himself and, with time, mobilize other, less radical defenses."[34] This initial full denial is temporary, but although it tapers off over time, it does not fully leave the patient. Often patients will have inner conflict between a feeling of impending death and the delusion of immortality.[35] During this stage, Kübler-Ross does not advocate for any sort of counseling or discussion that tries to force the patient out of denial. In fact, she does not at any point advise that the counselor should interfere or try to hurry the stages of grief. Instead, all her advice and examples in *On Death and Dying* deal with listening, comforting, and accepting the patient's state of mind.

The second stage is anger. Exiting the buffer of denial, the patient experiences the full force of their own feelings. These feelings often come from a sense of injustice, and the patient rages at how unfair it is that they are dying while others are not. It can also

[34] Kübler-Ross, *On Death and Dying*, 35.
[35] Ibid., 37.

result from frustration at the loss of control that comes from dying. If the patient is a religious person, this anger is often directed at their god. This stage is often the most difficult for caretakers to cope with. The patient will lash out, displacing their anger and directing it at anyone unlucky enough to be nearby. This can also be the result of unresolved anger from other facets of the patient's life mingling with the pain of dying.[36]

Following anger is bargaining. This is brought on by the desire to postpone death and a willingness to make sacrifices to do so. There is a sense that some sort of good behavior can be rewarded with the prize of extended life. Oftentimes this is aligned with a deadline of some sort ("If I live until x, I will do y"). Most of these bargains are made with the patient's personal deity, and it is common for the patient to keep them secret. While all the stages of grieving are considered healthy and normal, there is danger with this stage of developing negative, unresolved emotions. Kübler-Ross writes that patients may acquire, "irrational fears or the wish for punishment because of excessive guilt, which [were] only enforced by further bargaining and more unkept promises when the 'deadline' was past."[37] For this reason, she recommends special attention be paid to offhand remarks that indicate a patient is in this stage.

The next stage is depression, a state similar to but not the same as clinical depression found in those who are not grieving. This stage is a precursor to acceptance and sets in when the patient no longer has the energy to smile through the pain or rage against it. The depression tends to fall into two categories: reactive depression and preparatory depression.[38] Reactive depression is the response to stress from the illness or

[36] Ibid., 70.
[37] Ibid., 74.
[38] Ibid., 76.

injury. This can be caused by loss of bodily function or form, hardship to the family, financial distress, or lowered self-esteem due to loss of role or importance. Preparatory depression, on the other hand, anticipates the loss of all things that accompanies death. This specifically prepares the patient for the final stage of acceptance by focusing on the end itself. At this point, counseling is more about silent comfort and togetherness than talking through the emotions.

The final stage of acceptance takes a form quite different from the typical idea of coming to terms with something. Kübler-Ross stresses that this is not a happy stage, but rather it is a stage where peace is found through the lack of emotions.[39] The patient arrives at this lack by processing and experiencing the previous four stages and resolving the emotions associated with each of them. It is a time of rest. This often leads to caretakers and family members pushing the patient to keep fighting or persuading the health professionals to try increasingly expensive and risky medical procedures to gain a little more time with the patient.[40] What is seen as giving up is actually acceptance of the inevitable.

In addition to the five stages, Kübler-Ross writes about an important additional emotion: hope. This is not a stage in and of itself, but rather is a thread that runs through all five stages.[41] Even the most cynical patients tend to express hope, whether it is hope for a new treatment or medicine or even hope that the entire illness is imaginary or part of a dream. While hope can be a very good thing, it can also cause two major conflicts for the patient. The first is when they have hope, but their family or medical professionals

[39] Ibid., 100.
[40] Ibid., 102.
[41] Ibid., 122.

disagree. This leads to the patient feeling abandoned or given up on. The other is, as previously mentioned, when the family holds out hope but the patient has already reached acceptance. This can lead to conflicts in communication and resentment. While the Kübler-Ross model has received criticism for predicting a linear path of grief and for being based on observation rather than exploration through the scientific method, this is the understanding of the stages reflected in Anthony's work and the poetry of Peter McWilliams.[42]

The *Missa pro defunctis*

Within the framework of the Kübler-Ross Model, Kris Anthony uses selected texts from the *Missa pro defunctis*, more commonly referred to as the Requiem Mass. This Roman Catholic mass was initially celebrated on the Feast of All Souls (November 2) but was also optional on the day of a person's burial and on the third, seventh, and thirtieth days following their death. This practice grew in popularity during the 13th and 14th centuries as Roman Catholics were increasingly interested in ways of reducing the amount of time they (and their deceased loved ones) spent in purgatory.[43] Most of the structure of the Requiem Mass was in place by this time with the exception of the *Dies irae* sequence which was codified in the Council of Trent (1543–63) and later removed in the Second Vatican Council (1962–65). In *When We No Longer Touch*, Anthony only uses text from the Introit, the Sequence, the *Agnus Dei*, and the Communion antiphon, each of which comes from a different source.

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[42] George A. Bonanno, *The Other Side of Sadness* (New York: Basic Books, 2009): 21-22.
[43] Robert Chase, *Dies Irae: a Guide to Requiem Music* (Lanham, MD: Scarecrow Press, 2003), 1.

Introit – *Requiem aeternam*

The Roman Catholic Mass begins with a procession by the priest and his attendants to the altar. Since the early days of the Church, this has been accompanied by a sung antiphon and psalm appropriate to the day in the liturgical calendar. Sometimes the antiphon was from the psalm, but that is not the case in the Requiem Mass. This introit opens with the antiphon, *Requiem aeternam dona eis, Domine, et lux perpetua luceat eis* (Rest eternal grant to them, O Lord, and let perpetual light shine upon them.)[44] This text comes from the Fourth Book of Esdras, an apocryphal book of the Old Testament. It was named for the scribe who most likely edited and compiled the Psalms (also known as Ezra), and while considered to be a source of knowledge and insight, it is not considered by the Roman Catholic Church to be divinely inspired. The antiphon is sung before and after Psalm 65:1–2. While it is difficult to provide an exact historical placement to the psalms as the result of their piecework composition and compilation, there are suggestions in the text of Psalm 65 that it was written before the siege of Jerusalem (circa 587–589 BCE). Samuel Terrien writes: "The poet of Psalm 65 has not heard the prophet publicly moan, 'The harvest is past, the summer is ended, and we are not saved' (Jer 8:20). In spite of the worldwide horizon of the hymn, 'from orient to occident,' the poet is not envisaging the great apotheosis at the end of history. A postexilic date is not probable."[45] By this estimate, this text is most likely the oldest included in the Requiem Mass.

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[44] Ron Jeffers, *Translations and Annotations of Choral Repertoire*, vol. 1, (Corvallis, Oregon: earthsongs, 1988), 64.
[45] Samuel Terrien, *The Psalms: Strophic Structure and Theological Commentary* (Grand Rapids, MI: Wm. B. Erdmans Publishing Co., 2003), 474.

Sequence – *Dies Irae*

The sequence of the Requiem Mass is more commonly known by its first two words: *Dies irae*. This pessimistic and vividly descriptive text is the only part of the requiem Anthony uses that does not have its source in the Bible (or an apocryphal book), although shares some text with Zephaniah 1:15-16. Instead, the sequence's text is a poem written sometime not long before the 14th century. While it has been ascribed to the Franciscan monk Thomas of Celano, there is not definitive proof that this is the case.[46] The poetry describes the day of judgment and contains words of praise alongside begging for mercy, all while reminding God of how faithful the poet has tried to be. With its rhyming structure and evocative imagery, this sequence has been a popular source of text for many composers.

Agnus Dei

The *Agnus Dei* is the only piece of the Ordinary of the Mass that Anthony chose to include in this work. It is textually based in the New Testament, in which John the Baptist refers to Jesus as the "Lamb of God who takes away the sin of the world."[47] This was commonly chanted in the Syrian Rite of the Catholic Church and was added to the Roman Mass by Pope Sergius I (r. 687–701).[48] By the 10th century, it was common for it to be chanted three times, but its short text and florid settings made it a common vehicle for troped texts to be added to the approved liturgy. This practice was forbidden by the

[46] Chase, *Dies Irae*, 4.
[47] John 1:29.
[48] Chase, *Dies Irae*, 8.

Council of Trent, and the *Agnus Dei* has been included in the Mass in its current form since then.[49]

Communion Antiphon – *Lux aeterna*

The antiphon sung at communion is a restatement of texts from previous chants in the Requiem Mass. It includes the same antiphon from the introit with more references to light, rest, and the saints. Anthony only uses a short phrase of text from this, *Quia pius est* (For thou art merciful), but it is combined with the repeated antiphon in the finale of *When We No Longer Touch*.[50]

How to Survive the Loss of a Love

Bridging the gap between modern psychology and Medieval religion in this work is the poetry of Peter McWilliams. McWilliams first self-published a book of poetry when he was seventeen, and he first reached the bestseller list with a guide to transcendental meditation coauthored by Denise Denniston and titled, *The TM Book*. Throughout his life, he authored or coauthored over thirty books on poetry, meditation, healing, and other self-help topics. He was also an activist for the legalization of marijuana, specifically to help with the treatment of chronic illnesses. On June 14, 2000, he died of AIDS-related non-Hodgkins lymphoma, a disease whose symptoms he argued would have been alleviated by the use of marijuana.[51]

Another of the best-selling books McWilliams coauthored was *How to Survive the Loss of a Love*. Written with Dr. Melba Colgrove and Dr. Harold H. Bloomfield, this

[49] Ibid., 10.
[50] Jeffers, *Translations*, 83.
[51] Christopher Lehmann-Haupt, "Peter McWilliams Dies at 50; An Author of Self-Help Books," *New York Times*, June 26, 2000.

book combined a theoretical approach to living with grief with practical steps the bereaved could take to make it through the grieving process. It is divided into an introductory section ("Understanding Loss") and three stages of recovery: surviving, healing, and growing. Within each major section, there are between twenty-five and thirty-five individual topics. Every topic has two facing pages devoted to it. The lefthand page gives the topic and a bulleted list of facts and/or suggestions for the reader. The righthand page features a poem by McWilliams that accompanies or parallels the topic of discussion. Anthony uses eight of these poems in *When We No Longer Touch* not only to connect the stages of grief to the Requiem Mass text, but also to frame each movement in the experience of the grieving rather than Kübler-Ross' original focus on those facing death.

The Kübler-Ross Model, the *Missa pro defunctis*, and McWilliams' poetry from *How to Survive the Loss of a Love* are thematically woven together throughout *When We No Longer Touch*.

Movement	**Kübler-Ross Stage**	**Requiem Text Source**	**McWilliams Poetry**
1	N/A (Introduction)	Introit	P. 11
2	Denial	Introit	P. 191, 81
3	Anger	Sequence	P. 93
4	Bargaining	Sequence	P. 13
5	Depression	Sequence	P. 121
6	Acceptance	*Agnus Dei*	P. 147
7	Hope	Communion Antiphon	P. 143

Table 3.1 Text Sources and Placement

The preceding table summarizes the text sources for each of the movements of the work. The next chapter examines how the texts interact with each other and the musical elements of the work to form a cohesive and powerful whole.

CHAPTER 4

ANALYSIS AND CONSIDERATIONS FOR THE CONDUCTOR

When We No Longer Touch is the result of Kristopher Jon Anthony's combination of moving texts with emotional orchestrations. This piece is a seven-movement work, and it is approximately thirty-five minutes long in performance. It requires a combination of tenor/bass chorus, small tenor/bass ensemble, soprano and baritone soloists, and a chamber orchestra comprised of four violin parts, two viola parts, two cello parts, double bass, harp, flute, English horn, piano, and percussion (bass drum, xylophone, and glockenspiel, all reasonably played by one player). While each of the parts can be performed by a single player, if the performing chorus is large, it is recommended that the strings are expanded to multiple players on each part. This chapter provides a conductor's guide and analysis for each movement, including the text, instrumentation, musical information, and approaches to difficult passages and techniques.

Movement 1. What Will I Do If It Happens?

The first movement of *When We No Longer Touch* is titled "What Will I Do If It Happens?" It draws its text from the poem on the page opposite the description of the stages of grief in *How to Survive the Loss of a Love*. This is appropriate as the first movement is the only movement not directly associated with a stage of grief. Instead, it is introductory and serves to frame the narrative that will follow throughout the rest of the work. The poem reads:

the fear that I would
come home one day and
find you gone has turned
into the pain of the
reality.

"What will I do if it happens?"
I would ask myself.

What will I do
now that it
has?[52]

This text describes moving from the emotional weight of fear into the sensual response of pain when the loved one has died. This pain is a common thread throughout the grieving process and a uniting idea for all the stages of grief.

Juxtaposed with the pain is the supplication for peace found in the introit of the Requiem Mass. Anthony chose to set the first two sentences of this text here, reserving the next for a later movement: *Requiem aeternam dona eis, Domine: et lux perpetua luceat eis. Te decet hymnus, Deus, in Sion, et tibi reddetur votum in Ierusalem* (Rest eternal grant to them, O Lord, and let perpetual light shine upon them. A hymn befits thee, O God, in Zion, and to thee a vow shall be fulfilled in Jerusalem).[53] This conflict of sentiments is reflective of the way emotions mingle and contradict each other in the grieving process, and it is also emblematic of the complicated relationship many members of the LGBTQ+ community have with the Christian Church. The mourner is simultaneously crying out on behalf of the departed and wondering aloud what happens next for himself.

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52. Melba Colgrove, Harold H. Bloomfield, and Peter McWilliams, *How to Survive the Loss of a Love* (Los Angeles: Prelude Press, 1976), 11.
53. Jeffers, *Translations*, 64.

This movement is structured in a form that will be repeated in later movements. After an introductory section with harp and baritone soloist, there are two statements of the main musical theme followed by a contrasting section and a return to the theme. Each statement of the theme features a slightly thicker texture. The resulting AA'BA" structure functions as a more elaborate version of bar form.

The work opens with slow arpeggiated chords on the harp, each with two stacked fifths and a fourth on top. The resulting sound of an open fifth with an added ninth gives an air of tonal ambiguity even as the harp moves closer to the F minor tonic. This chord will recur throughout the work. The first eight bars are repeated with the addition of the English horn on a sustained D-flat that shifts to a C after four measures, providing a sense of alternation, but not of resolution. This is followed by the baritone soloist intoning the first sentence of the poem in a quasi-recitative style, symbolizing the loneliness felt by the mourner in the early days after the loss. Due to the tonal ambiguity and fluidity of the soloist's timing, the entire opening section gives an impression of stasis, allowing the audience to feel the same sense of timelessness that one experiences in a state of shock.

When directing the first twenty-four measures, the conductor should emphasize a feeling of stasis. Connecting with the harpist in the opening bars is crucial, but the conducting gesture should be subtle and consistent, even when cuing the English horn, bass drum, and baritone soloist, which will help to maintain a soft, steady dynamic. Additionally, the conductor and soloist should work together on pacing this section and the closing section later in the movement. While the soloist has considerable freedom with the rhythm, there are important chord changes in the strings and arpeggios on the

harp that must align with melodic moments in the voice. For this reason, the beat should remain steady throughout despite rhythmic variation.

After this introduction, the movement begins in earnest with the entrance of the piano in m. 26 introducing forward motion with steady eighth notes before the entrance of the small group. The piano part also firmly establishes the key as D-flat minor despite an A-flat minor key signature. This is most likely to avoid the use of a double flat in the key signature (Anthony adds the double flat as an accidental throughout this movement). The piano is then joined by the flute, which plays the main theme of this movement:

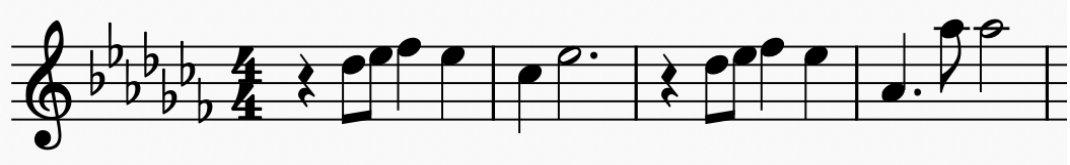

Figure 4.1 Requiem Theme

The second statement of this theme is taken up in m. 30 by the small vocal group, now singing the introit text in three-part harmony. Their second statement is overlapped by the entrance of the full chorus in m. 38. The chorus echoes the text and melodic ideas from the soloist in the opening and is joined by the English horn. Their haunting echo is interrupted by the sudden *forte* of the small group singing the second line of the introit in m. 46. This begins the B section. The text here refers to a hymn to God, but the nature of this setting with force and minor tonality makes it sound more like a hymn *at* God, once again expressing the pain and shock of the mourner. The small group is then joined in m. 54 by the chorus for a final statement of the main theme, this time cut off mid-phrase. The music abruptly shifts back to the harp and soloist, finishing the movement with the

two questions from the poem and a repeat of the harp's arpeggiated chords from the beginning.

In preparing for this section, the conductor must consider the appropriate balance of performing forces among the voices. The soloist, small group, and full chorus should each have a distinct timbre and proportion of the overall sound. It is effective to have a small group that is approximately 20% of the size of the full chorus with fewer if the singers have particularly strong voices. This not only allows for differentiation between the two sizes in combined passages, but also gives three distinct levels of symbolic representation: the solo voice of the partner left behind, the small group of grieving friends and family, and the full chorus of the devastated LGBTQ+ community. The tempo here has room for variation, and the use of 19th-century *rubato* techniques are appropriate, particularly to highlight the word *requiem* throughout. The phrase, "*Te decet hymnus, Deus in Sion*," should be slightly faster than the marked 70 bpm and followed by a *ritardando* in the flute back to the original tempo. These effects and the dynamic contrasts marked in the score depict the first waves of emotions in the grievers.

Movement 2a. Why Do I Torture Myself?

The second movement of *When We No Longer Touch* is divided into two parts: 2a ("Why Do I Torture Myself?") and 2b ("The Layers I Have Put Around the Pain…"). Movement 2a is composed in ternary form with contrasting A and B sections followed by a truncated A section. The full orchestra is utilized in alternating sections, and the chorus sings without soloists or small group. For the text, Anthony uses one of the later poems in *How to Survive the Loss of a Love*.

I know our
time together

is no more.

Then why do
words
come to mind
that call you back?

Why do I plan
lifetimes
that include
you?

Why do I
torture
myself
with love
I never felt
while you were
here?[54]

This text is used to depict denial, the first stage of grief. McWilliams' poetry describes three different aspects of denial: subconscious (the mind brings forth reminders), forgetful (making plans as though the person were still there), and emotional (denying the feelings that they shared). Anthony sets each of these texts and ideas differently in the movement. Movement 2a is also the only movement with singing that does not include text from the Requiem Mass.

The cello and bass open with a surprisingly jaunty pizzicato line played alongside active sixteenth notes on the piano, all of which outline the same open fifth with an added ninth from the harp arpeggiations of the previous movement. The top note of the piano changes, though, alternating between the tonic B-flat and the flatted seventh scale degree, A-flat. The frantic motion and the open, unresolved chords express a sense of drive toward something, but every four measures, new instruments are layered over the same

[54] Colgrove, *How to Survive*, 191.

material with no actual motion toward a harmonic resolution. The first to join are the third and fourth violins and flute followed by the first and second violins and English horn, then the harp, and finally, after a full stop, the voices. This aurally depicts the state of mind of the mourner with memories of the departed cycling through as they make plans, so real that they forget to exclude the departed from those plans. The voices also enter in layers, but it happens over the course of only two measures. After entering, they sustain long notes, each lasting at least a measure and with no more than two voices changing pitches at a time until the final phrase. The chords they form make frequent use of major seconds and have no sense of directional harmonic function, adding a blurry layer over the top of the active orchestral parts.

At m. 45, the character shifts, and the mourner is pulled abruptly from reverie into the reality of their plight: “Why do I plan lifetimes that include you?” This question is underscored by the unified syncopated accents in the strings and bass drum, shifting emphasis between beats two and three every measure while the choir sings broken pieces of the text. This section also has no harmonic motion and is one prolongation of an unresolved G-suspended chord.

The orchestra then drops out as the choir sings *a cappella* at a *forte* dynamic: “Why do I torture myself?” The soloist completes the question with the heartbreaking “with love I never felt when you were here?” This shift from chorus to soloist pulls the narrative back from the general community experience to the single, pained widower. As they sustain the final note, the busy motion from the beginning of the movement returns, and the chorus gently echoes first the soloist, then their own text from earlier, “while you

were here? I know our time together is no more." The last four measures of this section consist of a harp sequence that transitions into movement 4b.

When conducting this movement, timing and tempo are the most important considerations. From the start, the conductor should connect with the cello, bass, and piano, as their parts are the most active and drive the movement forward rhythmically. As the voices enter, the conducting gesture should convey the breath needed to sustain the long lines while also indicating the melodic shifts. In m. 44, before the character and meter shift at m. 45, the conductor should subdivide the second beat of the compound meter in an even duple. This will maintain tempo, as the previous dotted quarter note equals the half note in the new 4/4 time. It also helps the tenors and orchestra to enter together on beat one.

Although the accented beats change every measure for the orchestra, the chorus will need more gestural attention. This is largely for the basses and baritones since their entrances are first off and then on the beat. In the *a cappella* section, the conductor should allow the resonance of the performance space to dictate the length of the pauses so that the audience experiences a brief moment in between each statement. The soloist then has freedom to move at their own pace before the motion from the beginning returns. When the strings hold the final chord of this section, it is most effective for them to elide into the first chord of the next movement.

Movement 2b. The Layers I Have Put Around the Pain…

The second part of movement two describes the mourner's failed attempts to seek protection from the pain of loss, a different kind of denial. The poem for this movement

is opposite advice titled, “Don’t Try to Rekindle the Old Relationship.”[55] This recommendation appears intended to refer to the loss of a relationship through a breakup, but Anthony’s use of the text gives it a different meaning. It speaks of the daily struggle with grief and the fight to put up emotional defenses.

The layers I have put
around the pain of
your going are thin.

I walk softly through
life, adding thickness
each day.

A thought or a feeling
of you cracks the surface.

A call to you
shatters it all.

And I spend that night in death,

spinning the first
layer of life
with the sunrise.[56]

This text is sung by the soprano soloist, and this is the first time they are heard. One may assume that this character represents Carolyn Shinn, Anthony’s best friend and fellow church musician. It is the first movement that gives the individual perspective of someone left behind who was platonically related to the departed.

As the strings hold their notes from the previous section, the harp begins an ostinato that will carry throughout the movement: quarter note, half note, quarter note. This foreshadows the mourner’s statement that she “walk[s] softly through life.”[57] This

[55] Ibid., 80.
[56] Ibid., 81.
[57] Ibid.

rhythm is partnered with a four-measure harmonic pattern: A-flat minor, A-flat minor seventh, D-flat minor seventh, A-flat with the third omitted. In each of these measures, the fifth of the chord is emphasized on beat three by both the harp and the double bass.

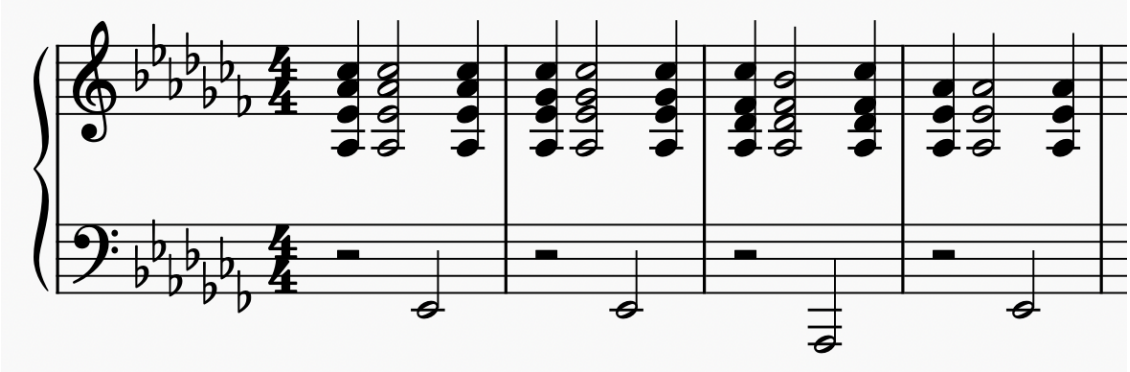

Figure 4.2 Harp Pattern

The hollow final chord of the pattern also makes the progression unsatisfying and unresolved, much like the attempts of the mourner to protect herself from the pain. The emphasis of the weak beat combined with the funereal mood is reminiscent of the second movement of Brahms' *Ein Deutches Requiem*, another extra-liturgical requiem with which Anthony would have been familiar from his music studies.

In m. 5, on the second iteration of the harmonic pattern, the English horn enters with a brief melody. This is followed by the entrance of the soprano soloist in m. 13, and the chords previously played on the harp are taken over by the piano. The cello maintains a pedal A-flat, and following the text, "The layers I have put around the pain," the flute, violas, and violins enter in briefly staggered layers before joining in the chords. When the soprano finishes the second stanza of the poem, the English horn returns with the same melody as before, this time joined by a descant on the flute and chanting from the basses of the chorus. Their text is the remaining line of the introit, "*exaudi orationem meam, ad*

te omnis caro veniet" (Hear my prayer, for unto thee all flesh shall come).[58] This reference to flesh again reflects Brahms' requiem, specifically the text "*Denn alles Fleisch ist wie Gras und alle Herrlichkeit des Menschen wie des Grases Blumen*" (For all flesh is like the grass, and all the magnificence of mortals is like the flowers of the grass).[59] Functionally, the basses have replaced the cello, and their chant holds the pedal A-flat until the penultimate measure of their phrase in which they move to E-flat before finishing on the A-flat.

After the basses finish, there is an abrupt shift to the middle section at m. 29 without any transitional material. The key signature changes from A-flat minor to B major, but the music never quite settles into the tonic. Instead, the violas hold the second scale degree while the cello and bells alternate between five and one. This brings back the stacked fifths with added ninth chord from the previous two movements and leaves the chord open as the soprano's melody winds through the scale. This section has a much brighter tone than the previous, reflecting that this text is about a memory of the departed that gets through the defenses. The sopranos brief reverie ends on the word "shatters" in m. 38. At this point, the orchestra is tacet and the soprano sings "I spend that night in death" at their own pace. The conductor should allow the soloist the freedom to interpret this and give a preparatory gesture for the pickup to the next section. The piano returns, and the key reverts to A-flat minor. As the soloist finishes, the basses reenter with the orchestra for a final statement of their vocal line.

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[58] Jeffers, *Translations*, 64.
[59] Ron Jeffers, *Translations and Annotations of Choral Repertoire*, vol. 3 (Corvallis, Oregon: earthsongs, 2000), 93.

The primary challenge for the conductor through this section is maintaining an even, slow tempo with clarity. Economy of conducting gesture will help this. The tessitura for the basses is low, so textual clarity can suffer. In rehearsal, the conductor should encourage the overenunciation of consonants to counteract this. Additionally, forward placement of the vowels resulting in a brighter resonance will help to keep the tone balanced and clear despite the low range.

Movement 3: I'm Past the Point

The third movement, "I'm Past the Point," opens aggressively and retains that aggression throughout. After an introductory section with harp, strings, and baritone soloist, this movement is through-composed and incorporates full orchestra and xylophone. Rather than the repeated sections and returning material present in previous movements, Anthony uses the initial four notes of the *Dies irae* sequence as a melodic motif that recurs in each section, presented in different voices and melodic combinations. This movement is also unique in that it is the only one to feature new text by Anthony himself.

The introductory section is a setting of another McWilliams' poems:

I'm past the point of going
quietly insane.

I'm getting quite
noisy about it.

The neighbors must think
I'm mad.

The neighbors, for once,
think right.[60]

[60] Colgrove, *How to Survive*, 93.

This text uses the dual meaning of the word "mad" to express the next stage of grief (anger) while providing the only moment of dark humor in the work. The rest of the movement is inspired by and includes text from the *Dies irae* sequence. Rather than setting the entire poem, though, Anthony uses the opening line as the form to create a litany of days, still in Latin and each with its own dramatic imagery. It reads as follows: *Dies irae, dies illa, dies tribulationes et angustiae, dies calamitatis et miseriae. Dies tenebrarum et caliginis, dies nebulae et turbinis. Dies tubae et clangoris* (Day of wrath, that day, day of tribulation and distress, day of calamity and misery, day of darkness and gloom, day of fog and storm, day of trumpets and clanging bells).[61] This vivid depiction of terrible days is sung by full chorus without soloist or small group and played by the full instrumental ensemble.

Transitioning from the second movement to this movement requires a brief pause for the orchestra players to turn their pages. The violins and violas begin with a furious tremolo on B, C-sharp, and D. The harp also arpeggiates these pitches. The cello then enters on a solo line playing the opening musical theme from the *Dies irae* chant on B, A-sharp, B, and G#.

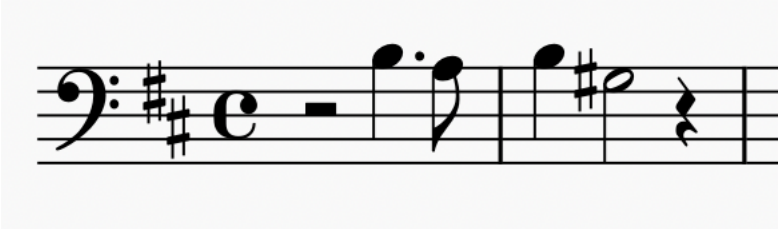

Figure 4.3 Dies Irae Theme

[61] My translation.

While Anthony uses the key signature for B minor, the use throughout the introduction of A-sharp, E-sharp, and G-sharp places this section in G-sharp-dorian. This is emphasized by the repeated final tone of G-sharp from the cello. In m. 5, the baritone soloist enters singing McWilliams' poetry. This is most effectively performed as a recitative, and it alternates with the cello motive. For this reason, the conductor should focus on connecting with the cellist for timing while following the pacing of the soloist. This holds true until the final two notes of the solo, an F-sharp and a B that transition the movement out of the dorian introduction and into the B minor main portion of the piece. The conductor should shift their focus to the soloist and cue these notes in the new tempo that follows. Another important consideration for the introduction is that the dark humor of the text gives the audience an opportunity to laugh between the somber second movement and the fury that follows in the next section. This moment of levity is important, so the conductor must be sure not to pass over it too quickly.

After the solo ends, the most rhythmically-active portion of the entire work begins. Anthony writes sets of three or four groupings of one eighth note with two sixteenth notes followed by a grouping of four sixteenth notes throughout the movement.

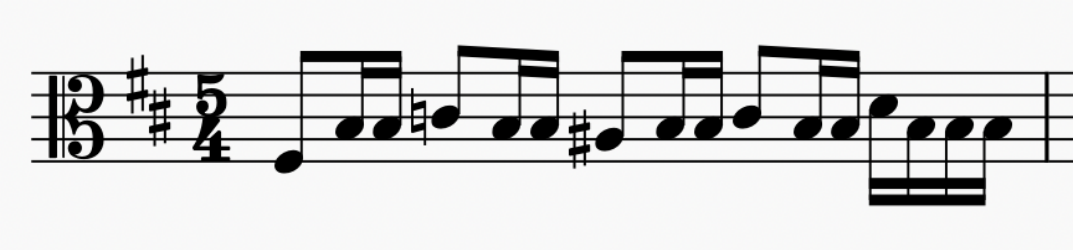

Figure 4.4 Rhythmic Motive

This motive is passed back and forth among the strings, winds, piano, and xylophone in the instrumental sections that alternate with the inclusion of the chorus. It is one of the instances of text painting in this movement, giving the impression of lightning chasing

across the sky in a storm. Anthony also uses 5/4 and 4/4 meters, but their arrangement varies. During these sections, the conductor should focus on maintaining a steady tempo and not get in the way of the rhythmic activity.

The chorus enters at m. 32, singing the *Dies irae* theme in unison. Much of their part in this movement is sung in unison or in octaves, so tuning and aligned vowel shapes are important. There is some echoing by the baritones and basses, but for the most part the notes and rhythms are not challenging. This is helpful because several of the Latin phrases are articulated quickly. Because of the thick texture of the orchestra, emphasis on crispness of consonants will help with both clarity and rhythmic precision.

After sixteen measures of chorus, there is a second instrumental section. This section is shorter than the first and modulates into the new key, C minor. The chorus reenters in m. 56 with the first tenors singing the same melodic *Dies irae* motive with new text while the second tenors, baritones, and basses sing the theme in diminution. This choral entrance is followed by the inclusion of a new melodic motion ascending stepwise from F to A-flat and back to F leading into the Dies irae theme. Anthony introduces this on the word "*turbinis*" in m. 62. It is the second example of text painting and depicts the blowing winds. As the frequency of the second motive increases, Anthony alternates the top note between A-flat and A-natural. This can be difficult to sing in tune, particularly for the tenors who are in their head voice. The conductor should rehearse this slowly, repeatedly, and down the octave to build confidence and muscle memory.

As the chorus sings the last note of this section, the orchestra begins another instrumental interlude in m. 69. This time, however, the key shifts abruptly back to B

minor on the downbeat. The choral entrance six measures later is strong and sung in octaves on F. First the second tenors and basses shift down to an E while the first tenors and baritones stay on the F. Then, the first tenors and baritones shift up to a G while the second tenors and basses stay on the F. This pattern happens twice, first at *fortissimo* then at piano with a concluding statement of "*dies illa*" back at *fortissimo*. The forceful nature of the writing represents the trumpets, and the dissonance after the shifts represents the clanging bells, making these the third and fourth instances of text painting. This is followed by a final short instrumental section that builds to staggered choral statements of "*Dies irae*" and "*Dies illa*" ending on a unison B for all voices and instruments.

In rehearsing this movement, the conductor must consider the vocal health and stamina of the singers. Many of the lines are sung on or near the passaggio, and the tenor tessitura remains in the upper end of their range. Additionally, because Anthony chose to write additional Latin text, this will be less familiar for singers even if they have sung a Requiem Mass setting before. For these reasons, speaking the text in rhythm and singing down an octave are effective ways to learn the work without exhausting singers.

Movement 4a: I Know It Was Time

Like the second movement, the fourth movement is divided into two sections. The first is instrumental and scored for the strings alone without the harp. The key signature is for C minor, but Anthony frequently employs a D-flat, causing the movement to sound more like C-phrygian. While this movement is without text, it is part of the exploration of bargaining, and the poetry in the second part of this movement is themed around time. Anthony expresses this connection in the title of this movement, and much of this movement can be viewed as fitting this idea.

There are two main musical ideas that permeate this movement. The first is the opening line in the violas:

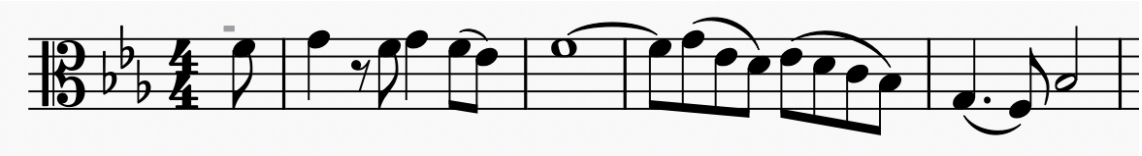

Figure 4.5 Instrumental Theme

This is accompanied by sustained tones in the other voices that move through a remarkably standard chord progression of C minor, F minor, G minor, C minor, G minor, and cadencing on C minor. This harmonic motion is obscured by unresolved suspensions and added dissonance. The second iteration of the theme is played by the third and fourth violins. The harmonic motion is the same with the exception of the penultimate chord, which is F minor this time. The first violins take up the theme next, with the fourth beat moving down instead of up. This time, the violas echo the melody two beats later and the bass is tacit. The final statement of the theme is again played by the first violins, this time in its original form and with the bass joining at the cadence. This slow repetition and variation expresses the idea of daily life and how the days can be similar when one is in a routine, as in a long term relationship.

The next section, beginning in m. 21, uses an aural cue to indicate the passage of time. The first and second violins, cellos, and basses play pizzicato for the next four measures as the second main musical idea is introduced. This evokes the ticking of a clock as time passes. The new musical idea is too short to be considered a full theme but is instead a motive that will be repeated and passed among the parts throughout this section of the movement.

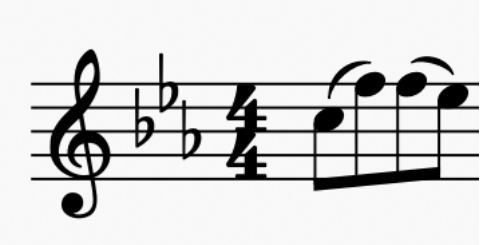

Figure 4.6 Melodic Motive

This motive is first heard in the third and fourth violins. It is then played by the cellos, then violas, then first and second violins, and finally by all strings in octaves leading to a *fermata* on a cluster chord. The basses and cellos continue the motive as the upper strings play fragments of the primary theme interrupted by lifts for the next few measures. In this phrase, one can sense that time has been disrupted. There is a final full statement of the primary theme in the first and second violins before the ending. The parts create clusters from the bass up using staggered entrances and cut offs. There is a pause, and then the instruments settle on a C major chord with an added ninth. This seems uncharacteristically resolute for this movement, but it was most likely included as a bridge because it is the starting chord for the singers in the second part of this movement.

Appropriately for a movement about time, the conductor's primary concern is timing. The contrast between steady beat and sections of space and *rubato* is crucial for getting the message across to the audience. The initial statements of the theme should be conducted slowly but steadily with the rhythmic pulse remaining constant. This includes observing the rests between phrases precisely. When the motive is introduced, the tempo can increase slightly but should remain steady at the new tempo. After the *fermata* in m. 31, time breaks down. The conductor has much more freedom to hold onto long notes and give space between phrases. This disjunct feeling should remain until the end of the movement.

Movement 4b: But Today?

Anthony balances the instrumental first half of the fourth movement with an a cappella second half. This section is scored for full chorus with the soprano soloist. Its structure follows the previously-seen AA'BA" form with each successive A section including increasing textural complexity. The theme of this movement is bargaining, and Anthony incorporates text from *How to Survive the Loss of a Love* and the Requiem Mass to express this. The English text is another of McWilliams' poems:

I know it was time for us
to part,

but today?

I know I had much pain to
go through

but tonight

?[62]

This is a less direct connection to the theme than in previous movements, but it still express Kübler-Ross' observations that patients and those who are grieving often do not attempt to bargain for a cure; rather they bargain for more time.[63] The Latin text comes from a portion of the *Dies irae* sequence, "*Quid sum miser tunc dicturus? Quem patronum rogaturus. Cum vix iustus sit secures?*" (What then am I, a poor wretch, going to say? Which protector shall I ask for, when even the just are scarcely secure?).[64] These lines are a clear expression of grief and need, but the poet does not know where to turn or with whom to bargain. This combination of texts again conveys the complicated

[62] Colgrove, *How to Survive*, 13.
[63] Kübler-Ross, *On Death and Dying*, 73.
[64] Jeffers, *Translations*, 68.

relationship many members of the LGBTQ+ community may have with religion, specifically with Christianity.

Throughout the A section, the individual voices function as independent melodic lines. The chords that result from the melodies aligning are beautiful, but this section is not driven by harmonic motion. It is possible that Anthony wrote this way to reflect the individual nature of this stage of grief. The chorus opens on a C major chord with an added ninth in the second tenors. Rather than resolving this second down as a suspension, the second tenors move down to B, creating a C chord with a doubled fifth and no third. They return to the D as the basses descend to B forming a passing chord that suggests motion toward A minor, but on the downbeat, the baritones move up to the B as the second tenors step down to C and the first tenors move up to G. The result is a smattering of pitches that feels unstable and without direction. The next motion introduces F-sharps in the baritone and first tenor, and all voices cadence on a D major chord with a G in the bass. This chord structure is common at cadence points throughout the movement, and there is no real resolution to be found. Notably, the only consonant chord in this section is an A minor on the word "to," and it is more a coincidence of passing lines than any sort of resting point.

This section is the most difficult part of the entire work for the singers. Because of the lack of harmonic resolution and unusual chords, it can be extremely difficult to tune and for the singers to maintain pitch. This is compounded by the fact that it is *a cappella*, so there is no support from the instruments. There are several ways to approach this with the choir. First, each section should learn their lines independently. Taken out of context, none of these are too difficult. Without the other voices, the habit of resolving

suspensions is not as strong, so the singers can learn and sing their pitches more easily and accurately. The use of solfege is also useful here for ensuring exact intervallic relationships, particularly for the few unexpected turns in the melodies. The first tenor line can be a bit of a challenge due to its high tessitura. When learning it, the singers should start on a neutral "oo" and remain in head voice for the entire line. If the choir is familiar with Curwen hand signs, those should also be incorporated at this time. For all voices, removing the consonants and singing independent lines entirely on vowels is an effective next step. Following this, the singers should sing in a variety of paired voicings (all tenors, first tenors and baritones, baritone and bass, etc.). This gives the singers an opportunity to experience how their individual parts interact with the other voices. Finally, the voices can be combined to sing the section together. This section is written to be sung at a *piano* dynamic, but this should be adjusted based on the skill of the choir. Because it is *a cappella*, it will necessarily be softer than the accompanied sections.

In the second iteration of the A section, beginning in m. 10, the chorus carries over from the first part, still without resolving, and sings the same notes again with the exception of descending lines in both tenor parts in m. 15. This section should be sung at a comfortable *mezzo-forte* dynamic and have a bit more force than the first section. The soprano soloist also enters here, singing the Latin portion of the text. Their line soars over the chorus and should not be rushed. The conductor should allow extra time for the high Gs on the words "*miser*" and "*patronum."* The section ends with a *crescendo* in the chorus that leads to an abrupt silence and change of character starting the B section.

This section begins in m. 19 with the second tenors singing a descending melodic line that begins on E. The first tenors sing the same text but remain on the E before

ending with ascending stepwise motion to G. The basses and baritones echo these parts one measure later, overlapping with the tenors and singing down a fourth and with slight melodic variation. The tenors repeat their line, this time ending low instead of high, and the basses and baritones begin on an E and ascend for this echo. The tenors have a third statement of the idea before all voices return to homorhythm for a cadence on open fifths at the octave with B and F-sharp. That entire section is then repeated at a *piano* dynamic and cadences on open fifths at the octave with E and B. This time, the upper baritones also sing an F-sharp, adding the dissonance at the ninth, which is common in this movement.

Two particular difficulties in this section are glottal onsets and unsupported singing. The text includes the words "I know" and "I had" with much repetition, and it is easy for singers to slip into the spoken habit of using a glottal onset for the word "I." The conductor should incorporate onset practice into their warmup routine for general help, but this section can also be approached by singing on vowels, this time using a consonant to initiate the vocal fold adduction. Beginning the line at m. 19 with a voiced fricative such as "z" or "v" or a j-glide followed by an "ah" vowel will accustom the singers to the resonance space and vocal support needed before practicing on the actual word. This vocal support can also be challenging, particularly when lowering the dynamic level for the second statement of the material. Starting at a *mezzo-forte* dynamic and repeating this section at gradually quieter levels will help build this skill.

The B section is followed by the third iteration of the A section in m. 33. This time, material from the B section is incorporated into the A section material and the voicing changes. Basses and baritones sing the text from A on the descending lines from

B while the second tenors sing their melody from A. The first tenors sing the beginning of the soprano solo line on the Latin text, and the soprano soloist sings a descant over it all on the text from A. The challenge here is aligning all the moving parts after growing accustomed to homorhythmic textures. Count singing is an effective approach for this as well as having the singers physically maintain the beat somewhere on their bodies.

Movement 5: I Am Missing You

The fifth movement represents the stage of depression, and it again combines Latin and English. Anthony uses another portion of the *Dies irae* sequence to express this: "*Lacrimosa dies illa, Qua resurget ex favilla, Judicandus homo reu.*" (O how tearful that day, on which the guilty shall rise from the embers to be judged).[65] He notably leaves off the second half of the second rhyming couplet in which there is a plea for the mourner to spared. This suggests a move toward the next and final stage, acceptance. McWilliams' poetry in this case express regret that the dead were not fully appreciated in life:

I am missing you
far better than
I ever loved you.[66]

This regret mirrors the guilt expressed in the Latin text and form a moving depiction of what is often the source of the depression experienced by mourners and the terminally ill alike.

[65] Jeffers, *Translations*, 70.
[66] Colgrove, *How to Survive*, 121.

Like the fourth movement, this movement is arranged in AA'BA" form. This is a short movement, and each section is only ten measures long. The first section features the introduction of the melodic theme played by a solo English horn.

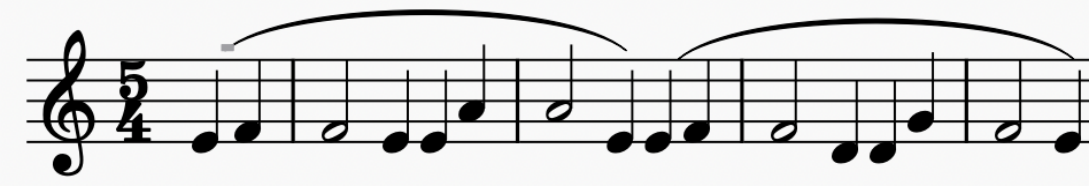

Figure 4.7 Lacrimosa Theme, English Horn Part

While the movement is firmly rooted in D minor, the melody centers around A, building tension over ten measures before settling on the tonic for the final cadence. Additionally, the A sections of this movement are in 5/4 meter with a definite 3+2 pulse throughout. This asymmetrical meter gives the sense of sobs interrupting the flow of the melody. Conductors should emphasize this in their pattern and allow a small lift at the ends of phrases after the third beat. Overall, this movement is more difficult for the English horn and soloist due to the long, slow phrases and the floated high A for the soprano. The conductor should carefully select the performers specifically based on this movement and the exposed nature of the parts.

As the English horn ends the melody in m. 10, the soprano soloist takes it up with the Latin text for the A' section. At this point, the strings also enter, frequently holding sustained tones on beat one with a suspension that resolves on beat three. Their parts on beats four and five lead back to a long tone on beat one. The first line is sung twice, then the second line is sung once, and finally the third line is sung twice. While space should be allowed between phrases, this is not a section in which *rubato* should be employed.

The steady, if slightly hitched, beat throughout is important for creating a mood that suggests progression toward the end of life.

After the soprano finishes, there is a short instrument interlude that leads to the entrance of the chorus in m. 24 for the B section. In this part, the chorus sings the text of McWilliams' poem *a cappella*. The first line, "I am missing you," is stated three times followed by three echoes of the words "missing you." In the first statement, the chorus sings in unison, and it is only five notes. On the second statement, the chorus is in unison until the last note, on which they split into parts for an A minor seventh chord. The first tenors then sing the text and are echoed by the second tenors, baritones, and then themselves before finishing the line alone. The chords in this third statement move from A minor seven to B minor seven, back to A minor seventh and then down to G minor seventh. These do not serve a functional harmonic purpose, but the parallel descending motion evokes feelings of loss and depression.

As the tenors finish the phrase, the orchestra reenters, this time including flute, English horn, harp, and strings for the third A section. The instruments have similar functions as before but feature more moving lines in the strings. The harp has arpeggiated chords in the bass but plucks a full chord in a higher range on beat three of every measure. This adds to the syncopated, asymmetrical feel of the piece. The voices sing what was previously the soprano solo in Latin, and the soprano soloist now repeats the words "I am missing you" in a disconnected descant. Much as with the string parts in the beginning, the choral melody line frequently resolves suspensions on beat three. This can be challenging for the singers as they may tend to overemphasize the resolution, particularly on words such as "*Lacrymosa*" that end on an open "ah" vowel. In addition

to practicing gentle releases, the conductor should deemphasize beat three in their conducting gesture to support the singers in sensitive singing.

As the singers near the end of the phrase, the instruments cease, starting with the strings and English horn and followed by harp and flute. The English horn reenters on the vocal cadence to end the movement on one final half statement of the melodic theme. The strings and harp also reenter for the final cadence on D minor, the first resolved final cadence since the third movement.

Movement 6: I Shall Miss Loving You

The sixth movement represents the final stage of grief: acceptance. Here, the small groups sings the Latin text of the *Agnus Dei*, "*Agnus Dei, qui tollis peccata mundi, dona eis requiem*" (Lamb of God, who takest away the sins of the world, grant them rest).[67] Overlapping with this is another of McWilliams' poems:

I shall miss loving you.

I shall miss the
Comfort
of your embrace.

I shall miss the Loneliness
of waiting for your
calls that never came.

I shall miss the Joy
of our comings,
and Pain
of your goings.

and,
after a time,
I shall miss

missing

[67] Jeffers, *Translations*, 82.

loving
you.[68]

This is the only movement in which Anthony changed any of McWilliams' text. In the sixth line, he substitutes "the calls" for "your calls," and in the ninth line, he substitutes "your comings" for "our comings." While these do not substantively change the meaning of the poetry, it is unknown if this was an intentional change or a mistake in transcription from the book. These texts together emphasize Kübler-Ross' observation that acceptance does not necessarily mean happiness, but instead can mean a lack emotion when facing imminent death.[69] The word "*requiem*" (rest) and the line "I shall miss missing loving you" both point to this. This is also the first movement of the work that is clearly set in a major key (E-flat major) and features traditional functional harmony throughout. Structurally, the piece is an elaborated version of the form used in the previous two movements. It opens with the small group singing the *Agnus Dei* text in four-part harmony, but this section functions more as a vocal interlude between movements five and six. This is followed by three statements of the melody, then a bridge, then the last full statement of the melody, and finally a modified version of the melody with an added ending.

Opening this movement with the small group presents the challenge of finding starting pitches. The previous movement ends on a B minor chord in the strings with an added E in the harp. Movement six begins with the basses on an E-flat and the tenors on a G. It is certainly not impossible to find, but it will take practice time during the dress rehearsal so that the singers can adjust to finding their pitches relative to the strings'

[68] Colgrove, *How to Survive*, 147.
[69] Kübler-Ross, *On Death and Dying*, 100.

chord. Although this section is marked to be sung at a *piano* dynamic, because it is the small group, it will naturally sound quieter already. A fuller sound is recommended.

After the small group, the melody is introduced by the flute in m. 8 with arpeggiated harp accompaniment. The pickup notes to the melody occur from beat four in a 6/4 measure. This recurs throughout out the piece, each time following either a *fermata* or a *ritardando*. Further complicating the matter is the lift after beat four. Marked in the music as an eighth rest, it is typically given much more time at the beginnings of sections. It is important for the conductor to connect with the performer, in this case the flautist, in order to ensure a smooth start to the phrase. Gesturally, it is most effective to give a dead beat before an upbeat preparatory gesture, then fully release the note on beat four before giving a preparatory gesture for beat one. This functionally adds a full beat of rest between beats four and one, allowing for both the sensitive use of space at a dramatic moment and aligning the tempo for the rest of the phrase. As the melody continues, the strings join on sustained tones in m. 11, and the phrase ends on a half cadence at another *fermata*.

The next statement of the melody is by the full chorus. Their entrance requires the same sensitivity as the flute's entrance, but they have problematic consonants to consider. The three-note pickup motive is sung on the words "I shall miss." If the timing is not correct for the entrance, there will be too much "sh" due to staggered entrances. Similarly, if the release is not clear and practiced, the "s" will linger into the rest. The conductor should rehearse this repeatedly using the exact gesture they plan to employ in the performance. Similarly, as the phrase continues, the word "embrace" ends on beat three of m. 22. It is not difficult to align this "s" sound, but when it returns at m. 25, the

second tenors and basses are carrying a note through to the downbeat of the next measure. The conductor must be gesturally clear for the first tenors and baritones so that their release is aligned and exact. This is in the second statement of the melody in which the second tenors and basses echo the other voices. The end of this phrase shifts to a homorhythmic texture as the voicing sing a cappella. The instruments stop on the word "loneliness," highlighting another example of text painting in this work. The instruments reenter at the cadence, along with the small group who restate the first two bars of the piece.

At this point, starting in m. 35, the full chorus sings the B section a cappella. It is brief, only eight measures, but it is the most forceful and energetic section of the movement. It is sung in four parts, and the arrangement of voices places the first tenors in their upper range while the second tenors and baritones stay close to each other, even crossing at one point. The individual lines are not difficult, but the sudden force, lack of instruments, and wide spacing of notes can make tuning difficult. Additionally, this movement is often the most emotional for both the singers and the audience, and physical responses to these emotions such as tightening of the throat can magnify tuning issues. This can be alleviated by practicing at a more reasonable dynamic and the use of falsetto for the first tenors, but it is impossible (and unwanted) to stifle the emotions of the singers.

The end of the B section in m. 41 can be a difficult transition. The chorus is singing "missing loving you" with a *rallentando* while the flute reenters with the same melodic pickup from the beginning of the piece and the small group enters again on the downbeat of the cadence. The simplest solution is to keep moving through the measure

without adding the additional space after the third note of the melody and have the singers carry over the word "loving" to "you" without a lift (as is textually appropriate). The small group sings their entire *Agnus De*i from the beginning of the movement, and the full chorus joins the flute on the melody and all sing though the end of the phrase. This is followed by a short tag that begins with the first tenors in m. 50. Their line jumps across the passaggio and back down and is surprisingly difficult to tune despite its brevity. The best approach is to keep them singing in head voice or falsetto for the entire line and deemphasize the lower notes. The movement ends on an entirely satisfying E-flat major perfect authentic cadence.

Movement 7: I Have Loved

The final movement of *When We No Longer Touch*, like the first movement, does not represent a stage of grief in the Kübler-Ross model. Instead, it focuses on hope, the emotion about which Kübler-Ross wrote, "It is the feeling that all this must have some meaning, will pay off eventually if they can only endure it for a little while longer."[70] Anthony only uses three additional words of Latin text here, "*Quia pius est*" (For merciful you are).[71] This comes from the Communion antiphon of the Requiem Mass and precedes the restatement of the first two lines of the introit, heard previously in the first movement. This repetition is structural in the Requiem Mass because the Communion antiphon is the last part of the Mass sung in the church before the congregation leaves for the burial site. Anthony also sets one more poem by McWilliams:

and
through
all the tears

[70] Kübler-Ross, *On Death and Dying*, 123.
[71] Jeffers, *Translations*, 83.

and the
sadness
and the
pain
comes the
one thought
that can
make
me internally
smile again:

I
have
loved.[72]

This is the only poem Anthony chose for this work that is not opposite a page of self-help information in *How to Survive the Loss of a Love.* It is on the title page for the third section of the book, "Growing." This poem presents hope less as a thought of the future and more as the comfort of having known and loved the deceased person. This counteracts the guilt and shame presented in the fifth movement and finds the positive in tragedy.

This movement is comprised of three distinct sections, each with its own texture and key. The opening section is in B-flat major and starts with piano and strings. Unlike the previous movements, Anthony does not begin with a statement of the melody in the instruments that is immediately repeated by the choir. Instead, the violas and cellos play a new melody that returns in the third section. Similarly, the tenors enter singing a disjunct melody that is unique to this section. The rest of the voices enter in m. 15 for four measures of *a cappella*, homorhythmic music that also does not return. This completes the first section. It functions as an introduction to the rest of the movement and serves to

[72] Colgrove, *How to Survive*, 143.

introduce the final poetry of the work. The voices end on a D-flat fully diminished seventh chord before moving to E in octaves. This is the leading tone into F minor for the second section.

The second section begins at m. 21 and returns to the requiem theme from the first movement, sung first by the soprano soloist accompanied by strings and piano. The full chorus sings fragments of the text from the previous section as incidental accompaniment, and the small group along with flute and English horn take up the requiem theme. The soprano switches to a descant that uses the requiem text and leads to the next section and key area. Throughout this section, the individual parts are not difficult. The challenge lies in ensuring that each voice is heard clearly through the thick texture. Crisp, overemphasized consonants achieve this without allowing the full chorus to overpower the soloist or small group.

The final section of this movement and of the entire work begins at m. 38 and is written in F major, relative major to the previous section. The flute and violin now play the opening melody from the beginning of this movement, and the full chorus joins in staggered entrances building to a B-flat major chord with an added second on the word "loved." At this point, the voices sing melodic fragments from movement one, two, four, five, and six, only leaving out the anger of the third movement. These returns are brief, no more than three measures each, and after them, all the voices join to sing the second half of the poem again in broad chords leading to the final cadence. This section is sweeping and thickly textured, so it is again important to ensure that voices do not get lost in the mix. Perhaps the most important of these is the small group singing the text, "*Quia pius est*." It is this only time this text appears in the work, and it is presented

amidst the returning themes. The conductor should instruct the small group to emphasize this line. Additionally, it is easy to fall into the tempi of the previous sections when the text from them returns. The conductor must make sure to hold the tempo steady and avoid rushing through what is a relatively short finale for a major work.

CHAPTER 5

CONCLUSION AND AREAS FOR FUTURE RESEARCH

Kristopher Jon Anthony was an exceptional composer who wrote a moving and accessible work in the middle of an epidemic that was destroying both the community around him and his own body. The AIDS epidemic took an incredible toll on the LGBTQ+ population and was particularly devastating to those living in urban areas. To combat the fear and loneliness resulting from this crisis resulted, many men banded together in choruses in the early days of the gay chorus movement. These choruses were sources of physical, emotional, and spiritual support. The Turtle Creek Chorale was one such chorus, and Anthony found there a home, a community, and a chorus that was ready and grateful to perform his music.

When We No Longer Touch is an amalgamation of texts both ancient and modern, sacred and secular, Latin and English. Drawing primarily from the Requiem Mass and the poetry of Peter McWilliams, this work moves thematically through the stages of grief, helping both singers and audience to process their emotions while experiencing both present and looming loss. In each stage, Anthony combines the Mass text with poetry to create an approach to the subject matter that is mirrored in the sensitivity of his writing. This work is beautifully scored for chamber orchestra with tenor/bass chorus, small group, and baritone and soprano soloists, and the choral writing is approachable for choruses of varying ability levels.

One of the tragedies of this work's story is that it remains relatively unknown outside of GALA member choruses. Its accessibility makes it an ideal work for non-auditioned collegiate tenor/bass choruses. Additionally, because the instrumentation is limited, requiring only twelve players, it is financially feasible for organizations with relatively small operational budgets. While it was written in the context of the AIDS epidemic to be performed by a gay men's chorus, neither HIV nor anything to do with the LGBTQ+ community is explicitly mentioned in the lyrics. It would, of course, be entirely inappropriate to separate the work from its original context, but its text and theme make it natural for any audience member or singer to connect with the performance. Anyone who has experienced the loss of a loved one can find something in this work that rings true. It is an excellent option for more frequent programming by organizations outside of GALA member choruses.

In addition to *When We No Longer Touch*, Anthony has two original compositions in the Turtle Creek Chorale music library that are worthy of study and performance. The first is *A Short Set*, a setting of poetry, quips, and translated Arabic proverbs sung a cappella by tenor/bass chorus. It is divided into five movements, but none are longer than twenty-three measures. It is brief, funny, and accessible. The other work is *Visions*, an octavo scored for tenor/bass choir with piano or harp. It is a lyrical and lush setting of a text by Mark Franklin Miles about love and devotion. Both of these are beautiful works that could easily be performed by tenor/bass choirs at the high school level and above.

The invisible barrier between GALA member chorus communities and the world of choruses in academia seems to limit the study of the body of repertoire that has been

composed for gay and lesbian choruses in the last half century. As previously mentioned in the literature review, with the exception of a few research documents and a handful of journal articles, this is a segment of the world of choral compositions that merits further investigation, scholarly writing, and concert programming. Of particular importance is the study of works related to the AIDS epidemic, given that many of the individuals who survived and sang these songs are still alive. Preserving their stories and insights would be a valuable contribution to the study of choral history.

Another potential area for scholarly study is GALA member choruses as they relate to academia. It is easy to simply blame homophobia for this blind spot in the literature, but the divide is more complex than that. Many GALA member choruses have been led by artistic directors who are active in academia, so there must be another reason for the lack of prominence in journals and coursework. This is an area of research that needs exploring.

Finally, there is plenty of room for further illumination of music from the AIDS epidemic. This goes beyond the music of GALA choruses to musicals, performance art, pop music, and more that was inspired by the need for research, awareness, and compassion during one of the deadliest epidemics the United States has experienced. These works should be highlighted, displayed, studied, performed, and preserved both for their historical significance and for the quality and emotional depth they often display.

The goal of this research endeavor was to provide just such a platform for *When We No Longer Touch*. Its historical significance as the world's first AIDS requiem is indisputable, and the way audiences and performers alike connect to it is observable and powerful. By examining the history, text, and musical content, the author hopes to

provide a resource for future conductors of the work to aid in score study, preparation, rehearsing, and performing what should become a standard part of the tenor/bass chorus repertoire.

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APPENDIX A

RECITAL PROGRAMS

UNIVERSITY OF
SOUTH CAROLINA
School of Music

presents

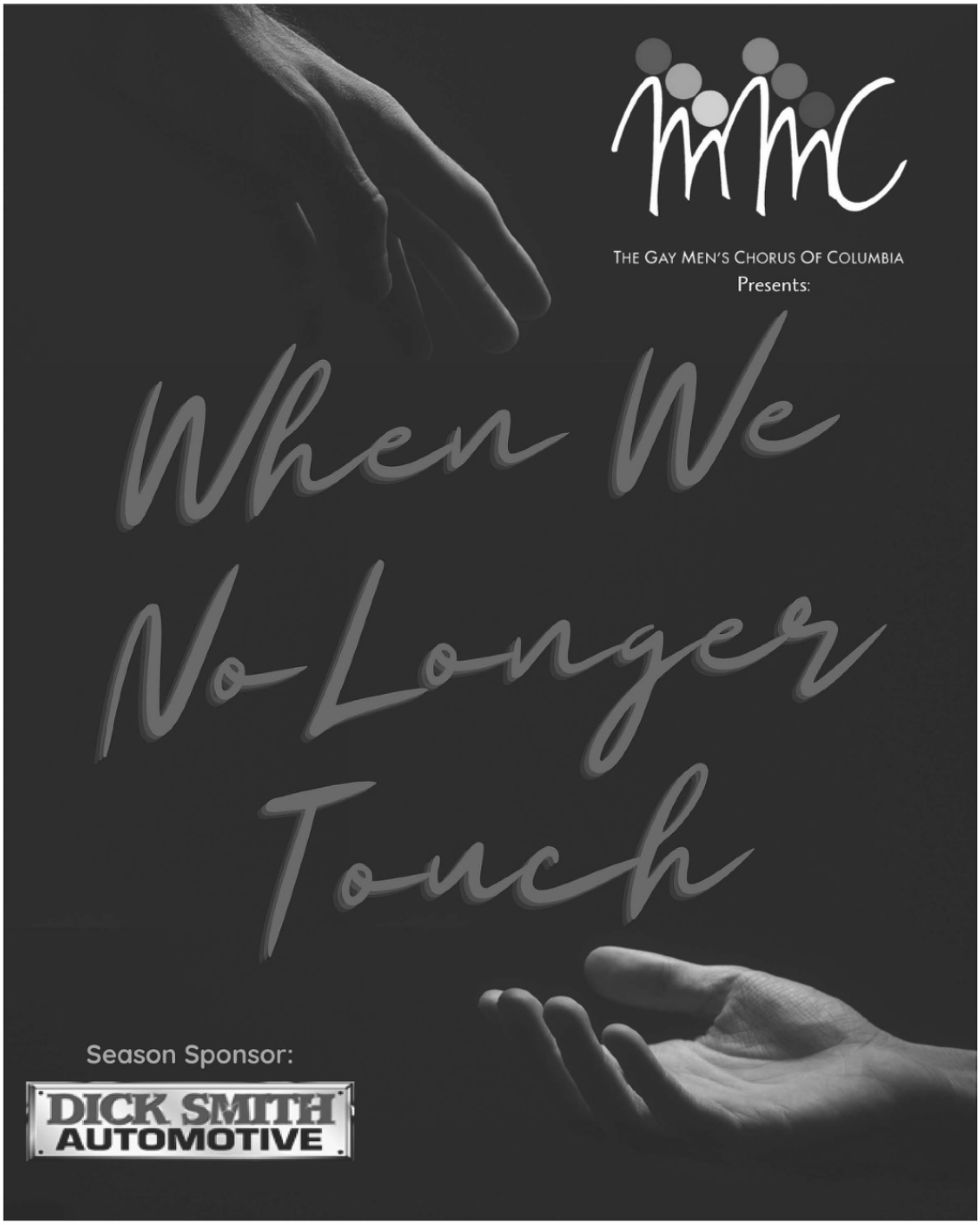
KEVIN D. CROWE, *conductor*
in
DOCTORAL RECITAL

Olivia Colomaio, *piano*

Tuesday, October 4, 2022
6:00PM • Recital Hall

Les Tisserands	Francis Poulenc (1899-1963)
Des Pans dans l'Allée	Camille Saint-Saëns (1835-1921)
From *Vesperae Solennes de Confessore*, K. 339 4. Laudate pueri Dominum 5. Laudate Dominum omnes gentes Caroline Marshall, *soprano*	W. A. Mozart (1756-1791)
Vidi Aquam Angela Pinkham Varnom, *piano*	Kevin Padworski (b. 1987)
There Was a Time	Elaine Hagenburg (b. 1979)
More Waters Rising	Saunder Choi (b. 1988)

Mr. Crowe is a student of Dr. Alicia W. Walker.
This recital is presented in partial fulfillment of the requirements for the Doctor of Musical Arts degree in Choral Conducting.



In Collaboration with:

Greenville GAY MEN'S CHORUS

UofSC Choirs

This project is funded in part by the South Carolina Arts Commission which receives support from the National Endowment for the Arts.

SOUTH CAROLINA arts COMMISSION

The Musicians

Midlands Men's Chorus

Kevin Crowe, Artistic Director — Olivia Colomaio, Accompanist

Tenor I	Tenor II	Baritone	Bass
Van Haygood	Eric Blair Robles	Edward Farmer	Lawrence Garris
Zach Jordan	Andy Farmer	Kunio Hara	Danny Jenkins
Eric Reagan		Mike Hughes	Nicholas Willey
		Walter Wang	

Greenville Gay Men's Chorus

Tenor I	Tenor II	Baritone	Bass
Lorenzo Allen	Landon Hall	Daniel Aiken	David Berger
Kevin Moore	Adam Hunt	James Alexander	Todd Brooks
Jake Mullen	Jason Holland	Barry Brown	Weylin Brown
Hamilton Parks	Dean Newkirk	Ely Graham	Craig Cunningham
Kelley Proffitt	David Raulston	Ben Killingsworth	Scott Gayle
	Bobby Reynolds	John Robertson	Jim Ross
	John Rhodes	Aaron Teague	

Gamecock Chorale

Tenor I	Tenor II	Baritone	Bass
Bee Ball	Christian Castanheira	Will Flowers	Skyler Cannon
Curran Bramhall	Zach Haynes	Sean Fowley	Harry Milvid
Gunner Carlson	Austin Means	Coleman Garner	Ian Moore
Tanner Henson	Jacob Tierney	Scott Phinney	Jacob Otis
	Robert Walker	Bob Petrulis	Ryan Stinson
	Jameson Tronco		

Orchestra

Annie Eaton, Flute	Korcan Kostuk, Violin	Brent Hooper, Viola
Xueying Piao, Harp	Amy Johnson, Violin	Nick England, Viola
Yuesen Yang, Percussion	Aidan Billings, Violin	Eunice Koh, Cello
	Julia Jacobsen, Violin	Spencer Jensen, Bass

The Performance

When We No Longer Touch is the world's first AIDS requiem. Written in 1991 for the Turtle Creek Chorale, composer Kris J. Anthony weds the traditional requiem mass text to writings on the grieving process by Peter McWilliams. Over the course of its seven movements, the work progresses through the stages of grief, guiding the performers and listener toward acceptance and hope in the finale.

We are also featuring the world premier of *Listening to Penderecki* by MMC's own, Dr. Daniel Jenkins.

This performance is a collaborative effort among the Midlands Men's Chorus, USC's Gamecock Chorale, and the Greenville Gay Men's Chorus, conducted by USC doctoral candidate Kevin Crowe. Also featured are Columbia Poet Laureate Emeritus Dr. Ed Madden, a curated exhibit of AIDS epidemic artifacts from the Thomas Cooper Library Special Collections, and a collection of historical images from the height of the epidemic with the permission of the Richland Library, Walker Local and Family History Center.

It is our hope that this immersive experience is a lesson in the journey through this time and the importance of remembrance.

There will be space during the program to recognize and remember those who were victims of this epidemic and those who survive and carry their loved ones in their hearts today.

The Music

Midlands Men's Chorus

The Music of Living — by Dan Forrest

Listening to Penderecki — by Dr. J. Daniel Jenkins
**World Premier* — Text by Dr. Ed Madden

Stand Up! — By Gerald Gurss
Soloists: Zach Jordan and Eric Blair

One Voice — by Joseph M. Martin
Soloists: Eric Reagan and Walter Wang, Saturday
Edward Farmer and Zach Jordan, Sunday

Greenville Gay Men's Chorus

Like Dust I Rise — Lyrics by Maya Angelou; Music by Mark Hayes

I	On the Pulse of Morning	Soloist: Jason Holland
II	Caged Bird	Soloists: David Berger and Lorenzo Allen
III	Equality	
IV	Still I Rise	Soloist: Jake Mullen and John Rhodes

Combined Choirs

When We No Longer Touch — Lyrics by Peter McWilliams
Music by Kris Jon Anthony
Soloist: Angela Pinkham Varnam, Soprano
Craig Allen, Tenor

1. Prologue – What Will I Do If It Happens?
2. Denial – Why Do I Torture Myself?
3. Anger – I'm Past the Point
4. Bargaining – But Today?
5. Depression – I Am Missing You
6. Acceptance – I Shall Miss Loving You
7. Hope – I Have Loved

KEVIN CROWE, choral conducting

in

GRADUATE RECITAL

Olivia Colomaio, piano

Tuesday, October 10, 2023
6:00 PM
Recital Hall

Love Alone	Ned Rorem (1923-2022)	5'30
Angela Pinkham Varnon, piano		
Of Rage and Remembrance	John Corigliano (b. 1938)	17'
Allison Yablonski, mezzo-soprano		
Naked Man 12. Dance on your Grave	Robert Seeley (b. 1956)	5'

Total: 28’

Kevin Crowe is a student of Alicia Walker. This recital is given in partial fulfillment of the requirements for the Doctor of Musical Arts degree in Conducting.