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Recommended Citation
DOI: https://doi.org/10.17132/2377-231X.1233

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For Scottish composer James MacMillan, theology and music go hand in hand. As an outspoken Catholic, some of MacMillan's most popular works are concerned with how faith and spirituality relate to human suffering. Examples include his 1990 orchestral work *The Confession of Isobel Gowdie*, which examines Catholic anguish through a reflection on Gowdie's likely execution for witchcraft in Scotland in 1662;¹ and his 2002 Symphony No. 3, “Silence,” which offers a musical engagement with Japanese writer Shūsaku Endō's novel of the same name, regarding a Portuguese Jesuit priest persecuted in seventeenth-century Japan.² A number of MacMillan's sacred-themed works bear his trademark style of juxtaposing two contrasting musical textures, resulting in clashes and dissonance. MacMillan discusses the impetus behind this conflictual style in his work: “Music has the power to look into the abyss as well as to the transcendent heights . . . . it is in these dark and dingy places where the soul is probably closest to its source where it has its relationship with God, that music can spark life that has long lain dormant.”³ For MacMillan, music reconciles the silence of suffering and the incarnational presence of the divine in the world through visceral stylization.

Not only are his compositions—sacred and nonsacred alike—saturated with theological import, he has sought to discuss his perspectives on theology and music in a variety of public forums, including through the Institute for Theology, Imagination and the Arts at the University of St Andrews, where he lectures on sacred music.⁴ While MacMillan's interest in theological dialogue is well documented, his robust engagement in public discourse far exceeds the theological world alone, and his frank style of communication has at times led to public dissension with various groups. This is especially centered around two episodes: a 1999 speech “Scotland’s Shame: Anti-Catholicism as a Barrier to Genuine Pluralism,” which provoked a national conversation about sectarianism and led to a number of publications responding to the incident; and controversy surrounding his 2010 *Mass of Blessed John Henry Newman*, in which his disagreement with musical leadership in the Scottish Catholic Church spilled out into public view.⁵

In this essay, I consider how these two sorts of conflict in MacMillan's career—a musical style often characterized by contrasts and dissonance, and instances in MacMillan's public discourse relating to conflict or the theme of conflict—might be understood as unified under the banner of a theological headwater, a Marian theology of Incarnation and the Cross. I begin by observing instances of conflict in MacMillan's public discourse and show how they are driven by a twofold theological impulse, involving, first, the way MacMillan expresses links between Christ's Incarnation and suffering on the Cross, especially in regard to his engagement with the cruciform liturgical
theology of Pope Benedict XVI; and second, the way in which MacMillan narrates aspects of his personal spirituality and his understanding of the creative process through the use of the Marian analogy of annunciation, pregnancy, and birth. In the latter half of the article, I consider how MacMillan expresses a Marian theology of Incarnation and the Cross in his music by analyzing a thematic sequence used both in a brief passage in the 1993 oratorio *Seven Last Words from the Cross* and, on a larger scale, in his 2013 work *St Luke Passion*. I conclude that the presence of this Marian theology, mediated through compositional form, indicates that MacMillan conceives of his music as an affectively potent theology in itself, and as a different mode of conveying the same theology that motivates a great deal of what and how he communicates in his public discourse, even to the point of disputation with others.

The Catholic Impetus behind MacMillan's Musical Style and Its Relation to His Public Controversies

MacMillan’s music has, even from the earliest stages of his career, been aimed toward themes relevant to his own cultural and religious setting, in a way that has affected his compositional approach and style. Discussing his time as an undergraduate in composition, he notes that he diverged from others around him who held the perspective that “music was complete in itself and need not have any extra-musical reason for its existence.”

As his career progressed, he suggests that he “began to see possibilities of allowing the political dimension some space in my compositions and ultimately I began to see really strong possibilities of allowing a spiritual dimension to emerge within my work as a composer.”

He especially notes *The Confession of Isobel Gowdie*, which, by engaging with the spiritual and cultural implications of a brutal episode in Scottish history, involved “an ethical dimension” which “can be regarded as contentious by many musicians.” This openness to various aspects of human experience has allowed MacMillan to embrace a plethora of musical traditions and idioms past and present. Stephen Johnson offers an extended reflection on this feature of MacMillan’s style:

Dense, thorny atonal textures can suddenly yield to soaring tonal melodies, reminiscent of Wagner . . . . Jagged, complex, muscular rhythms may similarly melt into free-floating improvisatory lyricism, or fine-spun polyphony recalling Bach and the renaissance church composers. Thrillingly garish or abrasive colours sit alongside delicate, fragile patterns or velvety warmth. Hymn tunes, folk laments and brash marches float as conflicting layers in vibrant musical tapestries.

Johnson suggests that “what draws all this together is MacMillan’s deeply ingrained feeling for musical storytelling,” and that “in an age when populism and modernism seem like irreconcilable poles, James MacMillan’s music continues to hold out the hope of integration, the healing of painful divisions, of transcendence.” MacMillan’s composition, then, in both its thematic and stylistic content, is both informed by and seeks to shape present cultural, political, and religious circumstances.

This interest in creative engagement in current events has led to instances of controversy both around and beyond MacMillan’s music. Perhaps the most visible of such episodes was MacMillan’s
speech “Scotland’s Shame,” given during the Edinburgh Festival in 1999. Phillip Cooke characterizes the speech as “a passionate but reasoned polemic suggesting that the age-old Protestant–Catholic tensions that existed in Scotland since the Reformation were still very much present at the turn of the new millennium,” and that as such, “the speech deals head on with anti-Catholicism.”

The backlash from the speech was swift and fierce, particularly from British media outlets. As MacMillan himself notes in an op-ed, he “was unprepared for the full visceral shock of Scottish press vitriol,” and “any serious point in my speech was being wilfully undermined by a spin that I was a nutter and extremist.” Cooke suggests that in spite of such retaliation in the press, “rather than spurring [MacMillan] to compose political pieces in response, he sought to express his faith in stronger and stronger terms,” and that this had an effect on his composition as well: “If MacMillan’s work from 1992 to 1999 had seen a gradual rise in religious pieces and an increased commitment to religious concerns, by 2008 his output was almost entirely related to his faith.”

This creative focus on Catholicism led MacMillan into conflicts within the bounds of his faith as well. MacMillan became involved in a high-profile disagreement with musical leadership in the Scottish Catholic Church around his Mass of Blessed John Henry Newman, commissioned for a visit by Pope Benedict XVI to the United Kingdom in 2010. As Michael Ferguson has noted, MacMillan has long been forthright in his belief that the quality of much contemporary Catholic sacred music is poor; in 2006, for instance, in the aftermath of Benedict XVI’s calls for reform, MacMillan characterized such music as “incompetently strummed guitars and cringe-making, smiley, cheesy foil groups.” In an interview with Ferguson, MacMillan shares how he was introduced to Benedict XVI’s thought prior to his papacy by Aidan Nichols, who translated a number of Ratzinger’s works from German to English, and who was a Catholic chaplain at the University of Edinburgh during MacMillan’s time there as an undergraduate student.

That early interest in Ratzinger was revived after the beginning of the Benedict XVI papacy, during which time MacMillan read Ratzinger’s The Spirit of the Liturgy. Through his engagement with Ratzinger, MacMillan sensed an opportunity to influence Catholic sacred music through his composition, and Ferguson argues that Mass of Blessed John Henry Newman might represent an example of a work written “in line with Benedict XVI’s notions of ‘authentic’ liturgical music.” In spite of MacMillan’s efforts to this end in Mass of Blessed John Henry Newman, as Ferguson notes, “its first liturgical performance was dogged by controversy, and the setting has subsequently ‘failed’ to take root in parish music making in the way MacMillan hoped.” MacMillan attributed this failure in part to the leadership of the Scottish Catholic Church, who he suggested resisted traditional forms of liturgical music and were tepid in their adherence to provisions outlined in Benedict XVI’s calls for reform such as Gregorian chant.

It is this latter episode, and what it reveals of the influence of Benedict XVI’s theology on MacMillan’s music, that I wish to use as an entry into what I argue is the theology underlying these public instances in MacMillan’s life, namely, a Marian theology of Incarnation and the Cross. The Spirit of the Liturgy provides a valuable intersection of theological ideas already present in MacMillan’s music and
public discourse, and which, as MacMillan himself suggests, the book helped to further develop. I begin, then, by considering *The Spirit of the Liturgy*.

**Ratzinger’s Cruciform Liturgical Theology and MacMillan’s Interest in Christological Incarnation and the Cross**

*The Spirit of the Liturgy* was the culmination of decades of Ratzinger’s work as one of the most high-profile theologians in the Catholic world, and brought together Ratzinger’s discourse regarding Christology, cosmology, and eschatology into an overarching liturgical theology. The work centers around the idea that Christian worship is made possible in and through Christ as the Logos of creation and history. Ratzinger situates liturgical theology within a metaphysical framework of *exitus* and *reditus*, in which various lines of Christ’s activity in creation, history, and salvation are unified in the Cross. He articulates the *exitus*, or procession, as “God’s free act of creation . . . ordered toward the *reditus,*” or a return which “does not abolish creation; rather, it bestows its final perfection.” In the Fall, Ratzinger asserts that “the arch from *exitus* to *reditus* is broken,” but that in Christ’s sacrifice on the Cross, once again, “the *reditus* becomes possible. Man is given a homecoming.” Liturgy becomes the way for Christians to engage in the Cross: “All worship is now a participation in this ‘Pasch’ of Christ.”

The Eucharist is the sign in which humans behold the Cross, and through which they participate in it: “to celebrate the Eucharist means to enter into the openness of a glorification of God that embraces both heaven and earth, an openness effected by the Cross and Resurrection.” By means of the Eucharist, Ratzinger avers, the liturgy carries human history and the cosmos toward its final end in deification: “The great gesture of embrace emanating from the Crucified has not yet reached its goal; it has only just begun. Christian liturgy is liturgy on the way, a liturgy of pilgrimage toward the transfiguration of the world, which will only take place when God is ‘all in all’.” In Ratzinger’s view, liturgy is an act of eschatological anticipation centered on a cruciform Christology, in which the Cross, as encountered via the Eucharist, is the means through which humans participate in the integration of all things into God through the incarnate, crucified, and resurrected Christ.

Ratzinger suggests that music plays a central role in helping liturgical participants enter into this cruciform activity. He argues that sacred music is rooted in Christ as the Logos, and that music opens an encounter with the incarnate Christ that both draws from and yet also transcends the texts of liturgy and scripture. Ratzinger refers to this as “the ‘sober inebriation’ of faith,” in which the affective properties of music, which exceed the intellective aspects of spoken liturgy, are placed under “the discipline of the Logos, in a new rationality that, beyond all words, serves the primordial Word, the ground of all reason.”

This understanding of music involves an apprehension of both the *exitus* of Christ in creation and the *reditus* of Christ in salvation: while Ratzinger affirms that “to sing with the universe means . . . to follow the track of the Logos and come close to him,” he equally affirms that sacred music is oriented to “the events of God’s saving action to which the Bible bears witness and which the liturgy makes present.” This action, says Ratzinger, “has its unshakeable center in the Paschal
Mystery of Jesus Christ, his Cross, Resurrection, and Ascension.” Ratzinger especially notes how liturgical music is able to reflect Christ’s Passion in a unique way:

Ultimately, [liturgical music] rises up out of the love that responds to God’s love made flesh in Christ, the love that for us went unto death. After the Resurrection, the Cross is by no means a thing of the past, and so this love is always marked by pain at the hiddenness of God, by the cry that rises up from the depths of anguish.

For Ratzinger, then, sacred music affords an essential way of perceiving the cruciform Christology outlined above, by affectively communicating both Christ as the foundation of creation, and the suffering of Christ on the Cross as it resonates in all human experiences of suffering.

This theological bond between Christ’s incarnate presence and his Crucifixion is identifiable in MacMillan’s considerations of his own music. MacMillan has affirmed the centrality of the Cross to artistry, stating recently that “the urgent retelling of this central story [of the Crucifixion of Christ] in our culture and in our civilization is the single most important motivation an artist of any age, of any century, of any race, and any nation, can have.” While discussing his 2000 scena Parthenogenesis, MacMillan argues that Christian artistry must engage with the absence of the Cross so as to better express the risen Christ:

there is a long tradition of Christian artists feeling the necessity to confront and embrace the harrowing central presence of the crucifixion in the great narrative of sacrifice and redemption. One does not have the resurrection without the crucifixion. By confronting the darkness of this tale one takes the cross into the abyss and redeems it.

MacMillan affirms that his engagement with the grittier aspects of the Christian story is reflected in features of his style. He relates that he has “always been drawn to a theology of music which emphasizes a theology of conflict, a sense of unease, a sense of the dirty as it were, a sense of the physical, the corporeal.” A good example is his 2000 work Mass, his fourth setting for the liturgy of the Eucharist, and one more prodigious and complex than previous efforts. The Sanctorus and Benedictus exemplify his visceral approach, featuring radiant clusters of choral lines which transect each other in polychordal harmony over a bed of shimmering organ arpeggios. By contrast, the Agnus Dei represents that style in a more restrained way, providing a hushed and gradually building juxtaposition of perfect fourths and fifths against tritones in the choir, suspended over a bed of held organ chords, the whole of which intermittently breaks into a modal a cappella choral texture. As Phillip Cooke articulates it, “the Mass is a beguiling mixture of the divine and the corporeal . . . it is the embodiment of MacMillan’s own relationship with the Eucharist and his own brand of Catholicism.”

Even MacMillan’s more approachable works touch upon this physical sensibility, such as his Strathclyde Motets. While many of the motets therein are of a more consonant tonality, and were “designed for a good, amateur church or cathedral choir, or amateur secular choir,” MacMillan notes how for the choir itself, the composition still “pushes them.” MacMillan gives a theological justification for this: “there has to be a sense of the physical graft involved in the most spiritual of music, because it’s . . . something which has to take a physical kind of corporeal incarnation for me. It has to be
physically intense.” In this instance, then, rather than communicating the physicality of his conflictual style to his listeners, the Strathclyde Motets instead convey it to those performing the motets, through the bodily effort required to produce the music itself.

It is because of this theologically informed approach that MacMillan has in the past contrasted himself with “Holy Minimalist” composers like Arvo Pärt, whose music he says “exists in one level” and is constructed around a “deliberate avoidance of conflict.” In contrast, MacMillan posits that his own compositional style “thrives on conflict and ambiguity,” features which give it dynamic expression:

there is violence in my music whereas with these other composers there is not, and that sometimes surprises people who think that music of a spiritual dimension should not have violence . . . . Perhaps the downside of the zeitgeist for spirituality in music is this need to retreat from the world. That’s never been my concern.

MacMillan, then, indicates that the dissonant style he employs in many of his sacred works has to do with affectively communicating the reality of the incarnate Christ in light of the event of the Cross.

MacMillan’s Use of Conception, Pregnancy, and Birth as Marian Analogy for Incarnation

MacMillan regularly employs an analogical vocabulary of pregnancy and birth to engage with this cruciform theology, sometimes with explicit reference to Marian imagery. George Corbett indicates that this is especially connected to the Annunciation, which he suggests “provides a model for [MacMillan’s] composition of music,” and as such, may also provide a framework for “the reception of music and, more particularly, for how God may encounter the human person through music.” This is at times explicitly present in MacMillan’s composition, such as in the aforementioned Parthenogenesis, in which MacMillan explicitly associates the cruciform sensibility in that work with a “dark annunciation” which inverts aspects of the Marian Annunciation in service of a sinister conception of “human evil,” and which narratively results in the phenomenon indicated by the title of the work. And yet this prenatal imagery is also used without reference to Marian analogy in his composition as well. Perhaps the most prominent example of this is Quickening, originally written for choir, solo voices, and orchestra, which contrasts the beauty and spiritual wonder of new life against the silent darkness of gestation and the visceral nature of birth, and engages tangentially with allusions to war and violence.

MacMillan also uses gestational analogy as a metaphor in his commentary on his own compositions, especially in relation to the silence of the Cross. This can be seen, for instance, in an op-ed reflection on his aforementioned Symphony No. 3, “Silence.” MacMillan sees the central theme of Endō’s eponymous novel as a repeat of Christ’s cry of dereliction from the Cross, “My God, my God, why hast thou forsaken me?” The God portrayed is one who “stands back from us dispassionately as we endure our greatest trials – torture, genocide, and holocaust.” MacMillan suggests that this void is precisely where Christ’s presence becomes manifest: “it is the powerless, ineffectual Jesus, lover of the forsaken, which fills [Endō’s] silence.” MacMillan describes this filled silence with gestational metaphor: “Pre-creative silence is not empty but pregnant with possibility. . . . The umbilical cord between silence and
music is the umbilical cord between heaven and earth.”

Feminine analogy similarly affords MacMillan a way of reflecting on conflict in his own life story. In a 2004 essay, MacMillan describes his early awareness of the challenges of being a descendant of Irish Catholics within a Scottish Presbyterian society. To his eyes, the violence of religious conflict in centuries past between those two groups remained deeply rooted in the cultural soil in which he grew up in Cumnock, his hometown, and other rural areas of western Scotland, which he says were “dominated by machismo, hard-drinking and sporadic violence.” He connects this terror with the expression of that culture through song: “one of the most celebrated ‘folk-songs’ sung in places like Cumnock, and still belted out with gusto at Ibrox Park, wallows in the image of being ‘knee-deep in Fenian blood’—that’s the blood of people like me—Catholics with Irish ancestry.” This hypermasculine brutality, for MacMillan, contrasted with the life-giving influence of nuns of the Sacred Heart who taught him at his local Catholic school. It was through them that he received a different kind of musical education: “There was always a new hymn, chant or antiphon to prepare for some mass or other . . . . I felt especially nourished by the nuns and seemed able to contribute a lot for them.” MacMillan describes these women in positive terms, as “strong and intelligent.” He suggests that Catholicism was indeed viewed in his Scottish context as “the ‘feminine’ and ‘weaker’ religion,” involving “all that Virgin Mary worship”, and yet it is this feminine spirituality, which MacMillan recognizes as integral to Catholic faith, that he suggests might offer insight and hope in the present. He notes what was at that time a recent murder in Glasgow, and wonders if, in his final moments, the victim “called out for his mum, his gran, his girlfriend.” MacMillan uses his own cultural experience to implicitly suggest that the feminine, and even the Marian, affords an expression of mercy to which those who are suffering might appeal.

MacMillan further applies this personal experience with Marian spirituality to his artistic practice, and how he sees a Marian posture as engendering a creative receptivity that opens up, in his composition, the possibility of “encountering the crucifixion narrative afresh in the lives of ordinary people.” MacMillan underlines that his creative interest in the Triduum, the three-day Christian liturgical period beginning with Good Friday and ending with Easter Sunday, is driven by the drama of the Cross as located in its repetition in ordinary lives throughout human history: “even if there is a political dimension to their stories, it is like a mirror image or resonance of the great archetypal story of Christ.” This “spirituality” involves “the fears, aspirations, joys and tragedies of human life, in the grit and mire of daily existence, which then raises incredible possibilities of compassion in those encounters.” In trying to understand how he as a composer might speak to this recapitulation of the cruciform in human experience, MacMillan identifies Mary as a prototype for offering one’s self as an available space for quiet spiritual gestation: “There is something in the instinct of an artist or a composer, or any creative person, or any Christian for that matter, which is inexorably drawn to the idea of Mary’s ‘vesselship’—the notion of making one’s self as a channel for the divine will.” This Marian posture,
MacMillan argues, is essential for creative artists because it is essential for all of Christian life itself: “The Christian believer is paradigmatically female: receptive to the seed of God’s word.” He affirms that this “word” is not simply a mandate, but rather Christ himself made present in the Christian through faith: “Receptive of the potency of God, the believer is waiting to be filled, longing to bear the fruit which will result from his or her union with God, to bring Christ to birth in our own life stories.” For MacMillan, it is by adopting this feminine ethos that the Christian makes this form of Incarnation possible.

By taking up this Marian posture, MacMillan suggests the contemplative Christian, and indeed the artist, might find the courage to place themselves in the full arc of the Incarnational narrative, bookended between two annunciations: the familiar visitation of the angel Gabriel, and the ultimate fulfillment of the words spoken to Mary in that moment, far later, in the Crucifixion:

No wonder we are terrified of being changed by our contemplations. Because along with the unbelievably joyous upheaval in Mary’s life, the Annunciation also brought the shadow of the Cross. The recognition, right at the heart of Luke’s infancy narrative, is that all joys carry their own ambiguity; that our soul will be pierced by a sword (Lk 2.35).

For MacMillan, this Marian posture affords a means of approaching the Cross in a generative way, and seeing in it the possibility of encountering Christ within the experience of suffering.

Before moving into my musical analysis, let me summarize what I have outlined so far. I have shown that in instances of conflict in MacMillan’s public discourse, as well as in MacMillan’s own narration of the social conflict he sees around him, it is possible to discern a theological impulse at work in the motivations shaping that discourse, and an ensuing connection to how he thinks of his music. I have identified two theological categories in that discourse: first, MacMillan’s attentiveness to an interplay between cruciform suffering and the mediation of Christ’s presence, and how that relates to MacMillan’s stated commitment to a stylistic approach constructed around clashes and discord; and an interest in feminine analogy, especially Marian imagery of conception, pregnancy, and birth, which provides a way of creatively imagining and expressing that theology, and how it is worked out in both Christian faith and artistic expression.

MacMillan’s Musical Transposition of a Theology of Annunciation and the Cross

Having observed these theological motivations in MacMillan’s public discourse, I will now examine how that theology coalesces in his music. I particularly examine how the embodied imagery of pregnancy and birth, especially related to the Marian Annunciation, provides MacMillan with a descriptive aid which gives shape to his overarching conviction that music must be visceral and intensely felt by the listener if any new spiritual life is to be born within them. Music, for MacMillan, is a tool especially potent in articulating this Marian theology, because it mirrors the Marian posture: “Music allows us to see, like Mary, beyond to what lurks in the crevices of the human-divine experience.”

To this end, I have chosen to examine certain moments from two of MacMillan’s Passion settings: his cantata for choir and
strings *Seven Last Words from the Cross*; and his orchestral and choral setting of *St Luke Passion*. This is so as to better explicate a unique grouping of compositional devices that conceptually and affectively affords MacMillan the communication of his cruciform Marian theology across multiple works. The reuse of material from one piece in a later one is common to MacMillan's approach, and *Seven Last Words from the Cross* exemplifies that penchant for self-quotation. Cooke notes that the extent to which *Seven Last Words* quoted from MacMillan's earlier works “set the precedent for many of his works from *Seven Last Words* onward.”67 Stephen Kingsbury observes two forms of self-quotation in MacMillan's music: “the parody of a single melody and the reuse of an entire musical idea or texture.”68 Both of these forms can be found in the way that *Seven Last Words* is quoted in *St Luke Passion*. For instance, regarding melodic imitation, the opening text setting of the first movement of *Seven Last Words*, “Father, Forgive Them for They Know Not What They Do,” is replicated in an unmistakable way in the third movement of *St Luke Passion*, “Chapter 23,” when those same words occur within the narration of the gospel text in that latter work;69 whereas the imitation in the first movement of *St Luke Passion* of the opening sixteen measures of the second movement of *Seven Last Words*, “Woman, behold thy Son! . . . Behold thy Mother!,” falls into Kingsbury’s second category, namely, the imitation of a whole texture. In fact, as Cooke has shown, the particular passage I analyze in *Seven Last Words*, and key features associated with it, is itself an adapted and broadened sequence from MacMillan’s earlier work for violin and piano *Kiss on Wood*, a devotional work intended for Good Friday Passion services in which a crucifix is revealed, approached by members of the faithful, and reverently kissed.70 In *Seven Last Words*, MacMillan has adapted the initial use of that device, centered around the Cross, and broadened it through a Marian locus; and as I show below, in *St Luke Passion*, this device is used on an even larger scale as a form of theme and development for the entire composition. It is this form of textural quotation, gradually being renewed and augmented in successive pieces, which I wish to focus on in my analysis of both *Seven Last Words* and *St Luke Passion* below, so as to show how MacMillan has consistently maintained a particular framework of interworking musical and textual devices as a way of conveying his Marian theology of Incarnation and the Cross.

**Seven Last Words from the Cross**

MacMillan originally wrote each movement of *Seven Last Words from the Cross* to be premiered on BBC television over the seven days leading up to Easter, in 1994.71 In this way, while the composition does have connective elements throughout, each movement also has its own integrity. This interplay between the singular and the uniform has a correlative in the music as well; Cooke suggests that the work has an “objectivity/subjectivity dialectic” at play in which certain aspects, especially quotations of prior works and of passion texts beyond the biblical account, guide the listener through various features in the music and its development, while in other moments, they are left suspended in the abyss of the crucifixion narrative, mediated through melancholic, ambiguous, and sometimes desolate musical accompaniment to the text.72 It is for this reason that I focus
on the opening statement of the second movement of *Seven Last Words*, “Woman, behold thy Son! . . . Behold thy Mother!,” which provides the musical and theological basis for the texture I analyze in the *St Luke Passion*. It exemplifies this dynamic tension between, on the one hand, guiding the listener’s journey through the use of musical themes and devices, and on the other—often simultaneously—problematising the clarity of that journey and leading toward enigmatic transpositions, leaving the listener open to what is received in their own experience of that compositional irresolution. The opening of the second movement of *Seven Last Words* achieves this through repetitions of a given Marian statement that gradually becomes destabilized through a harmony and counterpoint that grow increasingly obscure and conflicted. It is in consideration of this dialectic, and its positioning of the listener between the subjective and objective, that I offer my own reflection below on potential theological resonances occurring in this sequence in the second movement of *Seven Last Words*, and its reiteration in *St Luke Passion*.

**Woman, behold thy Son! . . . Behold thy Mother!**
The opening sixteen measures of “Woman, behold thy Son! . . . Behold thy Mother!” provide the thematic basis for the whole movement (see Ex. 1). The first half of the text in consideration, “Woman, behold thy Son!,” is introduced in a succinct G-major cadence at a sustained fortissimo, followed by an extended silence (mm. 1–3). After three empty measures, the words “Woman, behold thy Son!” are repeated, but the harmony has shifted out of anything recognizable to the key of G major, beginning with a D-sharp-minor chord, which staggers toward a cadence on an F-sharp-minor/major chord (mm. 7–9). The following silence is held for four measures, instead of the three in the previous instance. When the third statement of the text finally arrives, it even further contorts the clarity by placing the statement in a chromatic counterpoint, and eventually ends on a C-sharp-minor chord, which includes added ninth, eleventh, and thirteenth tensions, as many as can be added while still maintaining the integrity of the harmony (mm. 11–13). Instead of the silence which should sequentially follow, a suspended C-sharp in the cello and double-bass sections breaks into the empty space (m. 13).

Most of the remainder of the movement is constructed from this opening sequence. Over time, the suspensions in the lower string lines are supplemented by the rest of the string section as well, with violas, second violins, and first violins receiving staggered entries. Longer notes gradually shorten into eighth and sixteenth notes, and the whole string texture builds upward in a complex counterpoint. Above this increasingly frenetic string bed, the choir continues intervallic repetition of the words “Woman, behold thy Son!” in what amounts generally to transpositions of the initial three statements of it from the opening of the movement. At the end of the movement, the eleventh instance of “Woman, behold thy Son!” recapitulates its very first iteration in the movement from mm. 1–2, ending on a G-major chord (mm. 66–68); though in this latter setting, it occurs over a C-sharp-major pedal point in the upper strings, juxtaposing two clarified tonal harmonies a tritone apart. After this, the strings collapse into punctuated col legno, pizzicato, and fleeting chromatic glissandi, with only the male
Example 1: MacMillan, *Seven Last Words from the Cross*, 20

voices monophonically stating the words addressed to John, “Behold thy Mother!,” in one sequence before the movement fades out into silence.

In explicating MacMillan's musical exposition of this text from the nineteenth chapter of John, it is first important to emphasize that the text itself implicates two possible “sons” whom Mary might behold. Though Christ's words ultimately direct Mary's attention to John, by addressing Mary, Christ equally draws her attention to him, and makes her a conscious witness to his suffering. This implies a potential
relationship in the text between Mary’s contemplation of her son on the Cross and her embrace of John as an adopted son.

This focus on Mary as a witness to the suffering of Christ seems to be drawn out by MacMillan’s musical approach. This is first emphasized by the way in which the predominance of the movement focuses on repetition of Christ’s address to Mary in verse 26, rather than his address to John in verse 27, thus placing the emphasis on Christ and Mary. The music further explicates this focus by starting with a tonally clarified statement of the text, which MacMillan then problematizes with increasingly enigmatic harmony and disintegrating rhythmic structure to implicitly associate Christ’s declaration with an intensification of suffering and discomfort. This arguably weaves an affective thread between Mary’s contemplation of Christ and the anguish it entails, and Mary’s adoptive embrace of John, the beloved disciple, which Christ’s petition seeks. This is further undergirded by the third statement, which concludes on a chord a tritone away from where the movement started in G major; it is underneath this tritone harmony that the sequential silence is broken by suspended, very gradually ascending strings.

Considering what I have outlined above about MacMillan’s emphasis on the capacity of the Cross, and, by turns, of a conflictual style, to mediate incarnate Christological presence, one possible interpretation of the strings, and their emergence in such a dissonant moment, is to recognize them as reflecting precisely that presence. By choosing to behold her son, Christ, and by participating in the silence of his Passion, Christ is conceived anew in Mary’s heart, and it is that new life that Mary bears in her suffering, so that not only John, but all the beloved of God are able to encounter Christ in receiving Mary as mother. It is, perhaps, this sense of Mary’s ongoing act of motherhood to all humans that is indicated in the final iteration of “Woman, behold thy Son!” toward the end of the movement (as discussed above), a recapitulative resolution of sorts in which two perfectly tonal and yet utterly contrasted harmonic textures are presented simultaneously. While there are aspects of this theological interpretation that might only be apprehended through musical analysis, on the whole, the Marian experience of Christ’s suffering, and the theological consequences it seems to imply, are mediated to the listener through the emotive drama of the tensions and contrasts in the music itself.

The reading I have suggested of this sequence, and the way it places the listener within a Marian viewpoint of the crucifixion and Christ’s suffering, is further evidenced by how this sequence is quoted and implemented in a new way in St Luke Passion.

St Luke Passion

Written nearly twenty years after Seven Last Words from the Cross, St Luke Passion carried forward aspects of that previous work, both in the aforementioned quotations of it, and by expressing a similar interplay between the subjective and objective. After the manifest and sometimes expressly masculine character of his 2007 St John Passion, MacMillan stated that he intended for St Luke Passion to have theological implications beyond the biblical narrative, to be “more spiritual, inward and pared-back.” This can be identified in a number of ways, such
as the use of choruses for characters in the Passion sequence instead of soloists, including representing Christ through a children's choir. MacMillan expresses how he wanted to explore more than merely the human masculine characteristics of Christ which a typical male soloist would imply, and instead “examine his otherness, sanctity and mystery.” This contemplative nature, as well as the intentional distance it maintains from a particularly masculine ethos, is further underlined through an operative theological subtext that can be discerned from the beginning of the piece, in which, rather than starting with the Passion sequence itself, MacMillan begins with a prelude built around elements of the Annunciation, which he says he intended to use, in conjunction with a Postlude constructed around the Ascension, as a way to “frame the passion narrative.”

It is this use of annunciation as a subtext to the narrative provided by the Gospel account that I wish to draw out in my analysis of St Luke Passion. I argue that MacMillan encases Christ’s Passion in a tacit musical framework of Annunciation toward the end of portraying the Crucifixion as an annunciation itself. This is accomplished in three ways. First, sung text taken from the Annunciation account in the first chapter of Luke, which is first presented in the introductory movement, “Prelude,” is later recapitulated in a way that gradually separates the words of that initial statement from the musical theme with which they were first associated. This allows MacMillan a unique portrayal of silence, not represented by actual silences, but rather by instrumental music. This is commensurate with the “pregnant silence” discussed in the first part of this essay; in this instance, the sung words begin to give way to the unspoken yet musically indicated “Word” of the crucified Christ, speaking precisely within the “silence” of his suffering and death. Second, this is further developed through extended musical sequences at the end of the latter three movements, the middle two of which recapitulate thematic material from the Annunciation sequence in the first movement, and which, in all three instances, come after the final scriptural text excerpted in each respective movement, as if providing insight into the theological import behind and beyond the drama of the scriptural narrative itself. And third, these developments are encased within an increasingly conflictual musical style, which is especially centered on the use of an arrhythmic, harmonically complex orchestration that I argue acts as a discrete, musical “Word” representing Christ’s body as an annunciation, interjected over and around more conventional harmonic and rhythmic textures.

These features, taken together, immerse the listener’s journey through the Passion story in a soundscape of Annunciation: the listener is invited, at the outset of the Passion, to adopt the posture of Mary in her own reception of the message of the Annunciation, and her subsequent conception of Christ; to affectively encounter, in the Passion sequence, Christ’s bodily suffering as an annunciation itself; and thus to have the presence of Christ brought to life in them through the music. It is in service of this explication that my analysis focuses on the subtextual moments at the beginnings and endings of movements, rather than on the much larger setting of the scriptural accounts that make up the bulk of each movement.

It is important to note that in focusing my analysis upon such moments, in which the given words of the scriptural account
gradually give way to the annunciative Word of the crucified Christ, I do not wish to argue that MacMillan seeks to pit the latter against the former. In MacMillan's musical explication of the Passion text, there is further contrast to that indicated through the musical style, namely, a dialectic relationship of scriptural word to Christ as the Eucharistic Word, a dialectic in which the transfer from one to the other becomes a form of understanding in itself. Indeed, it is only in the much more substantial setting of the long passages of the Gospel that such moments can arise in a meaningful way. In examining these moments in St Luke Passion, moments which exist on the peripheries of the scriptural account as quoted by MacMillan, I see them, and their ostensible disclosure of Christ as an annunciative Word, as efficacious precisely because they draw on the directness of the biblical text itself. With that clarification in place, I analyze these sequences in each movement in chronological order, beginning with the “Prelude.”

“Prelude”
The “Prelude” deals almost exclusively with Marian texts from the first chapter of Luke, indicating from the beginning that MacMillan intends this Passion to have a strong Marian undercurrent. The material MacMillan uses for the opening of the “Prelude” is adapted from the sequence outlined above from the second movement of Seven Last Words. This includes key features of that prior sequence: three declarative statements of a given Marian text, followed by extended silences; the introduction of a suspended line after the third statement of the text, which interrupts those sequential silences; and the use of tritone harmony. The movement opens with the word “Maria!” which is thrice repeated and followed by dramatic

Example 2: James MacMillan, St Luke Passion, 1
pauses after the first two statements of the text (see Ex. 2).

Upon the third repeat of the text, the irrupting “presence” in the strings is once again expressed (m. 10); however, in contrast with the unison of lower string parts in *Seven Last Words*, this instance calls for a C-major chord played by the whole string section in three-part divisi (see Ex. 3). The tritone is present as well in two ways: the C-major chord produced by the suspended strings is a tritone away from the initial F-sharp sung by the sopranos over the word “Maria!” in the first measure; and after two measures of the C-major string suspension, the tritone is again presented via a five-note motif of parallel fifths beginning with a G-flat root, a tritone away from C (m. 12). This motif sets the text “do not be afraid,” taken from the Annunciation narrative in the first chapter of Luke.

By connecting this motif—which I will hereafter refer to as the “Annunciation motif”—to the angelic address to Mary in Luke 1:29, MacMillan creates a musical touchpoint which recalls the Annunciation in each repeat of that musical theme. Further, by introducing the motif in tritone harmony against the suspended strings, especially in light of how he used similar tritone harmony in *Seven Last Words*, it could be surmised that MacMillan is
implicitly already weaving the Crucifixion narrative that follows into an overarching theme of annunciation. Indeed, it is this text which, in its recapitulation throughout the other movements, reiterates the theme of annunciation in a transposed way: in this instance, the music of the motif is clearly in unity with the words, punctuating them in an accented forte; as will be shown below, in later instances, the motivic text is separated from its accompanying music, until all that remains is the motivic music itself.

“Chapter 22”
The closing of the following movement, “Chapter 22,” provides a restatement of the Annunciation motif, and acts as the first instance of the separation of the motif text from its music. The final text quoted from the twenty-second chapter of Luke in the movement is from verse 71: “what further testimony do we need! We have heard it ourselves from his own lips.” Directly following this, the music morphs into chaotic rhythms and dissonant harmony. Just as the music reaches a fever pitch, it suddenly breaks off, and MacMillan reintroduces the words of the Annunciation quoted in the “Prelude”: “do not be afraid” (see Ex. 4). As in the “Prelude,” the choir sings the text three times (mm. 728–42); however, instead of being followed by sequential silences, those open spaces are now filled with a flowing harmony in various forms of tuplets in the strings and clarinet over a suspended D-sharp/F-sharp-minor third in the flutes, the brass, the timpani, and various strings.

Upon the completion of the final statement of the text of the Annunciation motif (m. 741), the accompaniment is joined by the organ, which builds with the orchestra until it peaks in an extended cadence (beginning in m. 744), in which

Example 4: James MacMillan, St Luke Passion, 126
the organ holds a single F sharp for nine measures (Ex. 5). Within that space, and over that organ suspension, the music of the Annunciation motif, which, in its first iteration in the “Prelude,” set the text “do not be afraid,” is stated again four times, but this time sans text, in the bassoons, horns, and low strings, as the oboes, clarinet, and trumpets continue to build the tension in a contrasting harmony which heterophonically swirls around, and intersects with, the F sharp organ suspension.

The music following the final text quoted from the twenty-second chapter of Luke offers a subtext that extends beyond the Lukan text, perhaps depicting the true “testimony” unwittingly referenced by Christ’s accusers; and by returning to the thematic material of the Annunciation motif, MacMillan affirms this subtext as having a specifically announciative character. He also separates the announciative words “do not be afraid” from the music of the Annunciation motif itself, helping the listener to implicitly receive the import of the motif through the affectivity of the music and the harmony and counterpoint that surround and interact with it. Beneath

Example 5: James MacMillan, St Luke Passion, 128
the Annunciation motif, the long-held suspension, which, as I have suggested above, may be understood as incarnate presence, is this time held by the organ; it is no longer jarringly set against the music of the Annunciation motif in tritone harmony, but has shifted into conformity with it, ending the movement on an F-sharp in unison with the rest of the accompaniment. These features potentially open an affective conveyance of a complex theological concept: Even as Christ is rendered voiceless before his accusers and is treated with contempt, his increasingly afflicted body begins its expression as an annunciative “Word,” represented by the turbulent orchestration swirling around the F-sharp suspension. “Chapter 23,” and its use of a similarly tumultuous texture in juxtaposition against a Passion hymn from J. S. Bach’s *St Matthew Passion*, undergirds this interpretation.

“Chapter 23”
Like the second movement, “Chapter 23” concludes with an extended musical sequence following the quoted Lukan text itself, taken from verse 49: “And all his acquaintances and the woman who had followed him from Galilee stood at a distance and saw these things.” The musical sequence following this text appears to provide a window into precisely what that group witnessed, a group that, as Seven *Last Words* denotes in its engagement with the corresponding Crucifixion narrative in the Gospel of John, includes Mary as well. In this way, and through the repetition of the Annunciation motif at the end of the sequence as discussed below, the listener is made even more aware that they are adopting a Marian posture, perhaps even “seeing” through her eyes, and thus apprehending Christ’s Crucifixion as an annunciation itself.

This sequence (mm. 435–52) is centered around a quotation of Bach’s Passion hymn from the *St Matthew Passion*, “O Haupt voll Blut und Wunden” (see Ex. 6). The hymn melody is presented in the horns, with accompaniment in the English horn, clarinet, bassoons, organ, and four lower parts in the string section. Around this, the rest of the orchestral ensemble plays out a frenetic texture in stark contrast with the harmony of Bach’s eminently recognizable chorale. The result is a wrenching moment in which the two contrasting elements remain embattled with each other throughout the extended sequence.

To understand how these two textures might relate to each other in this passage, it is first important to note the missing text of Bach’s chorale. Because of the absent words, the two orchestral textures interact with each other in a way that might otherwise not be apprehensible with the text present. Arguably, MacMillan is extending and developing an approach already precedent by Bach’s *Passion*. Ruth HaCohen sees the *St Matthew Passion* “as animated and consolidated by sympathetic spirals of various kinds” which are “projected from textual scaffoldings of arias, chorales, and the like.” These forms, she says, help to reveal the Christ of Bach’s *Passion*, who is absent, and thus must be approached not through representation, but through heightened sentiment: “Jesus, the compassionate persona who suffers for all, an ‘Echo’ magnified and idolized, can only redeem those whose own compassion is awakened toward him.”

HaCohen points, for example, to the use of ritornello form to place different voices in antiphony, in “Ich will bei meinem
Jesu wachen,” and how “its combinatorial
class character allows the differences between
the main protagonists—tenor and choir—
and their expressive characters to be
retained.” From this musical integration
of distinct voices, HaCohen says, the
sympathetic capacity to discern Christ
arises: “The Passion gradually is filled
with the emotional surges projected from
various planes of existence and emotional
positions, rendering a kind of negative
image (in the photographic sense) of
Jesus, the absent subject. Thus he comes
into being.”

Returning to MacMillan’s quotation of
the Bach Passion, he seems to want to achieve
a similar compositional sensibility, albeit
with a significant alteration: rather than
using antiphonal text in concert with music
to create this spiraling effect, MacMillan
has removed the text altogether, so that
what remains are two discrete musical
elements: the instrumental quotation of
the St Matthew Passion, and the highly
contrasted orchestration which agitates
around it. MacMillan seems to use this
classing instrumentation, itself spiraling
in a way around the quotation of Bach,
as his own musical “text,” to draw the
listener into a harrowing experience which
communicates implicitly what the original
text communicated explicitly. MacMillan
seems to want to use this form of musical
dissonance to affectively inculcate
awareness of the “absent” Christ, albeit in a transformed way; not by removing Christ from the drama, per se, but rather by emphasizing that even as Christ becomes consciously absent through his decent into death, his crucified body is transfigured into Word itself. This is emphasized by a shift from a textual to musical communication of the inner import of the scene, as I have been outlining throughout this analysis of St Luke Passion. As indicated above, in the turbulent orchestration from the closing measures of “Chapter 22,” and its even more agitated repetition here, this expression of Christ’s body is indicated to the listener through a chaotic musical “text” which is felt as much as intellectually apprehended.

The final four measures of the movement (mm. 453–56), which immediately follow the quotation of Bach’s chorale, further affirm an annunciative undertone to this vision of the crucified Christ by revisiting the Annunciation motif (see Ex. 7). The brass section begins a sustained suspension at

Example 7: James MacMillan, St Luke Passion, 207
fortississimo, and around it, nearly the whole remaining ensemble quotes the Annunciation motif. In this third repeat of the motif, the text “do not be afraid” is entirely gone, and all that remains is the music itself, which has become distorted and devoid of identifiable harmony. The motif itself pounds angrily above the suspended brass section four times, along with organ cluster glissandos and timpani strikes, and crashes into silence. The final moment of the movement is a half-note rest with a fermata.

This addition of the Annunciation motif provides the possibility of an annunciative interpretation of MacMillan's musical depiction of the crucified Christ. In the silence of the Cross, the sentiment “do not be afraid” is expressed, albeit not in a spoken way, but rather through Christ as the redemptive Word spoken upon the Cross. Like Mary, to whom those words were addressed in the angelic Annunciation in the first chapter of Luke, the listener is invited to join her again before the Cross, adopting, like her, a posture of reception before the annunciation of the crucified Christ, so that, in witnessing his suffering and death, as communicated affectively through arresting rhythmic repetition, brutal dissonance, and a final suspended silence, his incarnate presence might be conceived in them as well.

“Postlude”
The final movement, the “Postlude” acts conceptually as an inversion of what occurred in the Crucifixion in “Chapter 23”: Whereas on the Cross, Christ’s body remained visible as the Eucharistic Word even as his conscious presence became obscured in death, in the Ascension, Christ’s body disappears, but his presence remains. The opening passage of the movement (see Ex. 8) nods to this both in recapitulating the opening sequence of the “Prelude” and by inverting key elements of that earlier passage: whereas the statements of “Maria!” in the “Prelude” were expressed over held silences, the corresponding statements in the “Postlude” occur over a sustained F-harp line in the first violins, which emerges out of a lunga, or “long pause,” and continues for the whole introduction of the “Postlude”; furthermore, those three Marian statements are now represented only instrumentally; and whereas those statements in the “Prelude” were fortississimo, in the “Postlude” they are pianississimo. Upon completion of the third statement (mm. 8–9), the suspended F-sharp in the first violins is joined by the rest of the string section, which quietly plays out C major over the first violins, forming a C-major #11 (m. 10). The resulting Lydian harmony allows the tritone to remain without being resolved, sonically heightening the desire for resolution. The voice of Christ is also introduced on an F-sharp, which is enharmonic to the G-flat supporting the text “do not be afraid” in the “Prelude.” The text which MacMillan quotes from the scriptural account acts as an emotional analogue to that earlier text: “why are you troubled, and why do questionings rise in your hearts?”

This sequence seems to give a final transposition to what has been alluded to in prior movements of St Luke Passion, namely, the Cross as an annunciation. After the Crucifixion, Christ has been conceived into the world in a new way, and the string suspension, which is present from the beginning of the movement rather than only after the third Marian statement, indicates a spiritual presence which will
remain and grow even as he bodily ascends into Heaven. Just as the Passion began with literal annunciative addresses to Mary, declaring explicitly the Word that would be conceived in her, in the “Postlude,” that annunciative ethos is again reiterated, but is interpreted implicitly without a textual address, instead operating as implied reverberations of Christ’s annunciative, crucified body, now resurrected and present only for a short time among his disciples.

The final section of the movement picks up on this transfer from the explicit to the tacit, first building toward

a climactic, euphoric peak, and then descending again nearly into silence in the final measures. It follows a choral chant recitation, not from the Gospel of Luke, but rather from the first chapter of the Acts of the Apostles, whose authorship is traditionally attributed to St Luke:

As they were looking on, he was lifted up, and a cloud took him out of their sight. And while they were gazing into heaven as he went, behold, two men stood by them in white robes, and said, “Men of Galilee, why do you stand looking into heaven? This Jesus, who was taken up from you into heaven, will come in the same way as you saw him go into heaven.”

The closing section is constructed of a rapturous development of suspended musical swells, articulated by the brass section, and by voices in the SATB choir,

Example 9: James MacMillan, St Luke Passion, 225
who sing to nontextual sounds, “mm” and “ah”; and these swells are encased by an arrhythmic, tonally angular instrumental texture, articulated primarily by winds and strings (see Ex. 9). Gradually, the strings begin to imitate the vocal swells, and later the lower wind section joins as well, until only the flute and first oboe continue the contrasting texture. Finally, the whole ensemble, swells and texture alike, taper off, and as the last swell fades away, a suspended line in the children’s choir, representing Christ, sings out pianissimo, like the other voices, in a wordless “mm.” In the final two measures (67–68), only the sustained F-sharp of Christ’s “voice” remains, which ends the piece over a long pause.

In keeping with the subtextual musical endings of the previous two movements, this lengthy concluding section in the “Postlude” seems to offer a similar window into what those present at the Ascension might have experienced: the ecstasy of the heavenly vision and their inarticulateness before it, as mediated through the choral pulsations; the resurrected body of the crucified Christ, indicated by the arrhythmic instrumental texture, which, like the chaotic instrumental counterpoint surrounding the quotation of Bach’s St Matthew Passion, once again acts as the visible indication of the Word expressed nonverbally in flesh, gradually retreating from view; and the incarnate Christ made present in human hearts, which remains after the vision has ended, a Word which, by being conceived internally, implants within human desire the “long pause,” the eternal present of an ineffable, heavenly reality. Furthermore, by quoting from the Acts of the Apostles, the Lukan text which succeeds St Luke’s Gospel and narrates the unfolding of Christian faith in the earliest years of the church, MacMillan seems to indicate that this emotive musical depiction of the Ascension is more than simply compositional scene painting of a scriptural episode, but rather has to do with the continuation of the implications of it in the life of Christ in the world, and for the listener in their own time.

This final ecstatic articulation of Christ’s paschal mystery is brought to bear within the long development throughout St Luke Passion of the Marian “yes” by which Christ is incarnated into the world. By enclosing the Crucifixion within a broadened framework of Marian Annunciation, and by developing that annunciative sensibility through a clashing, dissonant musical style built from the juxtaposition of highly contrasted elements, MacMillan invites the listener to inhabit a Marian posture themselves in responding to the annunciation of Christ’s Eucharistic body within the silence of suffering and death on the Cross, and its glorified, resurrected expression in the Ascension.

In summary, I conclude that it is possible to see a Marian theology of Incarnation and the Cross as a unified theological motivation behind both elements of conflict in MacMillan’s public discourse, and the conflictual style in his music. This provides a further connectivity between seeing his work as a creative output and recognizing it as a public witness of his Catholic faith and the theology that upholds it. It equally helps to reinforce how his statements about conflict—whether in regard to the various public arguments he has had over the years, or to his own discourse on social and spiritual conflict—are often imbued with a distinct theological character, and
that this character might provide a better sense of how and why he has taken up the particular lines of social engagement he has. Finally, it would, perhaps, situate MacMillan as attempting to take up the vocation he himself claims is achieved by only two other composers, J. S. Bach and Olivier Messiaen: that of the composer not just as a purveyor of religious insight or a facilitator of spiritual experience through music, but rather as a theologian in their own right, expressing theological concepts through the potent contours of affective engagement particular to music.**

NOTES

7 Ibid.
8 Ibid., 19.
10 Ibid.
17 Ibid.
18 Ibid., 43.
19 Ibid., 35.
20 Ibid., 59.
22 Ibid.
23 Ibid., 19.
24 Ibid.
25 Ibid., 30.
26 Ibid.
27 Ibid., 87.
28 Ibid., 96.
29 Ibid., 92.
30 Ibid.
31 Ibid., 93.
40 Ibid.
42 Ibid.
43 Ibid.
44 Ibid.
49 Ibid.
50 Ibid.
51 Ibid.
53 Ibid.
54 Ibid.
55 Ibid.
56 Ibid.
57 Ibid.
58 Ibid.
60 Ibid.
61 Ibid., 20–21.
62 Ibid., 23.
63 Ibid., 24.
64 Ibid.
65 Ibid., 25.
66 Ibid.
76 Ibid.
78 Ibid., 641.
79 Ibid., 643.
80 Ibid.
81 Ibid., “Prelude,” mm. 16–28.