

Tarik O'Regan's *Scattered Rhymes* and its Compositional Relationship to Machaut's *Messe de Nostre Dame* and the Music of 'The Who'

Cameron F. LaBarr

Significance And State of Research

British composer Tarik Hamilton O'Regan (b. 1978, London) is earning a reputation as an important composer of today. The innovative works of O'Regan are entering the spectrum of professional, educational, and community performing organizations across the United States and Europe. Currently, O'Regan's major project is a chamber opera version of Joseph Conrad's *Heart of Darkness*, which opened at London's Royal Opera House Linbury Theatre in 2011.¹ O'Regan is frequently interviewed by classical broadcasting and print media, including National Public Radio, British Broadcasting Corporation, BBC Radio, *The Times* (London), and *British Music Magazine*. O'Regan's musical voice has been described as

having a "gritty freshness unlike that of anyone else."² This is a freshness that is heard in many of his choral works, including *Scattered Rhymes: Fragments of Matters in Common Speech*.³ His works are featured on Austin-based Conspirare's Grammy-nominated recording, "Threshold of Night." In addition, O'Regan's two works for chorus and strings, "Triptych" and "The Ecstasies Above" are receiving international acclaim.⁴ In 2011, his works were performed by choirs such as the Harvard Glee Club, the Los Angeles Master Chorale, the National Chamber Choir of Ireland,⁵ and Minnesota's VocalEssence, and on festival programs in England and Ireland.

Tarik O'Regan is rapidly emerging as a composer of interest to researchers, writers, and performers. He is one of the youngest composers appearing

Cameron F. LaBarr, DMA
assistant professor of choral music
conductor, Lee University Choral Union
Lee University – Cleveland, Tennessee
clabarr@leeuniversity.edu





Tarik O'Regan's *Scattered Rhymes*



in current textbooks. For example, in the recently released book *Choral Repertoire*, Dennis Shrock mentions the importance of O'Regan's choral output of forty works.⁶ Although O'Regan's works are frequently performed and recorded,⁷ little has been written about his musical inspiration, style, and influence. To date, no major research or dissertations have been written about Tarik O'Regan, but his work is beginning to appear in academic recording reviews,⁸ journal articles,⁹ and choral performances of national and international importance.¹⁰

Scattered Rhymes is a work carefully modeled after Machaut's *Messe de Nostre*

Dame, fusing the early music characteristics with profound personal influences and modern compositional technique. Musically, *Scattered Rhymes* is based upon fragments and structures found in Machaut's mass, including modern-sounding dissonances, false relations, open fifths and fourths, and quasi-syncopated, accented chant-like rhythmic motives.¹¹ O'Regan combines these fragments and structures of Machaut's mass with fresh ideas and other influences from the twentieth and twenty-first centuries.

Scattered Rhymes's intricate melodic, harmonic, and rhythmic relationships with *Messe de Nostre Dame* by Guillaume de

Machaut (c. 1300–77) make an examination and comparison of the two works significant. Machaut's mass represents the earliest instance of a setting of the mass ordinary that is stylistically coherent and conceived as one single unit.¹² Machaut's mass is written for four voices (*triplum*, *motetus*, *contratenor*, and *tenor*). O'Regan's *Scattered Rhymes* is composed for four-part chorus (SATB) and solo quartet (ATTB). Machaut employs standard texts of the mass ordinary from the Roman Catholic liturgy. The texts O'Regan chose for *Scattered Rhymes* include one by Petrarch and the other anonymous, and interlace two fourteenth-century texts that



Jennifer Taylor

Now Recruiting High School Choruses!

CARNEGIE HALL

Weill Music Institute

National High School Choral Festival

April 17–20, 2013

We are now recruiting high school choruses for a one-of-a-kind choral experience, guided by Kent Tritle and culminating in a performance of Mozart's *Requiem* at Carnegie Hall with the Orchestra of St. Luke's and world-renowned conductor John Nelson.

- No participation fee
- Professional development weekend in New York City for participating choral directors
- Choral director Kent Tritle visits each participating school for mid-year rehearsals
- Three days of intensive work in New York City prior to the final concert
- A chance to perform 10 minutes of your own repertoire at Carnegie Hall

The Carnegie Hall National High School Choral Festival is made possible, in part, by endowment gifts from S. Donald Sussman and the Citi Foundation.

Application Deadline: April 2, 2012

carnegiehall.org/HSChoralFestival
secondaryschoolprograms@carnegiehall.org
212-903-9670



deal with the ambiguities of divine love. The solo quartet in *Scattered Rhymes* sings the text by Petrarch, while the chorus comments underneath the solo texture with the anonymous text. O'Regan writes, "these texts and this composition are designed to be framed by Machaut's *Messe de Nostre Dame* ... and can be performed separately, interspersed with movements from Machaut's mass, or performed continuously as a fifteen-minute work."¹³ For example, interspersing *Scattered Rhymes* with Machaut's mass could be performed as follows:

- Kyrie – Machaut's mass
- Gloria – Machaut's mass
- Part I – *Scattered Rhymes*
- Credo – Machaut's mass
- Part II – *Scattered Rhymes*
- Sanctus – Machaut's mass
- Part III – *Scattered Rhymes*
- Agnus Dei – Machaut's mass
- Ite Missa Est – Machaut's mass¹⁴

Analyzing *Scattered Rhymes* by tracing its roots to Guillaume de Machaut's *Messe de Nostre Dame* results in a renewed interest in this ancient work and brings prominence to Tarik O'Regan's modern musical interpretation of ancient ideas. Understanding *Scattered Rhymes* as a work based on ideas from the fourteenth century in fusion with compositional concepts rooted in the modern era promotes *Scattered Rhymes* as a valuable addition to the current musical landscape.

Guillaume de Machaut

The life of Guillaume de Machaut (c. 1300–77) encompasses most of the fourteenth century and exists almost entirely in one's imagination, because there is relatively little record of his personal affairs.¹⁵ Machaut's musical style is one that is difficult to assess and summarize, because he wrote music in varying styles during his career as

seen in *Messe de Nostre Dame*, the *virilai Douce Dame Jolie*, and the *ballade Je puis trop bien*. Machaut was known as a composer and a poet, codifying the three fixed forms of medieval secular song: *ballade*, *virilai*, and *rondeau*. Machaut was meticulous about compiling his complete works, both musical and literary, because they were collected and copied into illustrated manuscripts for the enjoyment of wealthy patrons. Many of Machaut's manuscripts survive today in near original condition, including the *Messe de Nostre Dame*.¹⁶

Machaut is considered to be the first composer of a complete polyphonic mass setting, although isolated polyphonic settings of parts of the mass ordinary are found as early as the eleventh century.¹⁷ His *Messe de Nostre Dame* is a votive mass (more specifically, a "Lady" mass, sung in honor of the Virgin Mary), and was innovative in the fourteenth century, because of Machaut's fusing of texture and form from the past with that of the present, while maintaining his own stylistic coherency throughout the work. Over 600 years later, Tarik O'Regan mirrors Machaut's fusion of historical and modern ideas with stylistic coherency.¹⁸

The actual influence of the *Messe de Nostre Dame* during and immediately following

the fourteenth century is difficult to evaluate. The mass has no immediate imitators in the fourteenth century, and it is doubtful that the well-known composers of the fifteenth and sixteenth centuries even knew Machaut's mass.¹⁹ The mass cycle of the Renaissance, which was not solidly established until approximately a century later, seems to have developed separately from the ideas and practices of Machaut.²⁰

During Machaut's lifetime, no musical style exclusive to sacred music had evolved. Fourteenth-century composers (French and Italian), wrote sacred music, drawing on whatever secular styles were available: *conductus*,²¹ *motet*, *ballade*, and *madrigal*. Machaut's mass draws on *conductus* [note-against-note] style in the Gloria and Credo, and uses isorhythmic motet texture in the Kyrie, Sanctus, Agnus Dei, Ite Missa Est, and the Amen section of the Gloria. Employing *conductus* texture in the Gloria and Credo allows Machaut to create faster moving music to get through large sections of text.²² In addition to *conductus* and *motet* textures, there are features of the fourteenth-century *ballade* in the contratenor within the Amen section of the Gloria. Machaut uses several styles to complete his mass setting, and it nevertheless has a distinct style of its own.

LATIN AMERICA

Concert Tours

**Argentina - Brazil - Chile - Costa Rica - Ecuador
Mexico - Peru - Puerto Rico - Uruguay**

Costa Rica Tour – From \$ 1699

**For More Information, please call 1-877-451-7906
or e-mail pperry@latin-america-concert-tours.com**

Tarik O'Regan's *Scattered Rhymes*



The aforementioned distinct style found in Machaut's mass is best explained by Sarah Jane Manley Williams, musicologist and founder of the International Machaut Society. Williams believes that Machaut's mass was written during the composer's most mature compositional period, with nearly all his other works behind him.²³ Commenting on the musical and liturgical mastery found in his mass setting, Williams says, "In a musical age which did not favor the development of a unified religious style, Machaut approximated this ideal as closely as possible."²⁴ She further states, "It (Machaut's mass) has a stylistic unity which transcends the difference between the movements in *motet* and *conductus* styles." Machaut is able to unify the entire work through his distinct use of rhythm. Even the most florid passages in the upper voices are never allowed to obscure the rhythmic skeleton, bringing the isorhythmic and *conductus* movements into closer stylistic unity.

Machaut's mass is one of the most important artistic achievements of the fourteenth century. The composer utilized the techniques of isorhythm, *conductus*, and *ballade*, while devising one continuous and logical work. Combining the best features of the known styles of his time, Machaut remains in our history a renowned musical

Figure 1. Guillaume de Machaut, *Messe de Notre Dame*, "Kyrie," mm. 63 – 66.

figure, with his piece. *Messe de Notre Dame*, a work with utmost historical importance.

Tarik O'Regan

Tarik Hamilton O'Regan (b. 1978, London) spent much of his childhood in Algeria, where his father worked as an accountant and his mother as an Algerian translator.²⁵ Michael Church of the British newspaper, *The Independent*, claims that this Algerian upbringing influences O'Regan's imagination and informs much of his music.²⁶ Constantly hearing varying languages used interchangeably while growing up in Algeria had profound influence on O'Regan and inspired his use of multiple texts in his compositions, as seen in *Scattered Rhymes*.²⁷

O'Regan completed studies at Pembroke College, Oxford, and at Cambridge University, where he served as composer in residence at Corpus Christi College. During the residency, he formally began his compositional career there in 2000. O'Regan was drawn to composing choral music after listening to collegiate evensong performances in England. O'Regan currently splits his time between living in New York City and England, following the lead of other twentieth-century European composers. He mentions his inspiration for living abroad stemming from the huge list of European composers who worked and composed in

the United States, including Sergei Prokofiev, Igor Stravinsky, and Luciano Berio.²⁸

Commenting on his musical style and influence in a radio interview with Bernard Clarke in Dublin on the eve of the premier of *Scattered Rhymes*,²⁹ O'Regan described the dichotomy of his earliest musical memories stemming from the varying interests of his mother and father.³⁰ O'Regan's father was captivated by jazz music from the era of Glenn Miller, while his mother was interested in British rock bands Led Zeppelin and The Who, groups which O'Regan says were profound in his musical heritage, specifically *Won't Get Fooled Again* (The Who).

In the opening of *Won't Get Fooled Again*, O'Regan was enamored by the underlying repetitive rhythmic motives in the synthesizer, punctuated by the musical gesture of the guitar. He would eventually use these musical elements from The Who in *Scattered Rhymes*, mixing the ideas of The Who with those of Machaut.

When asked by Bernard Clarke what drew O'Regan to Machaut's fourteenth-century mass, O'Regan commented, "It doesn't feel like it's from the fourteenth century."³¹ O'Regan added that Machaut's mass sounds strikingly similar to much of the ambient music with which today's audiences are familiar, music that jumps from pure fifths and octaves to unique clusters of sound.³² O'Regan was drawn to Machaut's

Tropp Music Editions
proudly presents

THE
**GALANT
MASTERS**
PROJECT

Scholarly editions and recordings
of lost masterpieces of
eighteenth century liturgical music.

(224) 649-6000

WWW.GALANTMUSIC.COM



Figure 2. Tarik O'Regan, *Scattered Rhymes*, "Part I," mm. 182 – 186.
Used by Permission, Novello & Company

mass because of the work's unique stylistic qualities that sound simultaneously modern and historical. O'Regan admits that his music, namely *Scattered Rhymes*, is partly in dialogue with history, partly of a new instant-media generation, and partly influenced by the multiculturalism that surrounded him as a child.

Analysis and Comparison of *Messe De Notre Dame* and *Scattered Rhymes*

Throughout *Scattered Rhymes*, repetitive Machaut-like rhythmic and melodic gestures occur underneath harmonic and textural development. O'Regan builds on Machaut's ancient ideas and adds modern musical concepts, constantly fusing old ideas with newly distinct techniques, colors, and textures.

In Figures 1 and 2, note the contrasting use of cross relations in Machaut's mass and

Scattered Rhymes. The cross relations in each example occur near the cadential points; however, Machaut's cross relation is just prior to the final chord in the cadence (G[♯], G[♮]), which completes one section of the Kyrie. O'Regan's cross relation is placed in the transition from one section to another (B[♭], B[♮]). Unlike Machaut's mass, where the music completely stops at the cadential point, O'Regan adjoins two sections, dramatically placing the cross relation at the climax of this transition.

Machaut uses the cross relation to draw in the listener and to bring importance to the given musical moment, in this case, at the cadential point. Emulating Machaut, O'Regan uses the cross relation to draw in the listener and create intensity, but utilizes the cross relation to eventually take the piece to a new key center, sixteen measures after the cadential point. Throughout *Scattered Rhymes*, O'Regan uses harmonic shifts (as

noted in Figure 2) to engage the listener in a more profound way with each occurrence

LOOK & LISTEN
ONLINE!

ACDA Reading
Sessions Online
acda.jwpepper.com

Featuring music selected by the
ACDA Repertoire & Standards
Committees.

Editors' Choice
ONLINE

ec.jwpepper.com

Our editors' recommendations
from this year's new choral
publications.

See and hear
ALL the music

JW PEPPER[®]
Delivering music since 1876.

jwpepper.com • 1-800-345-6296



Tarik O'Regan's *Scattered Rhymes*



20
(e) - - - - - ley -
(e) - - - - - ley -
(e) - - - - - ley -
(e) - - - - - ley -

27
son. Chri - ste - - - -
son. Chri - ste - - - -
son. Chri - ste - - - -
son. Chri - ste - - - -

32
son. Chri - ste - - - -
son. Chri - ste - - - -
son. Chri - ste - - - -
son. Chri - ste - - - -

Figure 3. Guillaume de Machaut, *Messe de Notre Dame*, “Kyrie,” mm. 20 – 36.



WWW.CHORALNET.ORG

RESOURCES AND COMMUNICATIONS
FOR THE GLOBAL CHORAL COMMUNITY



Figure 4. Tarik O'Regan, *Scattered Rhymes*, Part I, mm. 67 – 71.
Used by Permission, Novello & Company

of cross relations.

Figures 3 and 4 show Machaut's and O'Regan's use of similar rhythmic gestures. Machaut employs rhythmic groupings of twos and threes that create syncopated-like rhythms familiar to modern audiences. In figure 3, observe Machaut's syncopated energy in measures 22–23, 30–31, and 33–34. O'Regan expands the rhythmic complexity of Machaut's mass by including triplet figures amid the 4/4 texture of *Scattered Rhymes* (mm. 69). This rhythmic expansion by O'Regan is an example of his effort to build on the texture of Machaut's work, while adding modern compositional techniques.

The rhythmic quality of O'Regan's music, and specifically *Scattered Rhymes*, is innovative: witness the juxtaposition of groupings of twos and threes with the addition of triplet figures atop an already complex rhythmic texture. O'Regan has found a place among a unique group of composers of his generation whose music embraces rhythm in choral textures to a degree not often seen in the recent past.

In Part III of *Scattered Rhymes*, O'Regan manipulates Machaut's harmonic process by slowing the harmonic rhythm. Throughout the entire *Messe de Notre Dame*, the harmony shifts regularly from pure fourths and fifths to dense harmonic textures of seconds and sevenths. O'Regan uses the same harmonic idea of shifting between pure and dense textures, but also he slows the harmonic movement, alternating between unison, fifth, and clustered textures. (Figures 5 and 6.) Note the harmonic shift in Figure 5 (Machaut) as follows: unison in mm. 1, fifths and passing tones in m. 3, dissonances in m. 4, followed by an open fifth in m.

Figure 5. Guillaume de Machaut, *Messe de Notre Dame*, "Credo," mm. 1 – 5.

Tarik O'Regan's *Scattered Rhymes*



427

Alto Solo

Ten. I Solo

8

p *p sub.* *mp*

a l'au-ra'e-sti-va, o ro-co mor-mo-rar di lu-ci-de on-de s'o-de d'u-na fio-ri-ta et fre-sca ri-va, l'a 'v'io seg-

p sub. *pp* *p*

te a l'au-ra'e-sti-va, o ro-co mor-mo-rar di lu-ci-de on-de na fio-ri-ta et fre-sca ri-va, l'a 'v'io seg-

Figure 6. Tarik O'Regan, *Scattered Rhymes*, Part III, mm. 427 – 430.
Used by Permission, Novello & Company

63

ex - - - - - cel - - - - - sis.

ex - - - - - cel - - - - - sis.

ex - - - - - cel - - - - - sis.

ex - - - - - cel - - - - - sis.

Figure 7. Guillaume de Machaut, *Messe de Nostre Dame*, "Sanctus," mm. 60 – 63.

5. O'Regan uses a similar harmonic pattern, but in a pulsed motion: unison, cluster, fifth, etc. (Figure 6).

O'Regan's harmonic patterns create deep harmonic interest as do those of Machaut's, but O'Regan does not simply emulate Machaut's harmonic process. O'Regan fuses Machaut's harmonic ideas with rhythmic ideas of his own, often changing harmonies on unexpected beats and unstressed beats (Figure 6, mm. 428–30). Furthermore, O'Regan adds accents to the unstressed beats, which create a heightened sense of instability, increasing the emotional impact on the listener. O'Regan's use of accented harmonic shifts on unstressed beats is primal to his compositional vocabulary. These ideas lie at the heart of the rhythmic and harmonic character of *Scattered Rhymes*, and O'Regan's other major works; *The Ecstasies Above* and *Triptych*.

Texturally, O'Regan emulates Machaut's sonic effect by employing four rhythmically active voices over a sustained chordal effect accomplished by four lower voices. Machaut's texture is similar to O'Regan's but uses half the number of voices, including two rhythmically active voices over two sustaining voices. This two-plus-two texture was typical for isorhythmic mass movements in the fourteenth century with two florid voices and two voices in isorhythm. Ad-



Choral Buzz

A daily educational outreach providing enrichment, inspiration, and motivation from ACDA's vast media holdings. Visit ChoralBuzz daily at <www.choralnet.org>.



ditionally, O'Regan's constant syncopated-like gestures in the tenor II and baritone solo voices are placed over a rhythmically steady pattern in the choral parts. This technique is similar to Machaut's treatment of the lower voices in his mass setting, in which he uses the two lower parts (tenor and contratenor) as a strict rhythmic foundation while the two upper parts (triplum and motetus) are rhythmically and melodically free. See Figure 7 (Machaut) and Figure 8 (O'Regan) for instances of this textural augmentation. This textural concept of O'Regan is a further example of his ability to integrate old and new, supporting a compositional language that is sophisticated and effective.

O'Regan deviates from the previously mentioned texture (four sustained voices beneath four rhythmically active voices) to a texture in which all voices have a more equal role in the declamation of the text, just as Machaut does in multiple sections of the mass (Figures 9 and 10). The use of *conductus* style in the "Gloria" and "Credo" movements (Figure 9, mm. 128–31) was typical in the fourteenth century for economic declamation of large amounts of text and aural clarity throughout important textual moments. Both of these medieval textual ideas are found in

Figure 8 shows a musical score for Tarik O'Regan's *Scattered Rhymes, Part I*, measures 288–292. The score features eight vocal parts: Alto Solo, Tenor 1 Solo, Tenor 2 Solo, Baritone Solo, Soprano, Alto, Tenor, and Bass. The lyrics are: "a Giu - de - a si, tan - to sovr' o - - - gni" for the soloists and "re, Ve - - - nus e - - - the - - - re, e - - -" for the choral parts. The piano part is at the bottom. Dynamic markings include *mf* and *mf sub.*

Figure 8. Tarik O'Regan, *Scattered Rhymes, Part I*, mm. 288 – 292.
Used by Permission, Novello & Company

Figure 9 shows a musical score for Guillaume de Machaut's *Messe de Notre Dame, "Credo"*, measures 128–131. The score features four vocal parts: Soprano, Alto, Tenor, and Bass. The lyrics are: "si - mul a - do - ra - tur et con glo - ri - fi - ca - tur, Qui lo - cu - tus est". The score is in a homophonic texture.

Figure 9. Guillaume de Machaut, *Messe de Notre Dame, "Credo,"* mm. 128 – 131.
Homophonic texture for efficient text declamation



Pulsating eighth notes emulating the synthesizer texture in *Won't Get Fooled Again*

"Rock band" idea based on *Won't Get Fooled Again* portrayed by the sustained chords sung by the SATB Choir beneath the ATTB Solo Quartet

Figure 11. Tarik O'Regan, *Scattered Rhymes*, Part III, mm. 461 – 464.
Used by Permission, Novello & Company

style for sacred music at the time.³⁶

O'Regan's use of ideas from a twentieth-century rock band demonstrates his willingness to explore influences outside the norm. He grew up as part of a generation inspired by more exterior influences than any preceding generation. In his interview with Bernard Clarke, he mentions listening to The Who's *Won't Get Fooled Again* on his media player during the compositional process of *Scattered Rhymes*. O'Regan wished to somehow include some of the same ideas from *Won't Get Fooled Again* into his contemporary choral composition, while continuing to emulate Guillaume de Machaut's work from

600 years prior.³⁷ Machaut and O'Regan successfully combine elements of popular music into their works. This combination of popular elements bring an intriguing dimension to the music, blurring the lines of what is sacred and secular.

While fusing together the musical concept of *Won't Get Fooled Again* and Machaut's mass, O'Regan studied the phrasing patterns composed by Pete Townshend³⁸ and related those concepts to acoustics experienced by the audiences of performances of Machaut's mass in *Nostre Dame de Reims*.³⁹ In *Nostre Dame de Reims*, where early performances of *Messe de Nostre Dame* likely occurred, not

all notes would be heard in the same way for all listeners, depending upon where the listeners were located within the cathedral. The listeners in the back of the cathedral heard Machaut's mass differently from those near the front, due to the substantial reverberation time, which would blur the already complex rhythm and harmony.

O'Regan modeled Part III of *Scattered Rhymes*, in part, after the natural reverberation of *Nostre Dame de Reims*, and the electronic reverberation of the synthesizer track used by The Who. O'Regan accomplishes this effect by placing stressed syllables on unexpected rhythmic pulses, and then

Tarik O'Regan's *Scattered Rhymes*



repeating texts on varying pulses in other voices. This specific union of old and new exemplifies O'Regan's continued effort to bring fresh, logical ideas to the current musical landscape, where other composers might not consider using an influence from peripheral "rock band" music of their childhoods, combined with acoustical effects of ancient cathedrals.

Shaping The Twenty-First Century Choral Repertoire

Tarik O'Regan's music continues to develop and is earning a highly respected place in the twenty-first century musical world. He is carving a prominent compositional niche for himself with his fertile imagination, rhythmic

and harmonic languages, and choice of texts. His concept of each new piece is fresh and always offers a number of new ideas to leave a lasting impression in today's choral repertoire. O'Regan has captured the imagination of listeners in the twenty-first century through a fusion of compositional ideas, integrating historical and modern influences with his own creative power and voice.

The Irish Times's Arminta Wallace remarked in an article about new music by O'Regan, "To say that Tarik O'Regan's career is on an upward arc is something of an understatement."⁴⁰ David Vernier, of *Classics Today*, writes of O'Regan's *Scattered Rhymes*,

The connection between this work and Machaut's *Messe de Nostre*

Dame, with which it was designed to be performed, demands a different level of listening and understanding that some listeners will appreciate and others will choose to ignore. However you listen, your efforts to follow the music are made easier because of O'Regan's neatly devised voicings that allow us to hear everything, no matter how complex the texture.⁴¹

Geoffrey Norris speaks of *Scattered Rhymes* as a work that has attracted great attention well after its premier: "Tarik O'Regan's *Scattered Rhymes* ... is in that elite league of contemporary works that have enjoyed a continuing life after a premiere: following its first performance at the Spitalfields Festival

Choral

Conductors Workshop

with Rod Eichenberger

Workshop Locations

Alexandria, Virginia
July 16–20, 2012

Cannon Beach, Oregon
July 30–Aug. 3, 2012

For more information, contact:

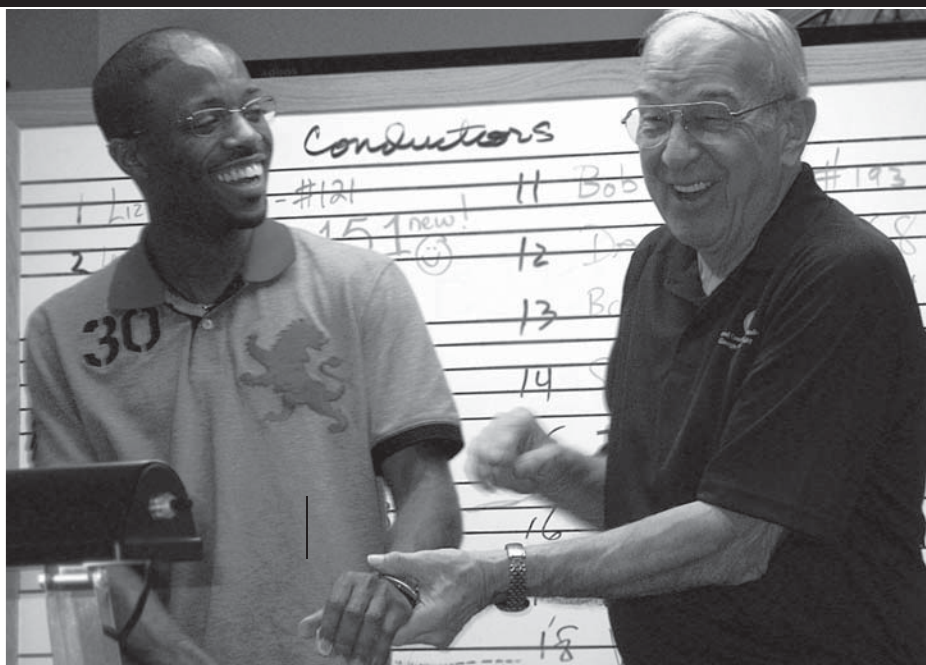
George Fox University's
Performing Arts Department
503-554-2620

CCW@georgefox.edu

Information is also available at
choralconductorsworkshop.com



GEORGE FOX
UNIVERSITY



A five-day professional development workshop for choral conductors at all levels



in 2006, it has been taken up enthusiastically elsewhere.⁴²

It is certainly too soon to identify the full impact and legacy of O'Regan and his music, but if *Scattered Rhymes* were used to gauge the continued success of O'Regan, a long-lasting legacy is in order. Tarik O'Regan has effectively established his own compositional voice in the twenty-first century, and one should look forward to future evolutions in his music as he takes on new musical and philosophical challenges.

NOTES

- ¹ David Miller, "Joseph Conrad's The Heart of Darkness," *The Telegraph*, July 7, 2009.
- ² Michael Church, "Rich Galleries of Sound by a Real Craftsman," *The Independent*, April 26, 2007.
- ³ The full title of the work is *Scattered Rhymes: Fragments of Matters in Common Speech*, hereafter referred to as *Scattered Rhymes*.
- ⁴ Vernier, David. "Review: Threshold of Night – Tarik O'Regan." in *Classics Today*. <http://classicstoday.com/review.asp?ReviewNum=11828> (accessed March 18, 2011) David Vernier writes a positive review for *Threshold of Night* for the online guide to classical music, classicstoday.com. Many other professional reviews of O'Regan's music are beginning to appear in today's classical music landscape.
- ⁵ The National Chamber Choir of Ireland, conducted by Paul Hillier, is Ireland's flagship choral ensemble and is earning a reputation of highly artistic programs and recordings.
- ⁶ Dennis Shrock, *Choral Repertoire*, (New York: Oxford University Press, 2009), 710.
- ⁷ To date, at least 18 commercially released recordings feature the works of Tarik O'Regan on labels including Harmonia Mundi, Sony Classical, Avie, and Collegium Records.
- ⁸ Cameron F. LaBar: Compact Disc Review, *Choral Journal* 24, no. 9 (Nov, 2008) 97.
- ⁹ Jill Barlow, "Tarik O'Regan's Voices," *Tempo: Quarterly Review in Modern Music* 60, no. 237 (June 2006), 69-70.
- ¹⁰ Tarik O'Regan's *The Ecstasies Above* was featured at the inaugural conference of the National Collegiate Choral Organization (San Antonio, 2006), performed by the Yale Schola Cantorum; Simon Carrington, conductor. This work was commissioned by the Robert Baker

Commissioning Fund for Sacred Music by the Yale Institute of Sacred Music.

- ¹¹ Tarik O'Regan, *Scattered Rhymes*, London: Chester Novello, 2006. This information comes from the composer's notes inside the cover of one of the first editions of this work.
- ¹² Arlt Wulf "Machaut, Guillaume de." In *Grove Music Online*. *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/51865> (accessed March 2, 2011).
- ¹³ Tarik O'Regan, *Scattered Rhymes*, London: Novello and Co, 2009. This statement from Tarik O'Regan comes from the *incipit* inside the cover of his score.
- ¹⁴ The solo quartet in *Scattered Rhymes* is composed with similar respective vocal ranges to those in Machaut's mass. When performing these works together, the solo quartet is intended for both *Scattered Rhymes* and Machaut's mass.
- ¹⁵ Daniel Leech-Wilkinson, *Machaut's Mass: an introduction*, (Oxford: Clarendon Press, 1990), 1.
- ¹⁶ Leech-Wilkinson, 7.
- ¹⁷ Sarah Jane Manly Williams, "The Music of Guillaume de Machaut." (PhD diss., Yale University, 1952), 293.
- ¹⁸ Gilbert Reaney, *Guillaume de Machaut*, (London: Oxford University Press, 1971), 25.
- ¹⁹ Williams, 292.
- ²⁰ Williams, 292.
- ²¹ *Conductus* style can be used in both sacred and secular genres.
- ²² Reaney, 25.
- ²³ Williams, 301.
- ²⁴ Williams, 302-303.
- ²⁵ Arminta Wallace, "Short, Sharp Reminders of Our Irishness," *Irish Times*, November 23, 2010. Wallace considers O'Regan a person of multiculturalism listing his Irish great-great-great grandfather, English grandfather, English father (born in Sri Lanka), and his Algerian mother (born in Morocco).
- ²⁶ Michael Church, "Rich Galleries of Sound by a Real Craftsman," *The Independent*, April 26, 2007.
- ²⁷ RTE Lyric, "Bernard Clarke: Radio Interview with Tarik O'Regan," Media File, http://www.rte.ie/lyricfm/player_av.html?0,null,200,http://dynamic.rte.ie/quickaxs/209-lyrc-nova-2010-11-21.smil (accessed April 30, 2011). This radio interview was completed on the eve of the premier of *Scattered Rhymes* in Dublin, Ireland. In *Scattered Rhymes*, O'Regan uses Petrarch's text alongside an anonymous text

found in the British Library.

- ²⁸ Christopher Morley, "Tarik's American Inspiration," *Birmingham Post*, July 12, 2007.
- ²⁹ *Scattered Rhymes* was commissioned by the Spitalfields Festival and was first performed by The Orlando Consort and the Joyful Company of Singers conducted by Peter Broadbent at Christ Church, Spitalfields, on June 22, 2006.
- ³⁰ RTE Lyric.
- ³¹ RTE Lyric.
- ³² RTE Lyric.
- ³³ The text by Petrarch at mm. 593–606 deals with dying and weeping: "Why do you waste yourself before your time? Why pour this river of affliction from your eyes? Don't weep for me, for dying made my day an endless one, and when I closed my eyes I opened them to one great inner light."
- ³⁴ The Who is an English rock band including Roger Daltrey, Pete Townshend, John Entwistle, and Keith Moon. The Who has been active periodically since 1964.
- ³⁵ RTE Lyric. O'Regan explains his interest in fusing together Part III of *Scattered Rhymes* with Machaut's mass and The Who's *Won't Get Fooled Again*. *Scattered Rhymes* was recorded on the Harmonia Mundi label by The Orlando Consort and The Estonian Philharmonic Chamber Choir.
- ³⁶ Williams, 299.
- ³⁷ RTE Lyric.
- ³⁸ Pete Townshend is guitarist and songwriter for The Who and composed *Won't Get Fooled Again*.
- ³⁹ RTE Lyric.
- ⁴⁰ Arminta Wallace, "Short, Sharp Reminders of Our Irishness," *Irish Times*, November 23, 2010.
- ⁴¹ Vernier, David. "Review: *Scattered Rhymes*." in *Classics Today*. <http://classicstoday.com/review.asp?ReviewNum=11828> (accessed May 2, 2011) David Vernier writes a positive review for *Scattered Rhymes* for the online guide to classical music, classicstoday.com.
- ⁴² Geoffrey Norris, "Hot Ticket: Geoffrey Norris looks forward to the Estonian Philharmonic Chamber Choir," *The Telegraph*, April 28, 2007.

