

The ‘Icons of Vesalius’: Image and Music Superimposition in Peter Maxwell Davies’s *Vesalii Icones*

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How informative are extra-musical stimuli behind a given musical work, when acknowledged by the composer, for understanding its structure? Composers are often required to clarify their intentions within the length of a program note. Since rigorous analytical enquiry might not be feasible, allusions to extra-musical stimuli provide a springboard to poetically disclose structural properties. Most composers avoid imposing too much of themselves on the *interpretation* of the music; they respect the individual listening experience. References to extra-musical stimuli provide the solution for they serve to enrich the listening experience and, depending on the level to which these stimuli are perceived to operate, they may deepen insight into the mechanics of a composition. In this paper I intend to concentrate on one piece – Peter Maxwell Davies’s *Vesalii Icones* (1969) – purely for the reason that a reference to an extra-musical stimulus is clearly acknowledged in the title: the icons of Vesalius.¹ An investigation of the music in *Vesalii Icones* and the ‘icons of Vesalius’ will shed light on the relevance of extra-musical stimuli in understanding the structure or structuring of music.

The ‘Icons of Vesalius’ are fourteen drawings selected by Davies from Andreas Vesalius’s compendium of anatomy, *De Humani Corporis Fabrica*.²

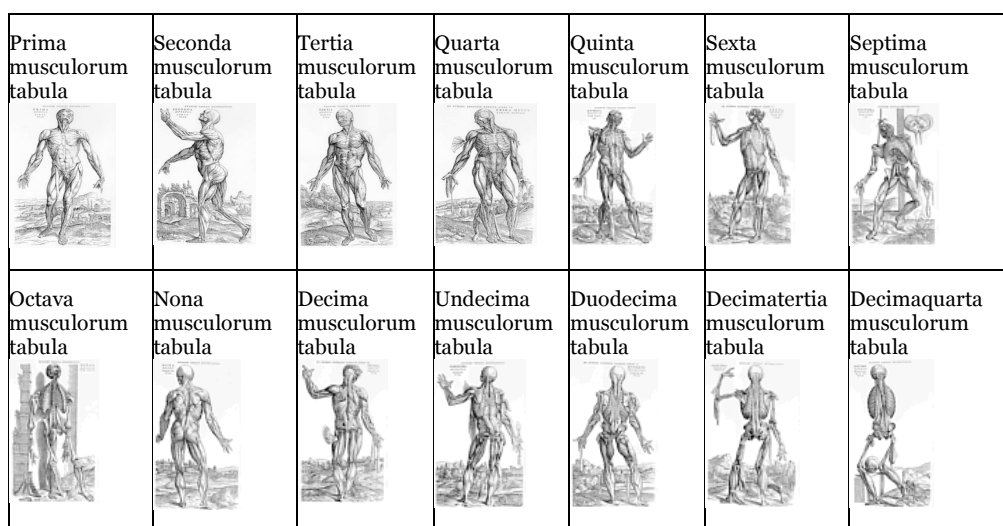


Figure 1: The selected drawings from *De Humani Corporis Fabrica*

As *Vesalii Icones* is a setting for solo male dancer, solo cello and instrumental ensemble (clarinet, piano, percussion and viola), the most surface-level explanation for the composer’s choice of the pictures lies in the resemblance of the depicted figure to the dancer who was engaged at the first performance

– William Louthier – with whom Davies collaborated during the writing of the piece.

[The choreography] was done with William Louthier...I saw him dancing [with the London Contemporary Dance group at Gordon Place] and I thought he's got a very expressive body. The attenuation of his body was very thin and it struck me that he already looked like the images in the Vesalius. We worked together and devised the choreography.³

The physiognomy and pose of the figure in each icon was the starting point for the choreography. At the premiere of *Vesalii Icones*, the images from *De Humani* were projected behind the dancer so that the audience was fully aware that the choreography was based on them. Although it did not happen, the dancer was also supposed to dance naked in this production, further highlighting the parallel between the dancer and the illustrations.⁴

This performative interpretation involving the dancer does not account for the order in which the sequence of the images is constructed. The pictures gradually transform in an analytically reductionist manner, so that images 8 and 13 are skeletal reproductions of images 1 and 8, but in reverse, as in a mirror image (see Figure 1). They have been organised in such a way to indicate that the reductionist processes occurring from the frontal perspective also applies to the reverse. Thus, the images support the notion of a double, or at least a reversal of a figure.

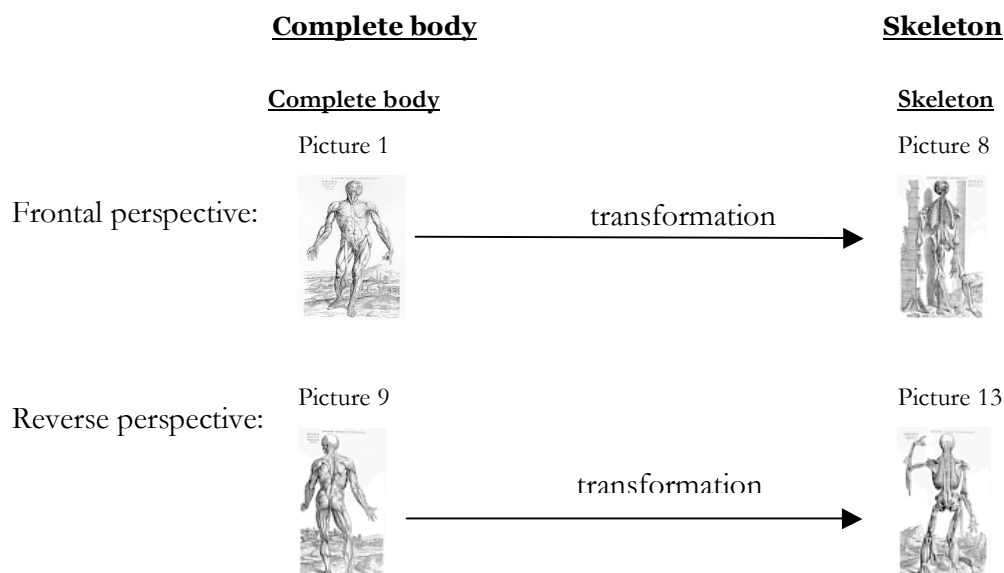


Figure 2: An outline of the sequence of drawings from *De Humani*

The reason Davies is preoccupied in highlighting duality in *Vesalii Icones* is in order to highlight the one important element made explicit in the title itself; the term icons refers to representation of an original form.⁵ In order to understand the identity of the figure under representation, we can call to mind Davies's invocation of the Stations of the Cross in this piece. Each dramatic

situation from the Stations of the Cross operates as a boundary marker for the individual images and musical episodes.

1. Agony in the garden
2. The betrayal of Judas
3. Christ before Pilate
4. The flagellation
5. Christ condemned to death
6. The mocking of Christ
7. Christ receives the cross
8. St. Veronica wipes His face
9. Christ prepared for death
10. Christ nailed to the cross
11. The death of Christ
12. The descent from the cross
13. The entombment of Christ
14. Resurrection - Antichrist

Davies's version of the Stations of the Cross presents its narrative as a chain of events that culminate in the resurrection of the Antichrist. At this point, the duplicity involved in juxtaposing two opposing characters comes to the fore.

In the last Dance, the Resurrection, the Christ-story is modified and it is the Antichrist – the dark ‘Double’ of Christ of medieval legend, indistinguishable from the ‘real’ Christ – who emerges from the tomb, and puts his curse on Christendom to all eternity. Some may consider such an interpretation sacrilegious – but the point I am trying to make is a moral one – it is a matter of distinguishing the false from the real – that one should not be taken in by appearance.⁶

The construction of duality is also couched in the musical fabric of *Vesalii Icones*.

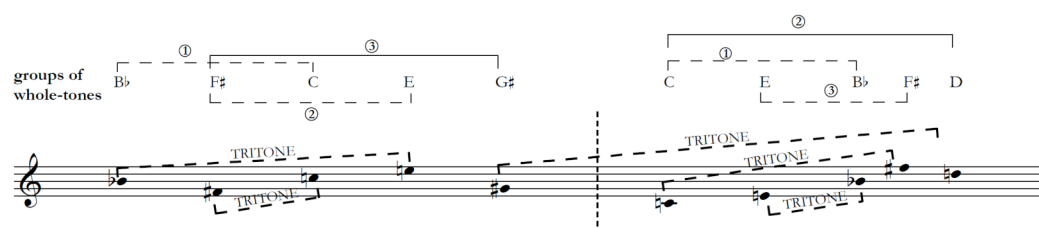


Figure 3: Movement one: solo cello melody bars 1-2

In the first ten notes that begin *Vesalii Icones*, two pairs of tritones juxtapose, one tritone encloses another. This internal structural symmetry reinforces the indistinguishable Christ/Antichrist pairing since two entities are actually considered to be one and the same. The non-invertability of the tritone, also known as *diabolus in musica*, symbolically suggests the indistinguishable Christ/Antichrist dichotomy inherent in the theatrical/musical aesthetic of *Vesalii Icones*.

The original function of the ‘Icons of Vesalius’ is to aid descriptive medical analyses. By flaying the skin of the figure in the images, the anatomist hones

in on muscular details in order to reveal the skeletal ‘essence’. Each picture presents an increasingly distorted version of the fully-fleshed ‘original’.

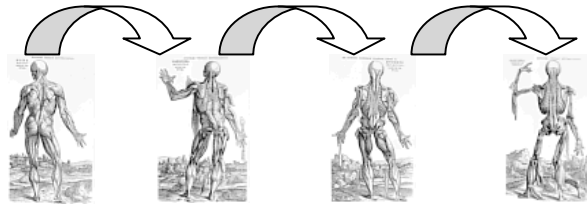


Figure 4: Pictures from De Humani, reverse perspective, fully-fleshed to skeleton

With each successive picture there is a high level of internal structural distortion as they probe ever deeper into the anatomy of a single form. Shifting viewpoints manipulate the appearance of one male figure.

The images investigate anatomy by portraying (as opposed to analysing) elements already existing in a particular body or object, an approach also adopted, musically, in *Vesalii Icones*. The canon in Figure 5 succeeds the cello statement in Figure 3, focusing intensely on the internal structure of this melody in an attempt to examine different aspects of that melody’s construction and contextual design.

THEMATIC MATERIAL (the first 12 notes are in Example 3 also)

cello
P0

CANON A, based on bars 1-4 of cello

Bars 8-19
Fl.
(P0)

Bars 8-19
Cl.
(R1)

Bars 11-19
Xyl.
(P7)

Bars 11-19
Pno
(R8)

Bars 1-4
Bars 8-9
Bars 12-13
Bars 15-19
Bars 8-16
Bars 17-19
Bars 11-13
Bars 14-15
Bars 16-19
Bar 11---
Bars 18-19

retrograde of fl.
retrograde of fl.
imitation of fl.
retrograde of cl.

Figure 5: Movement one: thematic material of solo cello and Canon A⁷

Tritone transpositions and retrogrades provide the two main methods of distortion, while the flute rhythmically varies the cello. A further destruction of the thematic 'original' occurs through the organised presentation of sets (bar divisions marked in Figure 5 with boxes). Xylophone and flute lines are versions of primes; however, the boxed segments in Figure 5 indicate that the xylophone material at bars 11-13 and bars 14-15 is constructed from retrograded flute fragments. A similar retrograde relationship exists between the motivic cells of the two retrograde statements of piano and clarinet; the piano at bars 18-19 is a retrograde of the clarinet in bars 17-19. Segmenting the material in this manner further reveals inner structural relationships between related sets. Each of the instrumental layers in Canon A suggests different perspectives for viewing the original thematic structure.

In the picture sequence from *De Humani*, the 'original' is distorted by each attempt to reveal a structural 'essence' – this is the concept that Davies incorporates musically. Although reductive/analytic processes modify the perspective of the figure in the drawings, additive procedures musically obscure the 'original'.

...instead of stripping off layers of music to expose ultimately a 'common' skeleton below, the 'skeleton' is heard first and levels are added (the reference to Vesalius is obvious).⁸

Davies masks the 'original' by accumulating layers of thematic distortion. In a work written prior to *Vesalii Icones, St Thomas Wake* (1969), Davies utilises layering methods to modify perception and blur focus.

In *St Thomas Wake – Foxtrot for Orchestra* I had worked with three levels of musical experience.... These three levels interacted on each other – a visual image of the effect would be three glass sheets placed parallel a small distance apart, with the three musical 'styles' represented on them, so that when one's eye focuses from the front on to one sheet, its perception is modified by the marks on the other glass sheets, to which one's focus will be distracted, and therefore constantly changing.⁹

The passage of music exemplified in Figure 5 reveals various transformative procedures that modify or at least obscure the original cello structure, mirroring Davies's interpretation of the 'Icons of Vesalius'. As anatomical observations of a man's body, the drawings serve as examples of realistic depiction that progressively degrade the original and, in turn, distorting the identity of the genuine version. Added to this, their status as 'icons' further reinforces the fact that these images are to be treated as representations of an original form. The images from *De Humani* give clues to the internal workings of the music. In order to aid enquiry into this relationship, passages that stem from the cello's solo (the mechanism that identifies the Christ/Antichrist dichotomy) will be considered as aural analogues of anatomical images, i.e., musical anatomical images. Throughout *Vesalii Icones*, the cello presents its material in 'naked' form, unaccompanied by distorted lines, thereby exposing the imitations in the 'anatomical images' presented by the accompanying ensemble (see Figure 5). Each musical 'anatomical image' probes into the construction of the cello solo, revealing various perspectives of the original thematic structure. As illustrated in

Figure 5, these structures record the skeleton’s distortions with the objective of obfuscating the clarity of the original melody.

In addition to the canon of Figure 5, a further two canons present various ‘views’ of the cello’s thematic statements.

Figure no. in this paper	BAR nos. of cello solo	‘anatomical image’ nos.	CANONS	BAR nos. of canons
Figure 5	bars 1-4	‘anatomical image’ 1	Canon A	⇒ bars 8-19
Figure 6	bars 4-6	‘anatomical image’ 2	Canon B	⇒ bars 21-30
Table 2	bar 7	‘anatomical image’ 3	Canon C	⇒ bars 31-40

Table 1: Movement one: The division of cello solo and its corresponding ‘anatomical image’

Table 1 illustrates that bars 1-4 of the cello’s solo material are distorted in the first example of a musical ‘anatomical image’ at bars 8-19 (see Figure 5), and a similar procedure applies to the following bars 4-6 (see Figure 6) and 7. Bars 8-19, 21-30 and 31-40 are examples of ‘anatomical images’, presenting different distortions of the cello’s thematic material. In bars 21-30, the clarinet line forms a retrograde imitation of the flute, forming R7, while the xylophone imitates the flute transposed down a semitone and the piano is given the clarinet line a semitone higher.

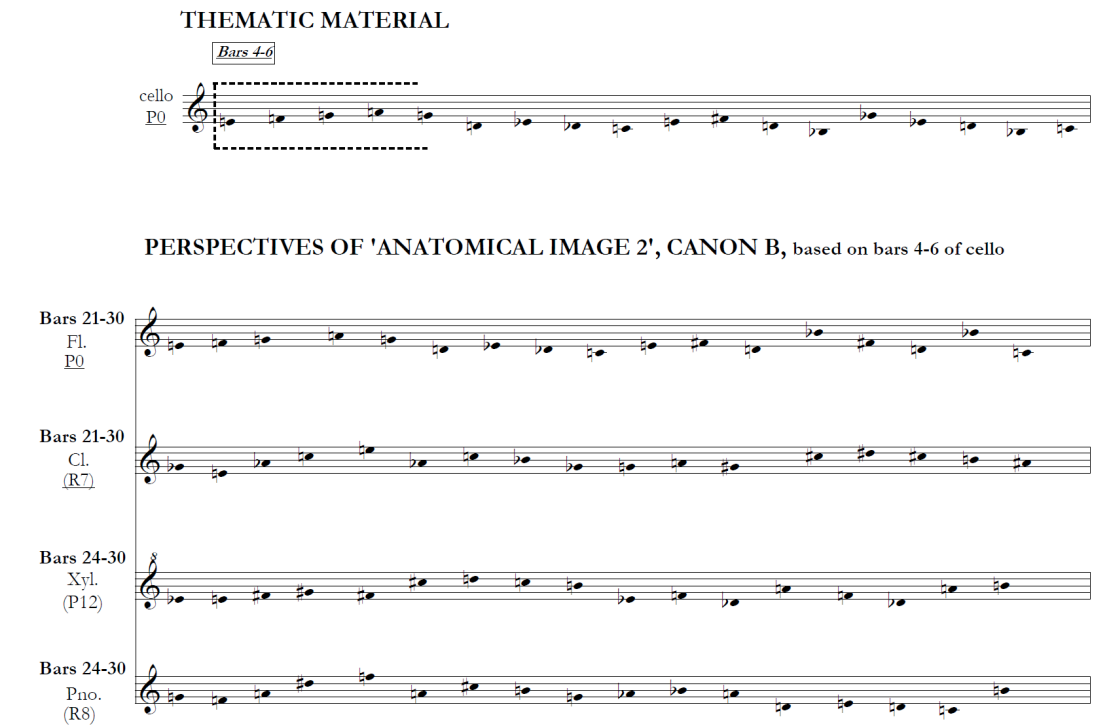


Figure 6 illustrates the various layers of distortion or ‘bones’ that accumulate in order to cloud the definition of the original cello line. With each of the canons analysed, retrograde and prime transpositions are juxtaposed, with each ‘view’ modifying the focus regarding the original. This ‘anatomical image’ serves to mask the ‘essence’ of a form by combining layers of imitation, while the solo cello statement preceding it exposes the fallacy of the mask.

Through the contrary processes of addition and reduction, both the musical ‘anatomical images’ and the sequence of images from *De Humani* modify the perception of an original. Table 2 shows that the third musical ‘anatomical image’ encapsulates five levels of distortion (one more than the previous two canons) that encompass the full ensemble, two instruments in retrograde motion with another stating the first example of retrograde inversion (see Table 2, Canon C). Thus, as successive ‘anatomical images’ present additional modifications of the thematic original, distortion is increased and the degree of disguise of the ‘original’ is heightened.

‘anatomical images’	CANONS	BAR nos.	INTERNAL ACTIVITY
‘anatomical image’ 1	Canon A	bars 8-19	Flute – (Po) Clarinet – (R1) Xylophone – (P7) Piano – (R8)
‘anatomical image’ 2	Canon B	bars 21-30	Flute – (Po) Clarinet – (R7) Xylophone – (P12) Piano – (R8)
‘anatomical image’ 3	Canon C	bars 31-40	Flute – (Po) Clarinet – (R9) Xylophone – (R3) Piano – (RI1) Glockenspiel – (P7)

Table 2: Movement one: distortion process within ‘cross-sectional images’ increasing

The level of distortion increases with each successive canon, so that by Canon C the distortion of the cello line is effected in each line. This implies that a transformative process is taking place between the individual ‘anatomical images’, suggesting a form of symbolic ‘image reconstruction’, an action somewhat akin to an ‘anatomical imaging’ process, a procedure also implied from the sequence of images from *De Humani* (see Figure 1).

The transformative features identified in the music of movement one ‘Agony in the Garden’ are characterised, albeit in a very compressed manner, within movement eight, ‘St Veronica wipes His face’. In this case, the gestural implications within the narrative provide the context for which the music replicates itself. The ‘skeleton’ of this movement comes in the form of the

theme that appeared in the cello line at bar 20 of movement one, a passage bridging musical ‘anatomical image’ 2 to ‘anatomical image’ 3.



Figure 7: Movement one: cello theme bar 20

Each successive statement that follows from bars 259-262, suggests another approach in viewing the original theme. By maintaining the ideas established in movement one—that the function of a musical ‘anatomical image’ is to add further layers of distortion in order to obscure an original idea, and that the concept of musical ‘anatomical imaging’ heightens this level of disguise—it may be observed the three ‘anatomical images’ that follow each other consecutively in the opening of movement eight distort the intervallic construction of the original theme (see Figure 8). In contrast to the first movement, the cello in this movement no longer serves to expose the ‘anatomical image’ as an obscuring element, becoming a part of the disguise through an ornamentation and elongation of the theme at bars 259-261. The second musical ‘anatomical image’ is a flute imitation at bar 262, altering the theme by way of rhythmic distortion. The third ‘anatomical image’ is conveyed by the viola’s imitation of the theme compressed into broken chords that repeat the notes D# and C#. As the level of distortion in the music increases with each successive ‘anatomical image’, the melodic profile of the theme warps, thus forming related, but distorted renditions of the original source.

Figure 8: Movement eight: ‘anatomical imaging’

During these three bars, every ‘image’ or distorted musical statement records a different approach to perceiving the theme. By placing these three ‘images’ consecutively, the gesture inherent is that of one image being modified to resemble another ‘view’. Each view transforms the skeletal figure over a gradual space of time, implying a form of the ‘image reconstruction’ in Table 2—the process of creating musical ‘anatomical images’. In this movement concerned with replicated copies, the music, through its method of symbolic ‘image reconstruction’, becomes a structured, gestural realisation of the way in which the drawings interact with the narrative.

The process of ‘anatomical imaging’ is suggested at a macro level where fragments of music from the various canons of movement one are replicated and distorted within movement thirteen, ‘The entombment of Christ’. As in movement one, the cello assumes the solo role. However, instead of repeating its motivic material from movement one, the solo line becomes a reconstruction of musical material belonging to the ‘anatomical images’ from the beginning. As noted, in Figure 9, the cello line is a fragmented version of the piano line, which is in itself a retrograde rendering of the skeletal original (see piano line of Figure 5). Thus, the cello line of this movement, being a retrograde of another fragmented retrograde, is a transposed fragment of the original skeletal material.

The figure displays musical notation for Movement thirteen, focusing on the construction of the cello melody. It is organized into three systems of staves.

- System 1 (Bars 462-473):** Features Vlna and Fl. Xylo. staves. A dashed box labeled 'Bars 468-473' is shown on the Vlna staff, with an arrow pointing to a corresponding section on the Fl. Xylo. staff.
- System 2 (Bars 465-474):** Features Vc. and Piano Xylo. staves.
 - The Vc. staff has three dashed boxes labeled 'Bars 465-474', 'Bar 465+', and 'Bar 473+'. Arrows point from these to the Piano Xylo. staff.
 - The Piano Xylo. staff has three corresponding sections labeled 'Bars 28-29 piano.', 'Bars 27-28 piano.', and 'Bars 34-35 piano.'.
 - Labels above the Vc. staff indicate 'retrograde bars 28-29 piano.', 'retrograde bars 27-28 piano.', and 'retrograde bars 34-35 piano.'.
- System 3 (Bar 474+):** Features Vc. and Xylo. staves.
 - The Vc. staff has a dashed box labeled 'Bar 474+' and another labeled 'retrograde bars 35-36 piano RH & LH.'.
 - The Xylo. staff has a section labeled 'Bars 36-37 piano & xylo.' and another labeled 'Bars 35-36 piano RH & LH.'.
 - Labels above the Vc. staff indicate 'retrograde bars 36-37 piano & xylo.' and 'skeletal outline bar 40 cello.'.
 - An arrow points from the 'skeletal outline bar 40 cello.' label to a section on the Xylo. staff labeled 'Bar 40 cello.'.

Figure 9: Movement thirteen: construction of cello melody

The ‘skeleton’, or the body of the original structure, principally stated by the cello in movement one, has been deconstructed throughout the piece and then reassembled to be viewed as another ‘image’ in the penultimate movement.

The viola, the only member of the instrumental ensemble with a close ‘family’ resemblance to the cello, also dismantles the skeletal perspectives belonging to the ‘anatomical images’ of movement one. The viola creates a related, but distorted copy of the ‘skeleton’ by reassembling melodies from movement one and aligning the thematic fragments of one instrumental part with that of another. The viola achieves this by welding xylophone and retrograded flute fragments. Thus, the flute and xylophone melodies, which served as skeletal perspectives for the first ‘anatomical image’, are reconfigured, uniting to form a related copy within the body of the viola’s line in movement thirteen (see Figure 10).

The figure displays a musical score for Movement thirteen, focusing on the construction of the viola melody. The score is organized into three main systems, each with a title box at the top: 'Bars 443-454', 'Bars 446-461', and 'Bars 454-464'. The staves are labeled on the left: Alto Flute, Vlc. (Cello), Vla. (Viola), Fl./Xylo. (Flute/Xylophone), and Piano. The Alto Flute part (Bars 443-454) is a single melodic line. The Cello part (Bars 1-7 Cello) is a single melodic line, with 'etc.' written at the end. The Viola part (Bars 446-461) is a complex melodic line constructed from various sources: 'Bars 446+' (retrograde bars 8-9 Flute), 'Bars 449+' (retrograde bars 12-13 Flute), 'Bars 451+' (Bars 16-20 Xylo.), and 'Bars 459-464' (Bars 24-29 Xylo.). The Flute/Xylophone part (Bars 8-9 Flute, Bars 12-13 Flute, Bars 16-20 Xylo., Bars 24-29 Xylo.) consists of four melodic segments. The Piano part (Bars 454-464) is a complex melodic line constructed from various sources: 'Bars 454+' (retrograde bars 10-14 piano), 'Bars 455+' (retrograde bars 14-20 piano), and 'Bar 464+' (retrograde bars 24-26 piano). Arrows indicate the retrograde relationships between the piano and viola parts.

Figure 10: Movement thirteen: construction of viola melody

The viola part collects fragments from more than one instrumental line, while the cello line is predominantly a retrograde of the piano line. Figures 9 and 10 firstly illustrate that the ‘anatomical image’ of this movement distorts the thematic material belonging to the ‘anatomical images’ of movement one. They also show that the soloistic cello voice is reinterpreted, becoming a fragmented transposed repeat of the original solo line from movement one. Thus, the cello performs another role of exposure, but since its melodic structure is now derived from the piano material of movement one, it infers disguise by building on a line which is itself a distortion. The ‘anatomical imaging’ process increases the levels of distortion to such an extent that the instrument serving to expose the masking features inherent in the ‘anatomical images’ acquires their traits of disguise.

Suggesting ways in which extra-musical stimuli operate in music is only part of the process in attempting to understand the musico/dramatic aesthetic of

certain pieces of music. The real key is to discover how these stimuli attempt to convey the philosophical premise of a composition. Davies's 'anatomical images' serve to establish a link between the 'icons of Vesalius' and the music; that is, the existence of transformational structures in the design of the images from *De Humani* give clues to the internal workings of the music. However, the musical 'anatomical images' take the 'Icons of Vesalius' a step further; rather than being imbued with the scientific context of anatomical reproductions, they attempt to portray a sense of identity. The implication of a character in the 'Icons of Vesalius' is disclosed by the narrative structure that is superimposed on the music and the drawings in *Vesalii Icones*, the Stations of the Cross. Even the musical thematic material reveals the extent to which a character duality is represented from the very commencement of the piece (see Figure 3). The cello's solos serve to expose Christ/Antichrist as two aspects of a single organism and the 'anatomical images' musically delve into the structural details of this relationship (the retrogrades are certainly suggestive of mirror reflection). In addition to introducing the Christ/Antichrist dichotomy, the invocation of the Stations of the Cross in *Vesalii Icones* calls for a 'resurrection'. The movement entitled 'Resurrection – Antichrist' contradicts and flouts goal-directions, implying a model that is a farcical fabrication of the traditional Roman Catholic Church's 'original'.¹¹ When the mask is lifted in the movement 'Resurrection – Antichrist' and the Christ/Antichrist ambiguity is resolved, the moral lesson at the heart of *Vesalii Icones* is revealed – do not be taken in by appearance.

[*Vesalii Icones*] was written a few years after the Vatican Council II, where the Mass had been decreed from henceforth, it won't be done in Latin, it will be done in the language of the country. I think that the idea was that everybody would be able to understand the Mass, which was the thesis of the Protestants, when they made the Reformation five hundred years before. I remember thinking, well they're making the same mistakes that the Protestants made because people will be able to *think* that they understand what the Mass means because they understand the meaning of the words in their own language, whereas there's a mystery in here. Until this point, the Greek Orthodox and the Russian Orthodox and the Roman Catholic Church with its Latin text – they have perhaps not been familiar with the word-to-word connection of the significance, but they have respected the mystery at the centre of their religion.¹²

Herein lies the general premise of *Vesalii Icones*: the Mass rendered in the vernacular produces an imitation of the original service in Latin, an imitation that has the effect of degrading the mystery of the ritual. Thus, the purpose of *Vesalii Icones* is to *expose* this disguising of truth.

This paper has explored the three structural levels at play in *Vesalii Icones*.

1. The drawings from *De Humani*
2. The Stations of the Cross
3. The music

Two of these structures are extra-musical stimuli and their bearing upon the music has been discussed. The superimposition of the Stations of the Cross on the music explains the use of the juxtaposed tritones that are the hallmarks of

the cello solo from the beginning. The superimposition of the drawings and the music reveals the internal structural processes occurring in forms that examine this juxtaposed tritone pairing – the ‘anatomical images’. When these three structural levels combine they culminate in a result that reinforces the general premise of the piece, that is that all structures conceal the very figure that they are supposed to be exposing. Davies’s *Vesalii Icones* reveals a game of masking (‘anatomical images’) and unmasking (cello solo) and, in its concluding movement, ‘Resurrection – Antichrist’, deception is unmasked and disguise is exposed.

As is so often the case with the music of Davies and his contemporaries, traditional approaches to musical analysis, focussing simply on ‘the notes’, without considering broader influences and contexts, are frequently inadequate. Enquiry into the operation of extra-musical stimuli may have the potential of broadening the structural understanding of the music. There are many different degrees to which an extra-musical stimulus exists in a piece of music; in the case of *Vesalii Icones* the images from *De Humani* influence the structuring of the music. Extra-musical references operate as an aid to the listener and both an ‘inspirational’ or a ‘structural’ device can shed light on some aspects of a piece’s musico-dramatic aesthetic. In any case, taking the extra-musical devices in *Vesalii Icones* into consideration sharpens the discrimination of the listener, which is crucial in a composition where things are not what they seem.

References:

¹ Peter Maxwell Davies, *Vesalii Icones* (London: Boosey & Hawkes, 1978). The translation of *Vesalii Icones* is the icons of Vesalius.

² Andreas Vesalius, *De Humani Corporis Fabrica*, (first pub. 1543), illustrations by Jan Stephen van Calacar. *De Humani Corporis Fabrica* undermined 1400 years of anatomical theory first promulgated by the Roman physician Galen, bringing down established ideas about the human body. Vesalius's methods of research required collecting corpses and dissecting them, which met with disapproval from the Inquisition and the Roman Catholic Church. *De Humani* is regarded as one of the founding works of modern anatomy. Leopold Senfelder, 'Andreas Vesalius' *The Catholic Encyclopaedia*, vol. 15 (New York: Robert Appleton Company, 1912).

³ Personal interview with Sir Peter Maxwell Davies conducted at Flat no. 42, Royal Academy of Music, London, November 25, 2008.

⁴ Although the composer's intention was to have the male dancer naked, this was not realised in the first performance due to the constraints laid down by the performance venue and also for practical reasons due to the extreme physical toll this would have upon the dancer's body.

⁵ *The Shorter Oxford Dictionary* defines an icon as such: **a.** An image, figure, or representation; a portrait; a picture, 'cut', or illustration in a book. **b.** An image in the solid; a monumental figure; a statue. *Eastern Ch.* A representation of some sacred personage, in painting, bas-relief, or mosaic, itself regarded as sacred, and honoured with a relative worship or adoration. William Little, prep., C.T. Onions, rev., *Shorter Oxford English Dictionary: On Historical Principles*, third ed. (Oxford: Oxford University Press, 1992).

⁶ Davies, 'Composer's Notes', *Vesalii Icones*, 1978.

⁷ Instrumental lines do not replicate the leaps and profiles of the melodies in the score of *Vesalii Icones*.

⁸ Ibid.

⁹ Paul Griffiths, *Peter Maxwell Davies*, 152.

¹⁰ Instrumental lines do not replicate the leaps and profiles of the melodies in the score of *Vesalii Icones*.

¹¹ Dennis Bratcher remarks in reference to the Stations of the Cross, 'in most cases, especially if these are used in connection with a Tenebrae service, there is no mention of the Resurrection. There will be no place for that on Sunday morning. But to preserve the journey as a commitment to God in the darkness, the journey of the Stations should end at the cross and the tomb. It is in this mode of remembering, of representing the events of the past as part of a living story that has not yet ended.' Dennis Bratcher, 'The Cross as a Journey', *The Stations of the Cross for Protestant Worship* (Christian Caucus: April 4, 2007).

¹² Personal interview with Sir Peter Maxwell Davies, November 25, 2008. Italics are mine and are used to replicate speech emphasis; Davies emphasises the word 'think' quite strongly.