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SHELDON SOFFER, *Administrative Director*

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AMERICAN CHORAL REVIEW

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A Tribute to Ifor Jones

by Ruth Hutchison

When the Bach Choir of Bethlehem, Pennsylvania, presented its sixty-second festival in May of 1969, its director, Dr. Ifor Jones, ended his thirty-year association with the choir. It was a brilliant festival, including Cantatas Nos. 1, 28, 50, 64, 80, 110, and 180, the *Mass in B Minor* and the *Musical Offering*. The choir sang the *Mass* at its first festival in 1900, the first time it had been sung in its entirety in the United States. Now, traditionally, the *Mass* is sung in Bethlehem every festival Saturday.

Under Dr. Jones the choir has sung the *Mass* forty-nine times, as well as the *Magnificat* five times, the *Passion according to St. John* and the *Passion according to St. Matthew* three times each, the *Christmas Oratorio*, the *Easter Oratorio*, and the *Ascension Oratorio*. It has sung the various Motets at twelve festivals. All told, directed by Dr. Jones, the choir has sung one hundred and forty-five cantatas (many of them edited by him in his G. Schirmer Bach Series), thirty-three for the first time at the Bethlehem festivals, and thirty of these for the first time in the United States. At Saturday morning sessions during the festivals the choir's soloists and the festival orchestra have performed a wide variety of Bach's sacred and secular works under Dr. Jones.

The choir is primarily a stay-at-home organization, the majority of its members are not professional musicians, and most of them are employed in the Bethlehem area. To sing Bach is their joy, and they sing best in Packer Memorial Church on the Lehigh University campus, the traditional surroundings of Bethlehem Bach festivals. But under Dr. Jones the choir has journeyed to New York to sing in Carnegie Hall and the Cathedral of St. John the Divine, to Philadelphia's Academy of Music, to Baltimore to sing with the Baltimore Symphony, and to Boston on the occasion of the 150th anniversary of the Handel and Haydn Society.

When Dr. Jones took over the direction of the Bethlehem Bach Choir in 1938, he had been in America for ten years and might have been expected to have settled into the American mold by that time. But the casting had been done long since in his native Wales, and to this day he remains a Welshman—Welsh in his sense of drama and, above all, Welsh in his love of choral music. His expansive way of

conducting, his ceremonious courtesy, and the very timbre of his voice make him stand out among men. His characteristic manner has become intensified, if anything, with the passing of years—he can be a festival by himself.

Prior to Ifor Jones the Bach Choir had had only two other directors. It was founded by Dr. J. Fred Wolle toward the end of the nineteenth century. He created a group by sheer determination, bullied and cajoled it into singing Bach, and when he felt it was ready, presented the first festival. At one point Dr. Wolle became discouraged and left town for a while, which accounts for the discrepancy between the choir's age and the number of its festivals. But Charles M. Schwab, then president of Bethlehem Steel Corporation, persuaded him to return, and Dr. Wolle continued as the choir's director until his death in 1933.

His association with the choir had been so personal—he spoke of it as "my choir"—that when he died it was feared that the choir might disband. It did skip a festival that year but presented the *B Minor Mass* as its memorial to him. A successor was found, however, in the person of Dr. Bruce Carey, a competent musician, but totally unlike Wolle. He was restrained and undemonstrative; but perhaps it was best that a neutral personality serve at that time. When Ifor Jones arrived in 1938, the choir was ready for a change. Dr. Jones was to say later, with a chuckle, "It would not have done, it just would not have done at all. . . ." had he directly followed Wolle.

Ifor Jones studied at the Royal Academy of Music in London under Sir Stanley Marchant, organist and choirmaster at St. Paul's Cathedral, and under Sir Henry Wood. John Barbirolli was a class-mate. After winning several scholarship prizes and serving as accompanist in the choral and opera departments of the Academy, he became coach at the opera house in Covent Garden. He was accompanist for Bruno Walter when the great man was conductor at Covent Garden—"In the process, I accompanied Chaliapin, Elisabeth Schumann, and Lotte Lehmann."—and toured Great Britain as a conductor of the National Opera Company. Returning to the Academy, he became an assistant professor and associate conductor under Sir Henry Wood. He also took on the post of organist at the Welsh Baptist Church in London.

By the time he came to the United States in 1928 he had been made a Fellow of the Royal Academy. He came for a tour of organ recitals but decided to remain in the country when he was asked to join the faculty of Rutgers University. There he served as a choral conductor and as an organist, performing the complete cycle of organ works by Johann Sebastian Bach. In 1931 he founded the Handel Choir in nearby Westfield and presented numerous performances of choral works by Handel and Bach. When a delegation of the Bethlehem Bach Choir's executive board, searching for a successor to Dr. Carey, attended a

Ifor Jones

performance by the Handel Choir, Dr. Jones was invited to take the post. His first Bethlehem festival, in 1939, was an immediate success, and a rapport was established between director and choir that was to continue for three decades.

For some of this time Dr. Jones was also active at Bethlehem's Central Moravian Church, the Peabody Conservatory of Music in Baltimore, as conductor of Philadelphia's New Chamber Orchestra, and as faculty member at summer sessions of various universities and the Berkshire Center. Many of his soloists of earlier years have gone on to fame—among them, Phyllis Curtin, Eunice Alberts, John McCollum, Donald Gramm, Edwin Steffe, Adele Addison, David Lloyd, Chester Watson, Mary McKenzie, Judith Raskin and Jennifer Vyvyan.

Of the honors and awards bestowed upon him, one must be especially dear to his heart: the Hopkins Medal "for distinguished service in the field of music" which he received in 1955. The recipient must be of Welsh blood and is given the medal at the annual banquet of the St. David's Society of the State of New York on St. David's Day. Dr. Jones received his on the 1,436th anniversary of Wales's patron saint. But the honor most befitting his distinguished career was the applause, unprecedented for a choral performance in sixty-two seasons, that ended last year's Bethlehem Bach Festival—a unique occasion in which audience and choir joined in admiration and gratitude.

The Masses of Claudio Merulo

TOUCHSTONES OF PARODY TECHNIQUE IN VENETIAN STYLE

by James Bastian

Masses play a minor role in the history of Venetian music of the late sixteenth century; not because Venetian composers did not write Masses, but because their settings of the Ordinary have been generally neglected by historians in favor of their motets. Such neglect is understandable, if unfortunate. Understandable, because an uncluttered view of the period must focus on significant developments, and the motet, which the Venetians cultivated increasingly with each passing decade, loomed as the most progressive form of sacred composition during the second half of the sixteenth century.[1] Unfortunate, because a balanced view of the history of an art should include less-favored genres as well.

Composers at the ducal chapel of St. Mark's[2] wrote music for services celebrated as much for the religious edification of the doge himself as for the Republic he ruled. In addition to Vespers, the most important musical events fell on feast days, especially those associated with civic commemorations.[3] While such lavish occasions demanded elaborate music, daily Mass may have required a simpler style of musical presentation. Music for Mass, however, should not be assumed to have been unimportant or necessarily inferior to that for other services. It may have been performed with less pomp than the public Vespers; certainly, a more private rite would have required less of flamboyant display. Thus, for ferial Masses (services on all days other than feast days), simple compositions, such as Andrea Gabrieli's four-part *Missa*

[1] Gustave Reese, *Music in the Renaissance* (revised ed.; New York: W. W. Norton, 1959), p. 496.

[2] St. Mark's served as the private chapel of the doges of Venice from 979 to the fall of the Republic; in 1807 it was consecrated as the Cathedral of Venice, as it is known today (see Umberto Benigni, "Venice", *The Catholic Encyclopedia*, XV, 334).

[3] Pompeo Molmenti, *Venice, Its Individual Growth from the Earliest Beginnings to the Fall of the Republic*, trans. Horatio F. Brown (3 parts in 6 vols.; London: John Murray, 1906–08), Part I, Vol. I, pp. 208–12.

brevis[4] with its modest dimensions and great number of note-against-note progressions, would have served admirably.

The celebration of Mass may have been embellished with music other than complete cyclic settings of the Ordinary. Printed collections of sacred music by Andrea and Giovanni Gabrieli contain independent Mass movements,[5] and Venetian composers also based motets on texts for Propers of the Mass.[6] In addition, instrumental music probably was employed. Chapel archives reveal that the organists were required to play at Mass as well as at Vespers,[7] and the examination given to all candidates who auditioned for appointment as organist at St. Mark's specifically mentions improvisation on chants from the Mass.[8] The publication of organ Masses—for instance, Claudio Merulo's *Messe d'intavolatura d'organo libro quarto* (Venice, 1568)[9]—further suggests that organists even participated as soloists at Mass. There is every reason to believe that both festival and ferial Masses were attended upon occasion by a full complement of musicians. Thus, a service of music combining choral and instrumental forces, separately and together, would have created a colorful accompaniment to rites enacted at the altar.

Despite waning interest in cyclic Masses during the closing decades

[4] Carl Proske edited Andrea's *Missa brevis* in Vol. I (*Liber Missarum*) of *Musica divina* (Regensburg: Friedrich Pustet, 1853), pp. 165–84.

[5] Independent polychoral Mass movements by the Gabrielis were published in three collections devoted to their works. A *Kyrie* (*a 12*), a *Gloria* (*a 16*), and a *Sanctus* (*a 12*) by Andrea appeared in *Concerti di Andrea et di Gio. Gabrieli* (Venice, 1587). Giovanni included a *Kyrie*, a *Gloria*, and a *Sanctus*, all in twelve parts, in his *Sacrae symphoniae* (Venice, 1597). His posthumous *Symphoniae sacrae* (Venice, 1615) contains two more twelve-part movements, a *Kyrie* and a *Sanctus*. For Andrea's Mass sections, see Andrea Gabrieli, *Musiche di chiesa da cinque a sedici voci*, ed. Giovanni d'Alessi, Vol. V of *I Classici Musicali Italiani* (Milan: I Classici Musicali Italiani, 1942), pp. 1–47. Giovanni's Mass movements of 1597 are printed in Giovanni Gabrieli, *Opera omnia*, ed. Denis Arnold, Series 12 of *Corpus Mensurabilis Musicae* (4 vols. to date; Rome: American Institute of Musicology, 1956), II, 141–76. Those of 1615 will appear in later volumes.

[6] Claudio Merulo, for instance, set 9 of his 155 published motets to texts from the Proper of the Mass. For further commentary, see James Bastian, "The Sacred Music of Claudio Merulo" (2 vols.; unpublished Ph.D. dissertation, University of Michigan, 1967), I, 296–327.

[7] Giacomo Benvenuti, *Andrea e Giovanni Gabrieli e la musica strumentale in San Marco*, Vol. I of *Istituzioni e monumenti dell' arte musicale italiana* (Milan: Ricordi, 1931), p. lxix.

[8] The document is quoted in both Benvenuti, *op. cit.*, p. xlv, and Francesco Caffi, *Storia della musica sacra nella già cappella ducale di San Marco in Venezia dal 1318 al 1797* (2 vols.; Venice: G. Antonelli, 1854–55; facsimile reprint Milan: Bollettino Bibliografico Musicale, 1931), I, 28. For commentary, see Otto Kinkeldey, *Orgel und Klavier in der Musik des 16. Jahrhunderts* (Leipzig: Breitkopf & Härtel, 1910), p. 136. (A reprint of the original German edition with a new introduction in English by Denis Stevens will be issued in the near future by Dover Publications, New York.)

[9] Cf. Howard Mayer Brown, *Instrumental Music Printed before 1600, a Bibliography* (Cambridge, Massachusetts: Harvard University Press, 1965), item 1568_6, and Claudio Sartori, *Bibliografia della musica strumentale italiana: stampata in Italia fino al 1700* (Florence: Leo S. Olschki, 1952), item 1568a.

of the Renaissance, most of the composers employed at St. Mark's wrote a few such works at least, and found a wide circulation for them in manuscript and in printed editions. To the twentieth-century musician and historian, these Masses are intriguing, for they convincingly show the Venetians' skill in employing their own distinctive idiom.

The cyclic Mass, the most serious type of composition during the Renaissance, was designed to unify the five principal parts of the Mass Ordinary by setting its texts to identical musical material according to a well-established tradition. Inasmuch as this material was derived from an already existing composition—a motet, a madrigal, or a chanson—the new work became known as a parody Mass (e.g., *Missa Benedicta es*, *Missa Cara la vita mia*, or *Missa Oncques amour*). Most composers of parody Masses drew upon the complete texture of their models so that their new compositions were well permeated by the borrowed music. Venetian composers followed established practices in writing parody Masses, and, in general, their works conformed to the prototype of the parody Mass as defined in Book XII of *El melopeo y maestro* by the Renaissance theorist Pietro Cerone.[10]

Composers in sixteenth-century Venice, however, were developing strong stylistic traditions of their own.[11] The fact that they cast their compositions for single choir in a pervasive imitative style allowed them to rework borrowed material in a traditional way with little difficulty. But further, the Venetians articulated their musical structures not only with striking antiphonal effects—more and more approaching real polychoral writing as the century progressed—but also with occasional introduction of refrains and repeats. From the combination of these structural devices, they forged their own new and idiomatic musical forms, and to meet the requirements of parody technique, they adjusted their personal style in various ways. Of special interest are the works of Claudio Merulo (1533–1604), an organist at St. Mark's, whose cyclic Masses are touchstones of the melding of Venetian style and parody technique.

Claudio Merulo was born at Correggio, where he was presented for baptism by his father, Antonio Merlotti, at the parish church of San Quirino on April 8, 1533. Other than his baptism, nothing of his childhood and youth has been documented, not even the names of musicians with whom he actually studied. In his early years, he was known either by his family name, Claudio Merlotti, or by the city of

[10] *El melopeo y maestro, tractado de música teórica y práctica* (Naples: Gargano y Nucci, 1613), pp. 687–88. The passage has been translated into English and edited by Oliver Strunk, *Source Readings in Music History* (New York: W. W. Norton, 1950), pp. 265–68.

[11] For a general discussion of Venetian style in the sixteenth century, see the author's previous article "The *Cappella musicale* at San Marco in the Late Sixteenth Century" in *American Choral Review*, Vol. XII, No. 1, January, 1970.

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his birth, Claudio da Correggio; in 1567, he officially adopted the name Claudio Merulo. From the time of his appointment as organist at the Cathedral of Brescia on September 7, 1556, much of Merulo's life can be substantiated through archival evidence. He remained at Brescia for about a year. Next, he served as one of the organists at St. Mark's, Venice, from July 2, 1557, to October, 1584. Finally, he entered the employment of the Farnese, the Dukes of Parma, at whose court he remained until his death on May 4, 1604.[12]

Six of Merulo's cyclic Masses are extant in original editions. Four of these works comprise the first publication devoted exclusively to sacred works by Merulo, a collection of five-part Masses printed in 1573 and dedicated to King Charles IX of France (1550–1574). The title page of the *Cantus* part, presented here in simulated typography, indicates the contents:

CANTVS
CLAVDII MERVLI CORREGIENSIS
SERENISS: REIP: VENETIARVM IN TEMPLO
D. MARCI ORGANISTAE MISSARVM QVINQVE VOCVM.
MISSA Benedicta es celorum Regina
MISSA Susanne vn giour
MISSA Oncques amour
MISSA Aspice domine
LIBER [Printer's Mark] PRIMVS
Venetijs apud Filios
Antonij Gardani.
1573

The remaining two Masses were published posthumously in *Missae duae cum octo, et duodecim vocibus concinende* (Venice: Angelo Gardano, 1609)—the last edition devoted in its entirety to the composer's sacred music.[13] These posthumous Masses were edited by Giacinto Merulo (1595–*ca.* 1650), Claudio's grandnephew, and were dedicated to Marcello Prato, a close friend of the composer during his last years in Parma. With these Masses—polychoral compositions in eight and twelve parts—is included an eight-part litany. At the top of the page on which the litany begins appears the oval woodcut of Merulo reproduced in our illustration.

Merulo drew upon three motets, two chansons, and one madrigal

[12] The principal sources for Merulo's biography are cited in Bastian, "Sacred Music of Merulo", I, 7–101, cf. footnote 6.

[13] Claudio Merulo's complete sacred works, edited by the author, will appear in Series 51 of *Corpus Mensurabilis Musicae* (8 vols.; Rome: American Institute of Musicology, 1969). Examples from Merulo's Masses are quoted here by permission of the American Institute of Musicology.

as models for his parody Masses. Although the title page of *Missarum quinque vocum liber primus* refers only to the names of the compositions on which the Masses are based, the composer and first year of publication of each of the models are known:[14]

Josquin des Pres, *Benedicta es coelorum Regina* (*a 6*), 1520
Orlando di Lasso, *Susanne un jour* (*a 5*), 1560
Thomas Créquillon, *Oncques amour* (*a 5*), 1553
Jachet of Mantua, *Aspice Domine* (*a 5*), 1532

In *Missae duae*, however, a table of contents cites not only the titles of the Masses but also the composers of the models (to which are added here the dates of first publication):[15]

Giaches de Wert, *Cara la vita mia* (*a 5*), 1558
Andrea Gabrieli, *Benedicam Dominum* (*a 12*), 1587

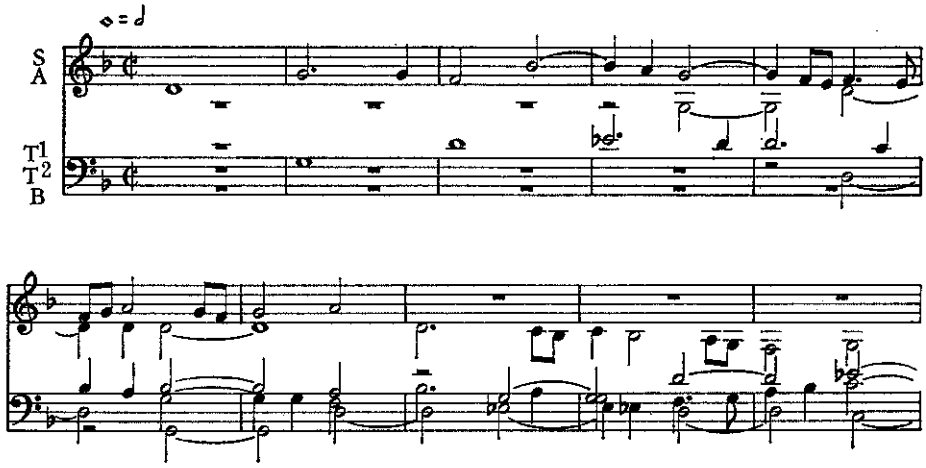
[14] The models by Josquin, Lasso, and Jachet are available in modern editions. Josquin's motet appears in two editions: Josquin des Prez, *Werken*, ed. Albert Smijers (Amsterdam: G. Alsbach, 1926), III, 11–19, and Heinrich Besseler, ed. *Altniederländische Motteten von Johannes Ockeghem, Loyset Compère und Josquin des Prez* (Kassel: Bärenreiter-Verlag, 1948), pp. 14–23. For Lasso's chanson, see Orlando di Lasso, *Sämtliche Werke*, ed. F. X. Harberl and Adolf Sandberger (Leipzig: Breitkopf & Härtel, 1894), XIV, 29–33. Jachet's motet is printed as an addition to Philippe de Monte, *Opera*, ed. Charles van den Borren and Julius van Nuffel (Bruges: Desclée de Brouwer, 1927), XXVI, 1–8, where it is incorrectly attributed to Jachet Berchem. Créquillon's *Oncques amour* will be included in Vol. I of the author's forthcoming edition of Merulo's sacred works.

[15] Wert's madrigal has been transcribed from original sources for two editions: cf. Giaches de Wert, *Collected Works*, ed. Carol MacClintock, Series 24 of *Corpus Mensurabilis Musicae* (Rome: American Institute of Musicology, 1961), I, 45–49, and Monte, *op. cit.*, XXI. See also Willi Apel and Archibald T. Davidson, eds., *Historical Anthology of Music* (2 vols.; Cambridge, Massachusetts: Harvard University Press, 1949–50), Vol. I, No. 146a. Andrea's motet will be included in Vol. II of the new edition of Merulo's sacred works.

Merulo proceeded in a traditional manner when setting parody Masses, seldom deviating from the norms practiced by his contemporaries.[16] His classic approach to parody composition is clearly demonstrated in *Missarum quinque vocum liber primus* by the manner in which he adapts the beginning of a pre-existing work to serve as a motto for opening each of the five principal movements of a Mass. In the opening *Kyrie* he usually presents the first imitative entrances much as they appear in the models, preserving the most striking features; but in successive movements, he reworks the borrowed material so as to bend it more to his own expression. This method seems to be one in which Merulo pays homage to the composer of the model, but makes clear his intent to recast the older work in a new mold.

The Mass parody of Jachet's five-part *Aspice Domine*, provides an excellent illustration of Merulo's adaptation of an opening imitation as a motto. Jachet's motet presents a pair of tenuously related parts (Ex. 1), which Merulo treats in his first *Kyrie* in a series of entrances

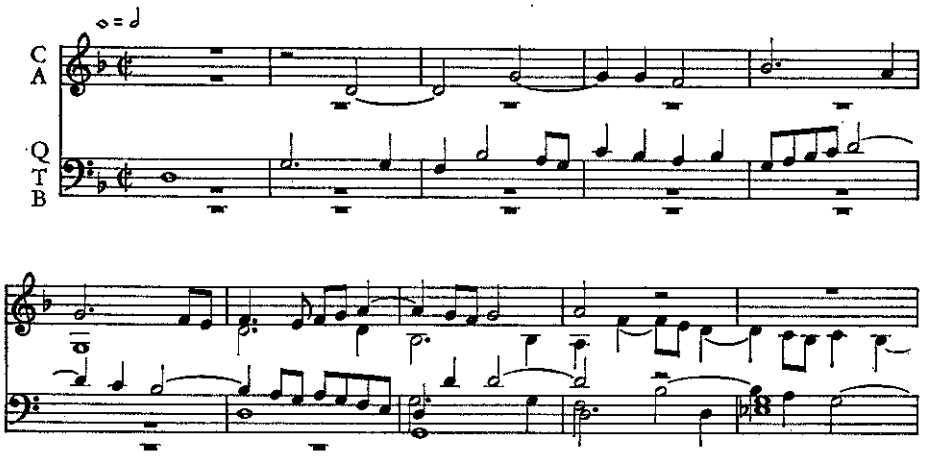
EXAMPLE 1
Jachet of Mantua, *Aspice Domine*, meas. 1–10 (after van den Borren)



that change the order but maintain the symmetry of the model (Ex. 2). Thus, Jachet's tenuous imitation is replaced by true imitation at the octave (which was modern). A free answer is then brought in as a new element and is imitated by the subject and another answer.

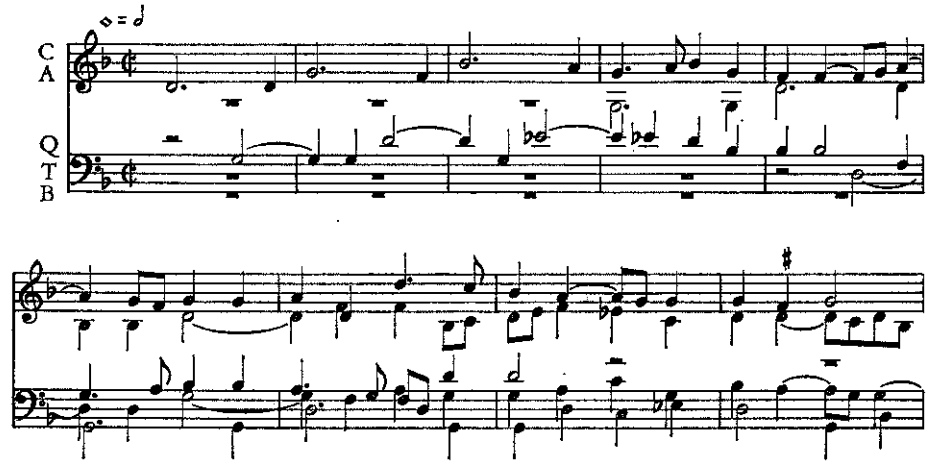
[16] Merulo's parody technique is discussed in detail in Bastian, "Sacred Music of Merulo", I, 182–232. An article by the author dealing with Merulo's newly discovered parody of Josquin's *Benedicta es* is in preparation.

EXAMPLE 2
Merulo, *Missa Aspice Domine*, first Kyrie, meas. 1–10



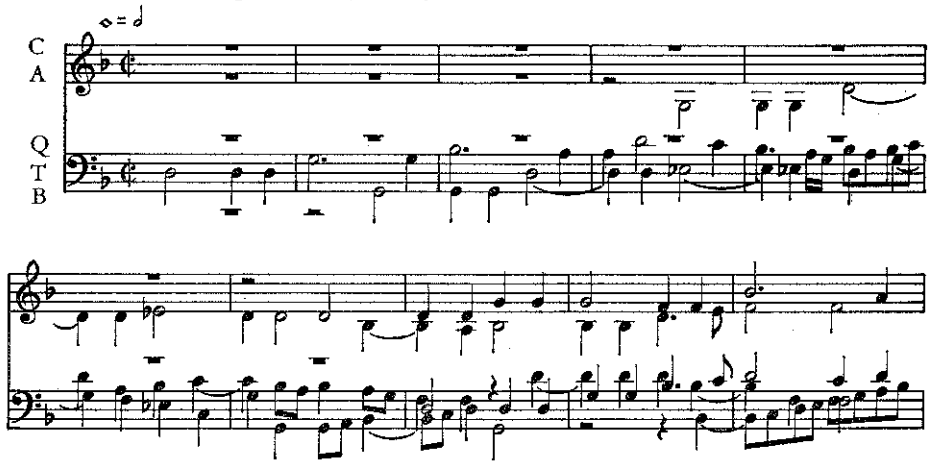
Having preserved Jachet's material in the *Kyrie*, albeit in a manner more in accord with current taste, Merulo reworks it with greater freedom in later movements. He changes its melodic and rhythmic guise (Ex. 3) and also varies the order of entries (Ex. 4). He reserves special treatment for the beginning of the *Sanctus*, sounding the opening theme in the *cantus* as a long-note *cantus firmus* against which the remaining parts enter in conjunct melismatic imitation (Ex. 5).[17]

EXAMPLE 3
Merulo, *Missa Aspice Domine*, Gloria, meas. 1–9

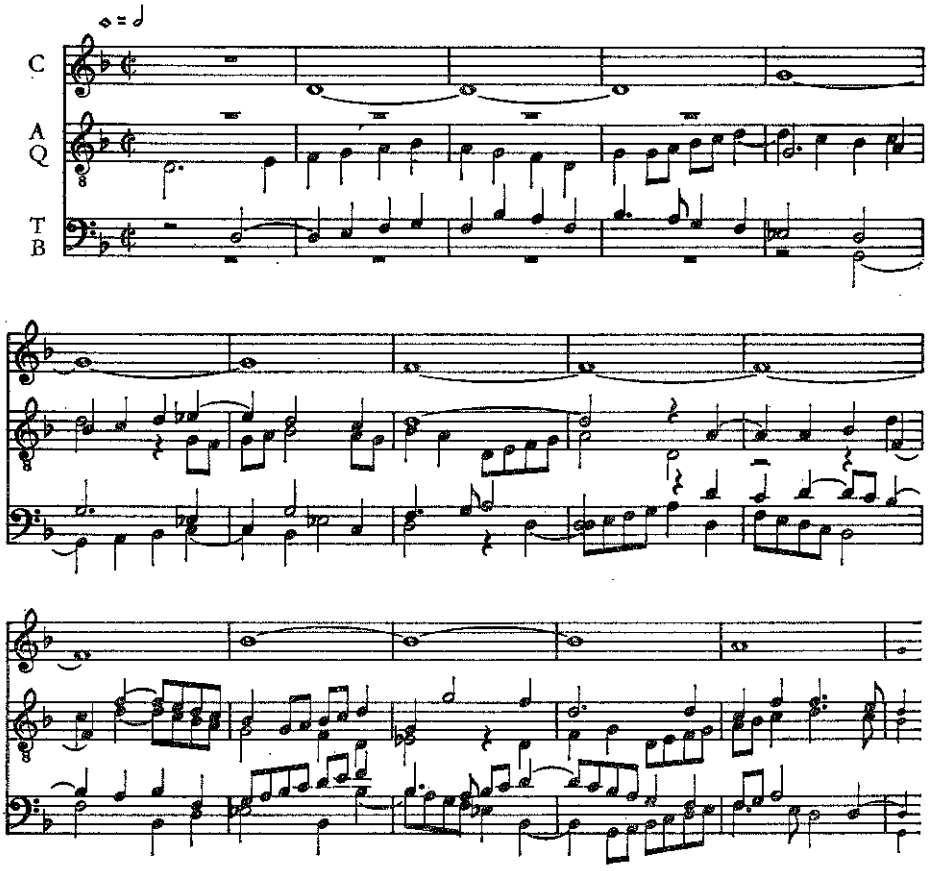


[17] The *Sanctus* movements of the *Missae Benedicta es*, *Susanne un giour*, and *Cara la vita mia* are treated similarly.

EXAMPLE 4
Merulo, *Missa Aspice Domine*, Credo, meas. 1–10

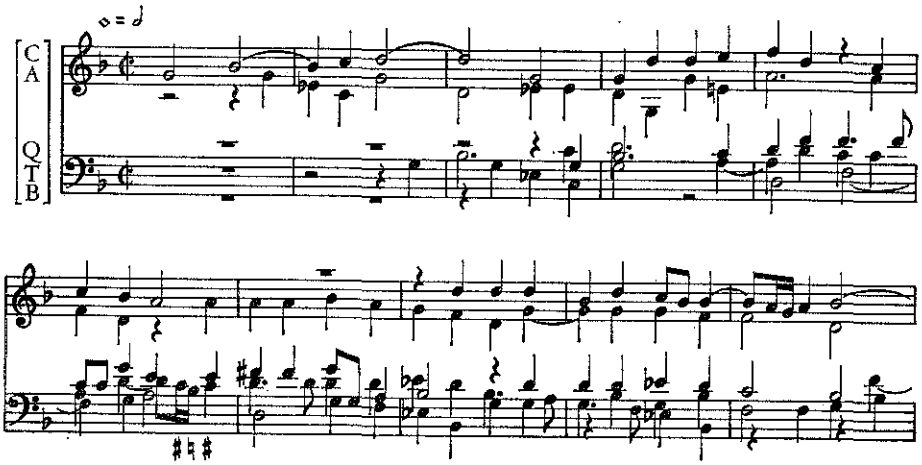


EXAMPLE 5
Merulo, *Missa Aspice Domine*, Sanctus, meas. 1–16

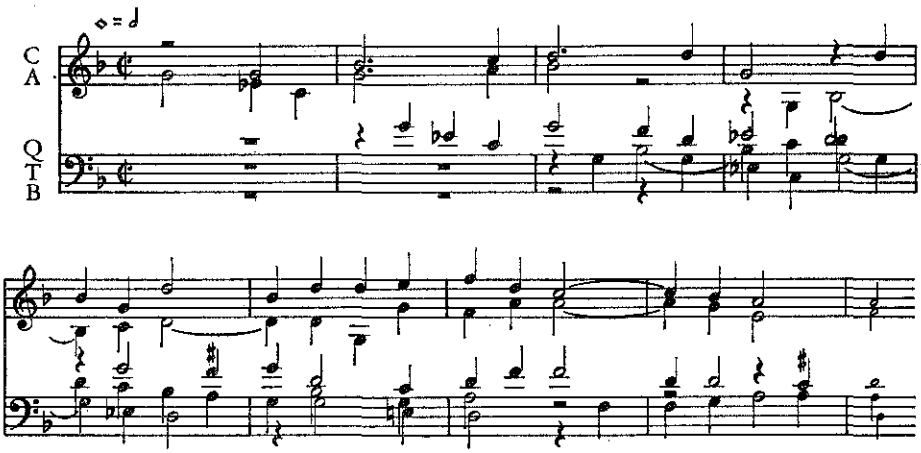


The changes in Jachet's motet of 1532 were not necessarily effected merely to produce a more modern sound in Merulo's work of 1573, for Merulo reinterpreted later models as well. Especially striking is his treatment of the opening of Lasso's *Susanne un jour* (1560): He rearranges the order of entry of alternating themes in his *Kyrie* (Exs. 6 and 7). In

EXAMPLE 6
Lasso, *Susanne un jour*, meas. 1–10 (after Sandberger)

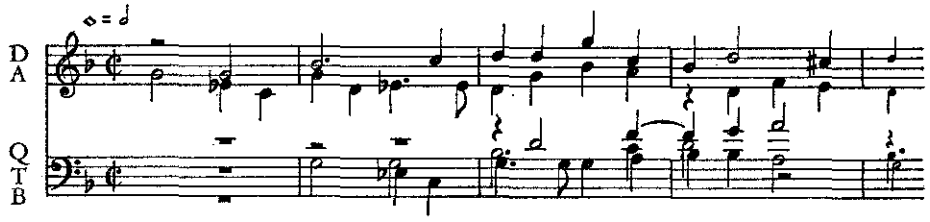


EXAMPLE 7
Merulo, *Missa Susanne un giour*, first Kyrie, meas. 1–9



reversing the themes, he anticipated the opening of Lasso's own later setting of *Susanne*, a German version of 1576 entitled *Susannen frumb wolten ir ehr verletzen* (Ex. 8).[18] Merulo may have become acquainted

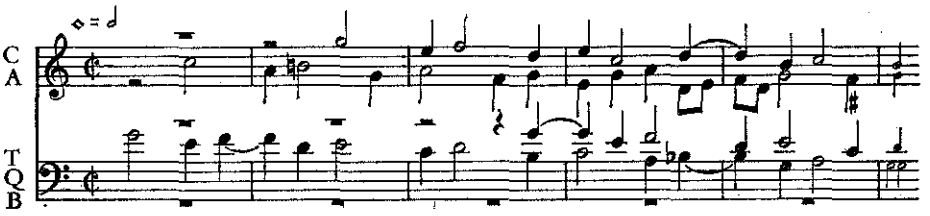
EXAMPLE 8
Lasso, *Susannen frumb wolten ir ehr verletzen*, meas. 1–5 (after Sandberger)



with the *Lied*; yet its publication three years after the Mass proves that the Venetian unwittingly arrived at Lasso's own setting. Lasso, in turn, was doubtlessly not influenced by Merulo's writing for, other than the similarity of the opening imitation, *Susannen* bears no further resemblance to the Mass.

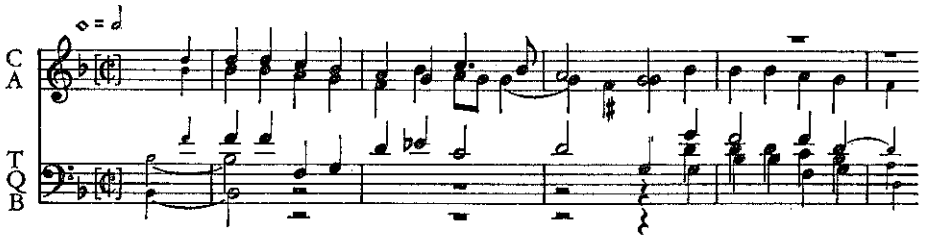
In spite of external compliance with the techniques of parody composition, Merulo's five-part Masses abound with internal evidence that the traditions of the parody Mass were not always compatible with Venetian style, especially in details of musical texture and form. In order to preclude such conflicts, Merulo chose models that exhibited features generally complementary to his own predilections. Yet, even though the borrowed material generally emerged in passages consistent with his personal style (Exs. 9 and 10), sometimes it also introduced

EXAMPLE 9
Merulo, *Missa Oncques amour*, Christe, meas. 1–6



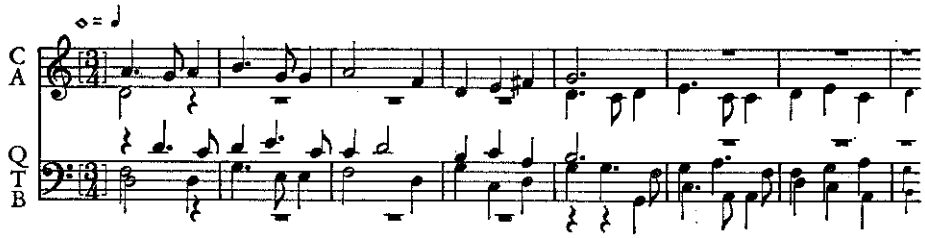
[18] The work is printed in Lasso's Complete Works, XVIII, 109–13 (cf. footnote 14).

EXAMPLE 10
Merulo, *Missa Susanne un giour*, second Kyrie, meas. 7–12



into the Venetian harmonic fullness and color of his Masses a curious anachronistic melodic expression (Ex. 11). As a result, the works in Merulo's *Missarum quinque vocum liber primus* (1573) seem conservative, especially when compared with his motets and madrigals of the same period. Nevertheless, these Masses are masterful compositions that invite serious attention.

EXAMPLE 11
Merulo, *Missa Benedicta es*, Sanctus, meas. 44–51

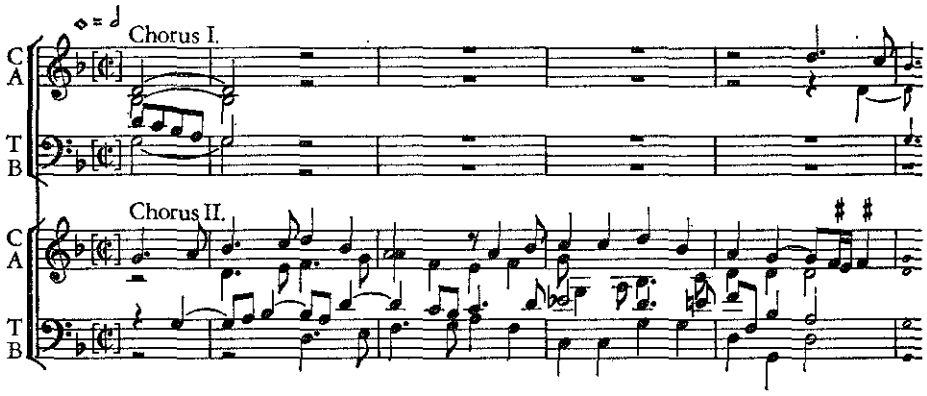


His polychoral *Missae duae* (1609), on the other hand, are more progressive. Not only do they exhibit greater maturity, probably having been written late in his career, but they also have their origin in models better suited to Venetian style. In them, Venetian polychoral techniques are fully reconciled with the traditions of the parody Mass. In most Venetian polychoral works musical form is generated and delineated by the thrust of divided choirs in varying alternations culminating in the play of combined choruses in sections of massive sound. In Merulo's polychoral Masses, however, polychoral designs merely bolster the structure, and the form of a single movement becomes of secondary importance to the cycle of movements as a whole.

**

Since polychoral designs are of secondary importance in the *Missae duae*, the necessity for maintaining sharp contrasts between opposing choirs is diminished. Merulo specifies identical ranges—hence, similar timbres—for the multiple choirs. Furthermore, he tends to treat the choral complex less in typical note-against-note polychoral fashion and more as if he were writing for single choir. He introduces imitative textures into the shorter movements, especially in the *Kyrie* and *Agnus Dei*, treating them in much the same fashion as their counterparts in the five-part Masses (Ex. 12). When he does alternate choruses in dis-

EXAMPLE 12
Merulo, *Missa Cara la vita mia*, first Kyrie, meas. 6–11



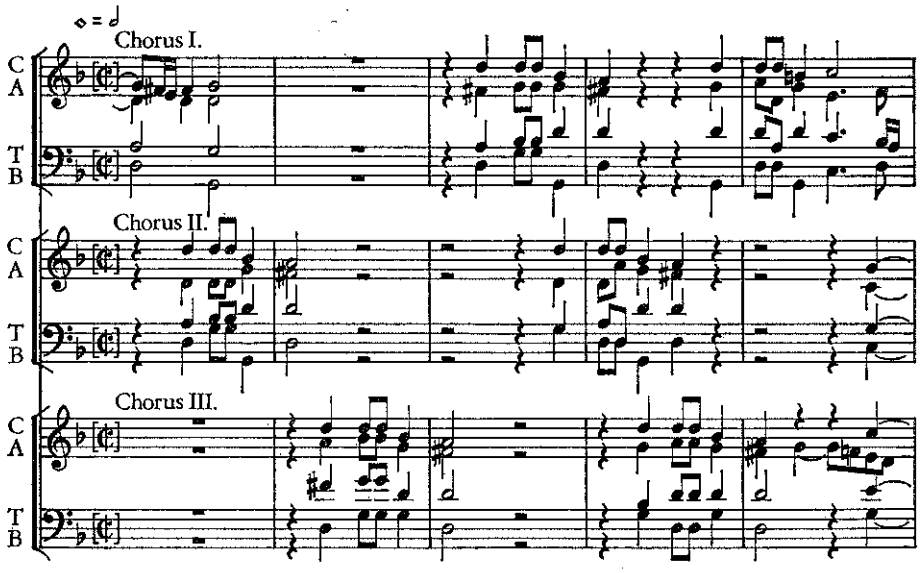
tinct polychoral contrasts, the melodic and rhythmic similarities of each entry create an imitative effect, especially when the choruses overlap (Ex. 13). His longer movements contain more passages of a real polychoral nature, but this may be because he tends to set longer texts in all of his Mass cycles in chordal style.

Both models for the *Missae duae* exhibit strong Venetian characteristics; these are evident at once in Wert's antiphonal textures and in Andrea Gabrieli's true polychoral writing. But Merulo drew more from the former than from the latter.

Wert's five-part madrigal, from which Merulo derived his eight-part *Missa Cara la vita mia* for two equal four-part choirs, features well-marked phrases, note-against-note progressions, antiphonal groupings of voices, and, occasionally, repeated phrases. Such a work, with its clearly defined textures, is equally adaptable as a Mass for single choir as to one for multiple choruses. Wert's madrigal, in fact, served as a model for a five-part Mass by Philippe de Monte[19] as well as for the

[19] The Mass is printed in Monte's Complete Works, XXI (cf. footnote 14).

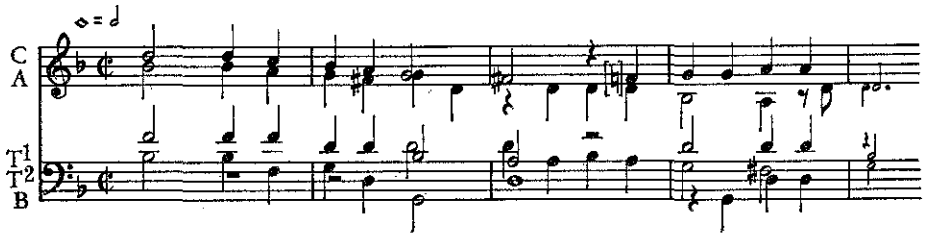
EXAMPLE 13
Merulo, *Missa Benedicam Dominum*, Christe, meas. 16–20



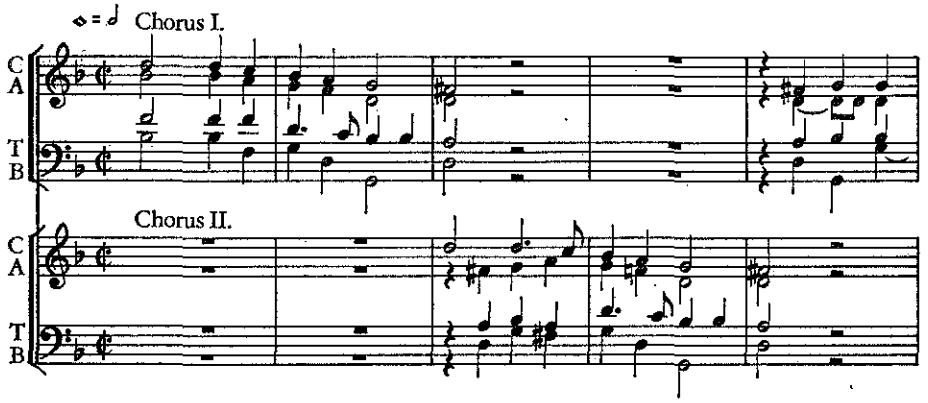
polychoral Mass by Merulo. The ease with which Merulo expands the original five parts to eight is immediately apparent in the treatment he accords to the opening phrases of the madrigal at the beginning of his Mass (Exs. 14 and 15). The close of the madrigal serves admirably to close the *Kyrie*, as well as the *Gloria* and the *Credo*. The madrigal ends with two short chordal phrases presented in free sequence with changing combinations of four parts, expanding to five parts for an authentic cadence, all of which, finally, is repeated (Ex. 16). At the close of the *Kyrie*, Merulo omits Wert's repeat, but, in the longer *Gloria* and *Credo*, he retains it. He further emphasizes the repetition by exchanging the music between the two choirs the second time (Ex. 17). Throughout the Mass, Wert's madrigal is reworked extensively with free adjustments of its antiphonal texture to conform with parody technique in a modified, but true, polychoral idiom.

Andrea Gabrieli's *Benedicam Dominum* is linked to its parody in ways touching not only the music but also the careers of the composers themselves; both compositions were written for three choirs with a total of twelve parts, while the composers were fellow organists at St. Mark's during the eighteen-year period 1566–1584. Yet, despite the Venetian origin and obviously compatible style of Andrea's motet, Merulo drew less from it in composing *Missa Benedicam Dominum* than he did from any of his other models. To be sure, several of Andrea's

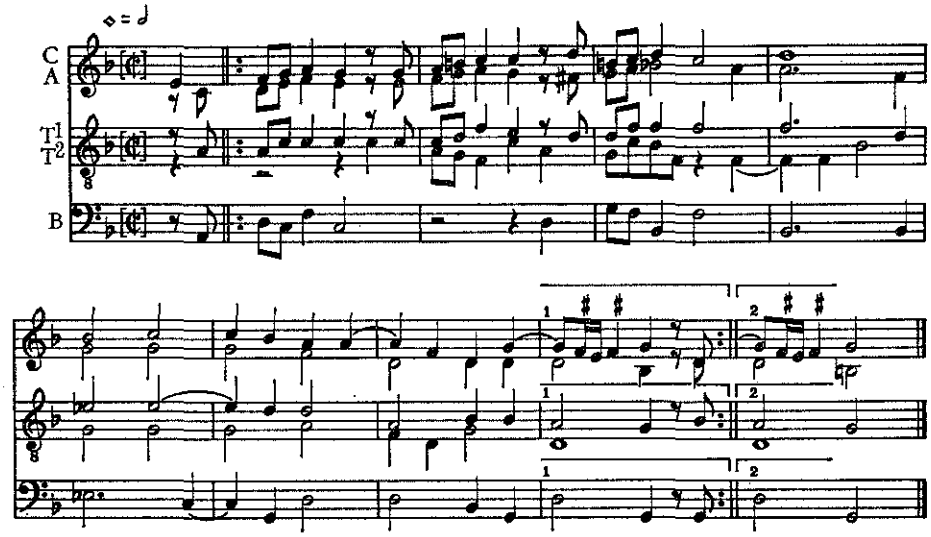
EXAMPLE 14
Wert, *Cara la vita mia*, meas. 1–5 (after van den Borren)



EXAMPLE 15
Merulo, *Missa Cara la vita mia*, first Kyrie, meas. 1–5

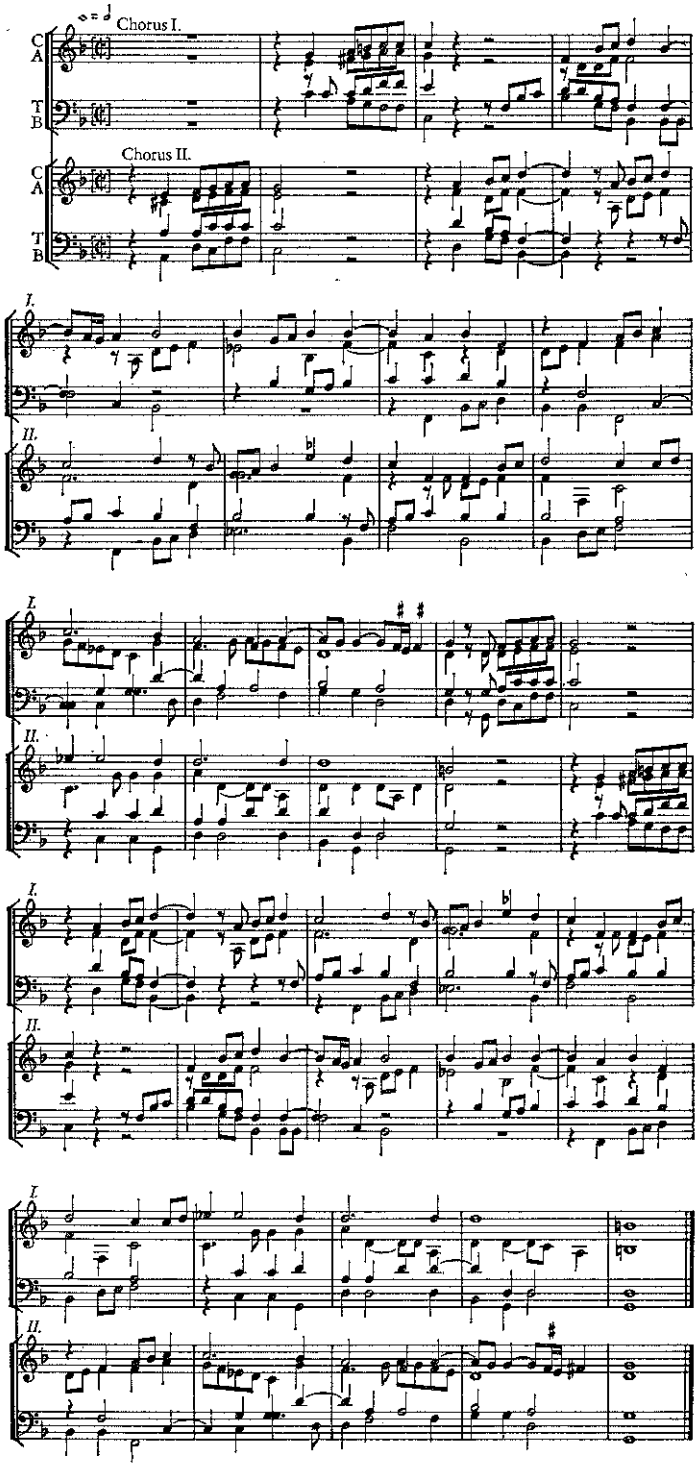


EXAMPLE 16
Wert, *Cara la vita mia*, meas. 45–62 (after van den Borren)



EXAMPLE 17

Merulo, *Missa Cara la vita mia*, Gloria, meas. 110–32



passages were ready-made for inclusion in the Mass. But, because the polychoral designs fashioned for the text of the motet often did not suit the text for the Mass, Merulo eschewed much of Andrea's material. Still, the *Missae duae* are striking examples of Merulo's successful amalgamation of two often contradictory traditions.

Indeed, all of Merulo's cyclic Masses, the early five-part works of 1573 as well as the late polychoral works of 1609, are outstanding compositions. They offer insight not only into the nature of the music that accompanied the celebration of Mass at St. Mark's but also into the ingenious manner with which Venetian composers blended one of the most vital stylistic phenomena of the day with the most traditional musical concepts of the Renaissance. Perhaps Merulo did not always achieve the freedom of expression in his Masses to be found in his motets; nevertheless, his Masses stand as works eminently successful in their own day. They are worthy not only of a place in the history of Venetian music but also of revival today.

The Return of the Madrigal

WORKS ON GERMAN TEXTS

by Stephen Klyce

The evanescent title "madrigal" has made a provocative reappearance in twentieth-century choral writing. An investigation guided by the usage of this title in contemporary choral works has proved that composers have shown much interest in reviving this intimate form of chamber music. A revival of the madrigal has become particularly apparent during the last forty years in Germany and, more recently, in the United States. We found a total of about seventy-five composers of twentieth-century madrigals, thirty-seven of which have published works with English texts; the others have published works on German texts. Over half of the entire group has written sets of madrigals usually consisting of three to six separate pieces.

Curiously, there does not seem to be a comparable revival of madrigals (signified by the use of the title) in Italy or England, the homelands of the classical madrigal schools in the sixteenth and seventeenth centuries.

Unlike the term "madrigal" which fell into disuse in the seventeenth century with the rise of opera, generic titles, such as sonata, symphony, oratorio, motet, have remained on the scene. These titles were of special interest to composers of the Romantic and neo-Classical schools. They provided an ideal incentive for infusing new ideas into traditional molds, and their continued use by twentieth-century composers shows a desire to relate contemporary music to the past, redefining the traditional concepts within today's musical currents.

The reappearance of the title "madrigal" with its connotations of literary form, subject matter, and style of composition seems therefore significant, and it becomes necessary to take a look at the new madrigal in order to understand how it fits into the present and relates to the past.

Once the existence of a considerable corpus of contemporary madrigals is established, numerous questions as to their origin and style will, in fact, arise. Definitive answers cannot as yet be given. But specific facts and analytical comments drawn from a few representative pieces may lead to tentative conclusions. Only scattered observations

have appeared so far, and the present article represents a first attempt to provide a basis for further study of the modern madrigal. If the modern madrigal does prove to be an important aspect in today's musical scene, more extensive study and performance of existing works will be needed.

Typical madrigal settings have been produced in recent generations by composers representing diverse groups ranging from unknown to well-known, from younger to older, and from essentially progressive to more conservative. There seems to be no strong interest in the madrigal as a form by avant-garde composers, although they tend to favor chamber ensembles, techniques of composition, and choices and treatment of texts that suggest the madrigal.

Characteristic of the German output in this genre, Hindemith's *Madrigale* of 1958 may be cited as examples representing the older, well-known, and comparatively conservative group. Hermann Reutter, born in 1900, who has contributed to German madrigal literature with his *Drei Madrigale* of 1950, belongs to the Hindemith circle and its musical persuasion, but he does not share his colleague's renown. The *Fünf Madrigale* of 1948 by Hans Werner Henze, born in 1926, represent a younger and moderately progressive group. Other younger but lesser-known German composers who have contributed to contemporary madrigal literature include Diethard Hellmann and Hans Ludwig Hirsch, the latter born in 1937.

A brief consideration of the *Jugendbewegung* (Youth Movement) and its musical manifestations is necessary to place the modern German madrigal in its proper perspective. Attempting to preserve elements of German Romanticism, the movement developed in the early decades of the twentieth century and eventually disintegrated during the Hitler regime. The *Jugendbewegung* sought to mingle love of nature with love of culture and devoted much of its activity to communal music-making. Oriented largely by historical interests, the participants fostered group singing and ensemble playing for their own pleasure. Their music drew heavily upon the rediscovered folk music and art music of the past.

The most influential music educators connected with the movement were Fritz Jöde and Walther Hensel (both born in 1887). Young composers and choral conductors such as Kurt Thomas, Gottfried Wolters, and Jens Rohwer provided important leadership. Not the least among the contributors to the *Jugendmusik* was Paul Hindemith who added copiously to the movement's literature. Like the term *Jugendmusik*, the terms *Hausmusik* and *Gebrauchsmusik* (music intended for performance in the home and by laymen) grew out of the compositions written for the purposes of the movement.

The youth movement's ideals lay dormant through the Second World War to be revitalized after the cessation of hostilities. However,

only the corporate music-making aspect of the movement survived the disillusionment and frustration.[1] At the war's end, German musical life recovered and gathered momentum. A resurgence of interest in group singing accompanied the revival and produced much new choral literature that recalled the musical traditions of the *Jugendbewegung*.

A listing—however inadequate—of some names besides the ones already mentioned should be given here. A circle of prominent composers primarily active in the early years, but in part still active today, includes Joseph Haas (1879–1960), Walter Rein (1893–1955), Johann Nepomuk David (b. 1895), Carl Orff (b. 1895), Karl Marx (b. 1897), Ernst Pepping (b. 1901), Karl Amadeus Hartmann (1905–1963), Helmut Bornefeld (b. 1906), and Wolfgang Fortner (b. 1907). A composer whose music grew out of the soul and spirit of this movement and whose music may be considered to embody the highest artistic expression of it is Hugo Distler (1908–1942).

There remains a phalanx of younger German composers who have contributed to a revitalized "singing movement". The most outstanding among them is Johannes Driessler (b. 1921), a student of Kurt Thomas, who has written in every medium including choral works, both sacred and secular. Although he has not used the title "madrigal", he published nine sets of secular choruses between 1950 and 1967, which, as he states, have their roots in the madrigal technique. He maintains that the post-war singing "boom" and the increased production of this kind of choral literature are inter-related.

The texts chosen by modern German madrigal composers show a catholicity in taste as well as a wide chronological spacing of sources. Wilhelm Killmayer's four *Canzonen* (actually one *canzone*, one *ballata*, and two madrigals) are settings of verses by Petrarca, the poet drawn upon most often by sixteenth-century Italian madrigalists. Hermann Reutter's madrigals are based on Euripides, Hölderlin, and Goethe. Henze's works are on verses of the fifteenth-century French poet François Villon. Others use traditional folk poetry or twelfth- and thirteenth-century sources like the poems of the minnesinger Walther von der Vogelweide. Occasionally, composers provide their own texts. The works of the popular humorist-satirist Wilhelm Busch provided contemporary verses for a number of composers. Hindemith, as well as several other composers, chose the twentieth-century Viennese poet Josef Weinheber (1892–1945) for his *12 Fünfstimmige Madrigale*.

Perhaps only Hindemith has written enough to shed light on the personal attitude of the twentieth-century composer towards the madrigal. The key to his motivation in composing his madrigals is suggested

[1] See William W. Austin, *Music in the Twentieth Century* (New York: W. W. Norton, 1966), p. 513, concerning the war's effect on the youth movement, including a list of representative composers of youth music of the 1930s.

in the preface to these pieces. After speaking of the demise of the "Classical" madrigal schools of Italy and England, he speaks of the dearth of music since that time which reflects the "quiet, inward art" of the older madrigals. Further on he writes that "the attempt to re-create the madrigal art cannot be satisfied with the imitation of the earlier style" and that it is rather "the spirit of that style, its dignity and selfless attitude toward singer and hearer [which] we may with all fervor seek to achieve again".[2]

Hindemith adds that the new madrigal style "avoids all vocal virtuosity, all drastic dramatic effects" and also what he calls "instrumentalisms". The writing is intended to aid the development of an ensemble spirit among a small group of singers. The texts were chosen because they express "matters that can inspire a common feeling with a circle of people who work together". The performers are admonished to work together to bring out the meaning of the music rather than merely to observe its notation and technical demands.

With these self-prescribed guidelines, Hindemith has created compact, intense, and expressive works—each one giving a vivid interpretation of its particular subject while representing both the composer's individual style and a standard for the modern madrigal in general.

In a future article we shall deal with Hindemith's madrigal technique in some greater detail.

A comprehensive listing of twentieth century madrigals on German texts will appear in THE AMERICAN CHORAL FOUNDATION RESEARCH MEMORANDUM SERIES.

[2] *Ibid.*, p. 408.

Choral Conductors Forum

WORKING WITH A CHORUS

by Siegfried Ochs

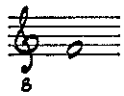
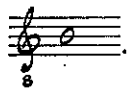
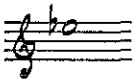
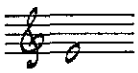
In 1923, Siegfried Ochs (1858–1929), the distinguished conductor of the Philharmonic Chorus in Berlin, began publication of a four-volume work dealing with the history and repertoire of choral organizations in Germany (Der Deutsche Gesangverein, *Berlin: Max Hesse Verlag, 1923–1928*). *Ochs assumed a position of unequalled authority among German choral conductors at the turn of the century and presented numerous standard works in first performances. His successor as conductor of the Philharmonic Chorus was Otto Klemperer. While much of his discussion is now dated, his observations on choral organization and discipline have retained interest for the present-day choral conductor. These form a portion of the first volume of his work and are presented below in English translation.*

The basic decision for every chorus is the choice of its membership. How does one determine whether a new applicant will be a suitable chorus member? In every chorus there must be a balance of specifically vocal and general musical aptitude. Both should be checked in audition prior to admission to the chorus. Auditioning is indispensable, even in cases where applicants can point to years of previous choral experience.

It is not difficult to determine whether a voice is more or less satisfactory. Where to place such a voice in the chorus is more of a problem. If there is doubt about the upper range—as there often is, especially with the typical mezzo-soprano voice—it will always be advisable to decide in favor of the lower rather than the higher register. This will avoid an abuse of the voice, and bad intonation usually caused by singers who have trouble with the higher register. But on the whole, the purely vocal aspect of audition is easy to handle.

It is much harder to deal with the question of musicality. Numerous discussions with other choral conductors have impressed upon me the fact that a great deal of auditioning done in this respect is useless. There is no sense in presenting the singer with various questions and experiments with which he will never have to deal in actual practice. The crucial point is: Can the singer comprehend and render accurately a given sequence of intervals? Obviously, absolute pitch is no

requirement. In fact, it proves a rather superfluous gift in matters of choral practice. But relative pitch—the ability to find any tone from the basis of a given tone—should be a requirement.

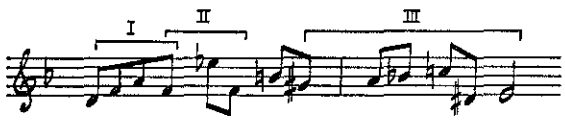
There is a relatively simple method by which to judge the candidate's musical ability. *Without* using music—because we are primarily concerned with the mental image of intervallic progression—play or sing a tone, preferably in the lower vocal range of the person being tested. Assuming we are dealing with a tenor, the given tone might be  played on the piano and identified by note name. Now ask the singer to sing  . If he cannot do so, matters don't look too good. If he can, proceed from the last tone to several more which are increasingly difficult to find, e.g.  and then  , in order to test the candidates full ability. If he has trouble, he will be a poor reader, and caution in admitting him into the chorus is advised. Needless to say, some failures must be ascribed to nervousness, but the experienced conductor will easily be able to distinguish between the failure of a momentarily flustered person and that of one who is essentially unmusical.

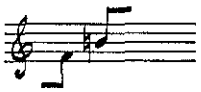
Assuming that a satisfactory basis for membership is established, how can we most effectively cultivate the performance ability of a chorus? There seem to be two general possibilities of achieving success. One is to arrange a separate training group of new and less experienced members in which they would have to complete a certain amount of preparation before becoming full-fledged members of the chorus. Such a strict schooling process is very tempting, but it is not realistic. We are not dealing with paid singers but with a volunteer organization made up of amateurs whose patience may give out if they are denied full participation in the activities of the chorus.

The other possibility, though not quite so effective, is therefore to be preferred. This is a compromise between, or rather a combination of, separate training and immediate full membership: New members are accepted with the understanding that, according to need, they will attend a number of special rehearsals in addition to the regular rehearsals of the chorus. These special rehearsals would be concerned primarily with learning the notes and might well be entrusted to an assistant conductor.

A certain amount of special work, however, should remain a routine matter in the work of the entire chorus; it will always be of

benefit to all members, no matter how experienced. The sensitive conductor will continue to find new ways for solidifying the reading ability of the chorus. This may be by using special exercises or portions of works to be studied—or by deriving special exercises from these works. An excellent aid in reading difficult melodic progressions is to divide them consciously into segments whose chordal connotations can be readily seen. Take the following passage, for example:



In a first reading, the singers will run into a number of problems. But these can be solved by a mental division into the sections marked above the staff: Section I is characterized by the D minor chord, section II by the dominant seventh chord on F, and section III by the diminished seventh chord suggesting an A minor tonality. (Thus, the only problem remaining on which to concentrate is the interval  mentioned earlier in our discussion.) The conductor will have to show some measure of flexibility and imagination in order to make the most of each exercise and study situation.

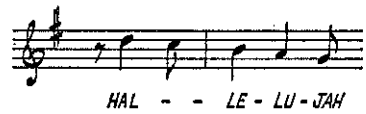
The guiding motto for the choral rehearsal should be to achieve the best possible result with the least amount of strain (both on the part of the chorus and the conductor). Thus, an important requisite is that no time and concentration be given to matters of little consequence or to matters that will take care of themselves in due time. As always, there are various ways of going about such a task. Having tried different approaches in the course of many years, I have come to the conclusion that it is best to acquaint the chorus with any new work by one complete reading interrupted only where insurmountable difficulties arise. I have been told a number of times that this might invite a superficial attitude as well as specific mistakes which would be hard to undo later. I can assure my readers that there is no such danger—at least not with a single reading; no details that could furnish a basis for stubborn mistakes will be remembered!

On the other hand, such an opening approach holds two obvious advantages: It will give the chorus a general idea of the whole work and of the kind of task ahead. And it will show the alert conductor where particular problems are to be anticipated. Even the most experienced score reader will not always be able to judge this on the basis

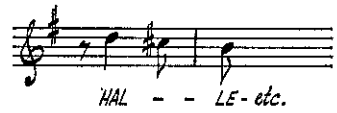
of the printed (or manuscript) page. In fact, it is a constant surprise what unsuspected difficulties may appear in rehearsal.

After this initial reading, I have always done intensive work on all those passages that seemed to give the chorus trouble, returning only later to the beginning of the section or of the whole work. This method is especially to be recommended because it avoids the unpleasantness of always getting stuck at the same place. Rather it assures an even distribution of the work of preparation. This is important not only from a practical but also from an artistic point of view since a recurrent interruption of continuity at certain measures—which may happen to contain difficult intervals, passages, or registers—is bound to have an adverse effect upon the general interpretative concept.

A particular problem often underestimated by conductors is caused by seemingly parallel melodic progressions. A passage may recur in slightly altered manner and thus cause confusion. A typical example can be found in the opening chorus of Bach's Cantata No. 4, *Christ lag in Todesbanden*. The following phrase



reappears two measures later as



I have heard performances of the cantata in four different cities, each time with the *c* natural in question clearly sung as *c* sharp. The comment given when I mentioned this was that the spot was so difficult because the singers always confused the two measures. Such confusion would never have occurred if the conductor had singled out the two similar places in the first rehearsal and had them sung one after the other several times to clarify the difference.

Yet, it will never be possible to anticipate all rehearsal problems. Every work, and, for that matter, every group and every community, will pose individual tasks. In order to assure success in rehearsal, a certain sensitivity to these challenges and a certain basic aptitude which cannot be materially aided by advice are required. If we accept the truth that it takes an innate talent to be a conductor, we must also realize that this applies especially to the choral conductor.

Choral Music in the Curriculum

A LOOK AT THE UNIVERSITY GLEE CLUB

by DAVID M. PELTON

Many people in today's world of music consider the University Glee Club to represent not only a dying tradition but a dead one. They claim that the very term "glee club" is an anachronism and has no place in the contemporary musical vocabulary. Furthermore, they are confirmed in the belief that because of its obvious limitations—lack of substantial literature, variety and interest of timbre—the glee club can no longer play a vital role in musical performance.

To be sure, the Classical composers did not write extensively for men's voices. However, it is not so much a problem of works not having been composed but of being rarely—if ever—performed.[1] This is due to a fundamental innocence and lack of understanding on the part of many groups as to the role a male chorus must now play to remain a live and potent musical force.

Most contemporary audiences simply do not want straight entertainment. They attend concerts to be part of a musical "happening". They want to be as involved in the musical experience as they would be in reading William Styron's latest novel. As a result, there is less need for the type of music which most glee clubs insist on performing—drinking songs, humorous tales, rounds, and college memorabilia—all of which possess little or no emotional spark to ignite their listeners. Ironically, "glee" is a derivative of an Anglo-Saxon word meaning music and refers not to a general type of literature but to a specific form which flourished in eighteenth- and nineteenth-century England. A "glee", according to Grove's Dictionary, was "a piece of unaccompanied vocal music in at least three parts, for solo voices, usually those of men"; and it was not always as cheerful as the name might imply. Both text and music could be mournful and somber as well as light and happy. The "glee" in glee club, then, has lost its basic meaning and has been altered to signify performances of certain vocal literature only. It is this erroneous concept of men's music which has caused

[1] Cf. Robert Paul Commanday, "Repertory for Men's Choruses: Romantic Music" and "Renaissance Music", *American Choral Review*, Vol. IV, No. 2, January, 1962, Vol. V, No. 1, October, 1962.

contemporary composers and audiences to spurn male choruses and attach a stigma of worthlessness to their organization and literature.

Historically, men—and men meeting in the university environment —have always played an important role in choral music. It was not until the eighteenth century that the mixed chorus began to assume its important role in music literature. Prior to that time sacred and secular music was performed by men—and boys. This practice went into decline as genres of music arose which specifically called for women's voices—Opera, Oratorio, and Cantata. With the rise of this literature, the music for men's chorus turned more to private and group enjoyment than to general public performance. The first known "Glee Club" was founded in London in 1783 and consisted of thirteen laymen and eight professional musicians. Each member, according to seniority, named a certain piece of music which was to be performed following dinner. It was this tradition of "singing for the pleasure of singing" that continued throughout the British Isles and later became the foundation for so many of our university and college glee clubs. It is this tradition that is now in jeopardy.

I am not saying that there is no need to continue the tradition of "singing comradeship", but I question whether the glee club of today is the appropriate musical organization for it.

Today's glee club should probably first discard the term entirely and adopt a name less subject to connotation. Second, it should reexamine its musical role and decide to represent contemporary and traditional music which is more sophisticated and substantial than old-time glee club fare. Third, it should not merely entertain its audiences but instruct them and give them the opportunity of sharing in a genuine musical experience—in short, it should work in sympathy with, rather than in opposition to, the college music curriculum.

Such a transformation has, to a large degree, taken place at Colgate —and, we hasten to add, at other universities and colleges—through programs including Renaissance motets and works by Kodály, Ives, Poulenc, Janáček, Britten, and many others. At Colgate it has been further implemented by a Contemporary Commission Series that has produced one major work for men's voices each year since 1959. This series, designed to give meaning to a modern university men's chorus and to the concept that its music can continue to be a viable means of musical expression, has been privileged in having contributions by the following composers:

Richard Donovan	— *My Name Shall Be There* TTBB and organ (unpublished)
Halim El-Dabh	— *Shades and Shadow* TTBB with optional drums and jingles (unpublished)
Ross Lee Finney	— *A Stranger to Myself* TTBB with 2 trombones and timpani (unpublished)
Kenneth Gaburo	— *Never* TTBB a cappella (unpublished)
Andrew Imbrie	— *Psalm 42* TBB and organ (Edition Peters)
David Kraehenbuehl	— *Veni Sancte Spiritus* TTBB a cappella (unpublished)
John Herbert McDowell	— *Canticle of Expectation* TTBB with organ and percussion (unpublished)
Vincent Persichetti	— *Song of Peace* TTBB with organ or piano (unpublished)
Burrill Phillips	— *The First Day of the World* TTBB with piano (unpublished)
William Schuman	— *Deo ac veritati* TTB a cappella (Merrian Music Inc.)

These works have given considerable impetus to a program of re-evaluation and redirection which has become vital to the entire scope of activities of the Colgate Glee Club. Perhaps it can serve as an example to other groups concerned with their role as members of the contemporary choral community.

This brief discussion has not dealt with the various problems faced by many men's groups—alumni, administration, finances, the consideration of credit as a means of attracting interested students. It is intended merely to present a project which has assumed a central position in the work of the Colgate University Glee Club and which may suggest solutions for problems of men's chorus literature and performance to other glee clubs.

Recent Books

THE MEDICI CODEX OF 1518, Edward E. Lowinsky, general editor. Chicago: University of Chicago Press, 1968. (Volumes III, IV, and V of the *Monuments of Renaissance Music* series. Vol. III, $29.00; Vol. IV, $37.50; Vol. V, $22.75.)

Joining the steadily growing ranks of American contributions to the study and performance of early music is an extraordinary new series of critical editions entitled *Monuments of Renaissance Music*, conceived by Professor Edward E. Lowinsky and published by the University of Chicago Press. According to its editorial plan, the series is to offer integral editions of Renaissance musical anthologies. Instead of selected works or *opera omnia* of individual composers, each edition will represent a cross section of the repertory of a particular time and place. Works of lesser-known and anonymous composers, which can easily escape the net of the most perceptive editor, will thus be presented alongside those of the leading masters, giving us a view of a corner of Renaissance music through the eyes of a Renaissance publisher or copyist. We should expect to discover valuable music that otherwise might be overlooked.

Five sturdy folio volumes have thus far appeared in the series: I, *Musica nova* (1540), edited by H. Colin Slim; II, Petrucci, *Canti B* (1502), edited by Helen Hewitt; III–V, *The Medici Codex of 1518*, edited by the general editor of the series, Edward Lowinsky.

Musica nova is a collection of instrumental ensemble *ricercari* published at Venice in 1540. Adrian Willaert, the Flemish composer who dominated music in Venice in the mid-sixteenth century and around whom the development of early chamber music centered, is represented by a few key works. However, the greatest number of pieces in the collection are by Willaert's associate, the first organist at San Marco, Giulio Segni, who, judging from these *ricercari*, is a composer of exceptional skill and considerable importance. H. Colin Slim, editor of the volume, has done a splendid piece of musicological detective work in identifying the original printer and reconstructing his work from a single surviving part-book and a later French edition. The music deserves the attention of organists and ensembles looking for contrapuntal music of the highest quality.

Canti B is the second of three anthologies published by Ottaviano de' Petrucci in the early years of the sixteenth century devoted to *chansons* by Franco-Flemish composers of the previous two generations. The

first of Petrucci's collections was the epoch-making *Harmonice Musices Odhecaton A* (1501), the earliest printed book of polyphonic music. (The third of Petrucci's chanson books, *Canti C* of 1504, is promised for future publication in *Monuments of Renaissance Music*.) Helen Hewitt, editor of the *Odhecaton* as well as *Canti B*, follows in general the careful editorial practice of her *Odhecaton* edition, but this sequel far surpasses its predecessor in excellence of typography and design. The fifty-one chansons of *Canti B* join the hundred or so of the *Odhecaton* in presenting some of the finest secular music of the late fifteenth century, by such composers as Josquin des Préz, Pierre de la Rue, Jacob Obrecht, Antoine Brumel, and Loyset Compère. Gay and reflective in turn, the extremely varied repertory is consistently beguiling. Miss Hewitt has assembled much useful data, including many of the poetic texts (which Petrucci had omitted), with English translations, and handsome facsimiles of Petrucci's edition and other early prints and manuscripts. Vocal and instrumental ensembles with a taste for Renaissance music would do well to look into this volume.

Edward Lowinsky's edition of *The Medici Codex of 1518* occupies three capacious volumes: one of commentary; the second, a transcription; and the third, a complete photographic facsimile of the manuscript. To put it in a nutshell, this is one of the richest and most beautiful collections of Renaissance music ever published, and choral musicians owe it to themselves to explore it.

This review can scarely do justice to all aspects of the edition, but it must first draw attention to the special qualifications and experience that Lowinsky, who is Schevill Distinguished Service Professor at the University of Chicago, brings to his task as editor. Lowinsky's involvement with Renaissance music goes back to his student days and his Heidelberg doctoral dissertation on the "Antwerp Motet Book" of Orlandus Lassus, in which he emphasized Lassus's humanist leanings. Investigation of Lassus's sources led Lowinsky to study the symbolic and expressive techniques of earlier Netherlands music, especially chromaticism and the emerging language of tonality. These studies have borne fruit in an extensive series of articles on Renaissance music and in two monographs: *The Secret Chromatic Art in the Netherlands Motet* (1946, reprinted 1967) and *Tonality and Atonality in Sixteenth-Century Music* (1961). The titles of these works proclaim their controversial nature, but regardless of whether or not we accept all of his interpretations, they unquestionably have served to deepen our understanding of the music of one of the great ages of Western civilization. Lowinsky's work has not been limited to the Renaissance; a number of studies deal with the eighteenth century. But it is the sixteenth century that most deeply engages his interest, and *Monuments of Renaissance Music* reflects this interest from a new point of view, that of editor.

In his edition of *The Medici Codex of 1518* Lowinsky confronts the major problems that an editor of early music must face: modern transcription of obsolete notation, the decision whether or not to employ regular barring (he does so), determination and indication of tempo, distribution of text syllables, *musica ficta*, and the treatment of errors and variant readings. The placing of the text is given more attention in this edition than in any comparable work. Lowinsky has spared no pains to make his edition comprehensible to the performer without sacrificing its scholarly integrity. In the crucible of such an edition, musicology must demonstrate its relevance to the performing musician, and Lowinsky comes out of this test with flying colors.

The Medici Codex is of unusual historical significance. A large choirbook of parchment, elegantly illuminated, it is typical of those manuscripts designed for the professional musical chapel of a Renaissance prince. Lowinsky demonstrates the likelihood that it was created in 1518 as a wedding gift for Lorenzo de' Medici, Duke of Urbino, grandson of Lorenzo the Magnificent and nephew of Pope Leo X, and Madeleine de la Tour d'Auvergne, a cousin of the French King Francis I. The manuscript was in private hands in Milan when this edition was published, but it has since been given to the Biblioteca Laurenziana in Florence, where it joins other treasures of the Medici family library. It formerly belonged to the Strozzi family, so intimately connected with the Medici and the history of Florence. Lowinsky discovered its whereabouts and published the first detailed description of it some ten years ago, but its inaccessability has been decisively ended, after 450 years of obscurity, by this complete transcription and facsimile. It is the only major Renaissance music manuscript published in such a dual version (only a few editions of medieval sources come to mind as comparable examples), and in view of the expense of this procedure it may remain unique for a long while. The edition is therefore all the more valuable for the opportunity it provides students, performers, and scholars to acquaint themselves at leisure with an entire Renaissance music manuscript, and even, if they wish, to perform directly from the original notation (a by no means impossible task). The separate voice parts, inscribed in skilled calligraphic hands, are deployed on each two-page opening of the book. The individual vocal lines, unencumbered by bar-lines, convey to the eye a sense of their melodic and rhythmic shape far more effectively in their original format than when they are encased in the gridiron of a modern score.

The fifty-three motets of *The Medici Codex* for four to eight voices, many in two or more *partes*, are by twenty-one different composers, some of whom were among the leading musical figures of the day. Most of them were associated either with the French Royal Chapel under Louis XII (reigned 1498–1515) and Francis I (1515–1547), or

the Papal Chapel under Leo X (1513–1521). Jean Mouton (*ca.* 1470–1522), principal composer at the French court, is represented by the largest number of works (ten). Also substantially represented are Adrian Willaert (*ca.* 1490–1562) with seven works, Josquin des Préz (*ca.* 1440–1521) with five, Andreas de Silva (*ca.* 1480–after 1522) with five and possibly a sixth, and Costanzo Festa (*ca.* 1490–1545) with four. Willaert was a pupil of Mouton before embarking on a career at Venice that brought him international fame. Josquin, the dominant figure in the music of his era, was active at many musical centers—Milan, Rome, Ferrara, Paris, and his native Flanders. De Silva was favored by Leo X, and Festa achieved fame as the first Italian composer of international reputation.

Mouton's work shows him to be a contrapuntal craftsman *par excellence*. His penchant for canon is demonstrated in *Peccata mea Domine* (No. 36), based on a canon at the unusual interval of a seventh, and in *Nesciens Mater* (No. 30), a quadruple canon of eight voices. Josquin surpasses Mouton in depth of expression, and *The Medici Codex* contains some of his finest works: the cycle of five antiphons beginning *O admirabile commercium* (No. 4), a work of touching simplicity and melodic beauty; the imposing *Inviolata integra et casta* (No. 35) and *Virgo salutiferi* (No. 42), both built on canonic *cantus firmi*; the forceful *Miserere mei Deus* (No. 41), a monumental structure and also a powerful interpretation of its imploring psalm text; and his deeply moving *Déploration* on the death of Ockeghem. For the latter, *The Medici Codex* preserves the best musical and poetic version, and its publication is especially welcome.

Lowinsky demonstrates Willaert's close relationship to Mouton, his reputed teacher, at this early point in his career. He also makes a good case for Festa's being at the French court before being called to Rome in 1517 by Leo X. In this connection, he argues that Festa composed his *Super flumina Babylonis* (No. 49), a powerful funeral piece considerably indebted to similar works by Josquin, on the death in 1515 of Louis XII.

De Silva, whose nationality and background are still obscure, occupied an honored place in the Papal Chapel of Leo X. His works in *The Medici Codex* show him to be a bold innovator. His *Omnis pulchritudo Domini* (No. 45) contains some remarkable dissonances for expressive effect and is unusually free in its use of accidentals. In Lowinsky's view, de Silva's work is the most striking revelation of *The Medici Codex*.

Transcriptions are presented with exemplary clarity, and the editor's commentary holds the reader's interest by its wide-ranging discussion of major sources and variants, liberally peppered with evaluative comments and pertinent observations about musical borrowings, liturgical use, historical significance, structural and stylistic features, to

mention a few of the subjects treated. Full texts and translations are provided. This lively commentary is especially recommended to those who may be skeptical of the readiness of musicologists to stimulate the imagination of the non-specialist.

Musicologists, to be sure, will not agree with every statement of the editor. His most controversial conclusion is also one of his most fundamental—that *The Medici Codex* was commissioned by Francis I and prepared at the French court under Mouton's supervision. Lowinsky sums up his case as follows: "The decisive argument against Italian origin of the manuscript lies in the character of its repertory" (p. 28). Yet one of the major composers represented is Andreas de Silva, for whom no connection with France can be drawn. Moreover, as Lowinsky himself points out, an Italian hand is responsible for copying the greater part of the text, and an Italian miniature painter is credited with its illumination.

Possibly another clue to the origin of the manuscript is provided by the illuminations on the opening folio, which Lowinsky views as a reflection of its dedication to a member of the Medici family. On these pages a motet by "Adriano" (Willaert's Italianized name) dedicated to St. Margaret, patron of childbirth, which Lowinsky interprets as a wedding symbol, is decorated by two sets of arms, that of Leo X and his family on the right and those of Lorenzo and his French bride on the left. These arms may conceivably represent the donor as well as recipient of the manuscript. Leo's partiality to French music is frequently noted by Lowinsky, and whatever its origin, *The Medici Codex* is, as Lowinsky claims, a major document of the relationship, political and musical, between the Pope and the French King.

Scholarly debates aside, *The Medici Codex of 1518* unquestionably is one of the most beautiful music publications produced in America. Libraries, schools, and music-lovers who take pride in their collections will derive infinite pleasure and information from it and from the other volumes in the series to which it belongs.

—Martin Picker

Recent Records

MOZART: *Mass in C Minor, K. 427, "The Great"*. Stader, Casei, Kmentt, Rehfuss; Vienna State Opera Chorus and Orchestra, Jean-Marie Auberson. Vanguard Everyman SRV 258/9 (2) stereo.

MOZART: *Requiem, K. 626*. Stader, Töpper, Van Kesteren, Kohn; Munich Bach Orchestra and Chorus, Karl Richter. Telefunken SLT 43059 stereo.

Here are the two great Mozart torsos, oddly alike in their respective histories of non-fulfillment and later completion *ex post facto*. One notices at once in such a close juxtaposition how in both works the opening movement—grandest music in each—is brought back as a conclusion. Both lacked a Mozart finale and no convenient extraneous movement could be found in the Mozart catalogue to match the impressiveness of each opening. In other respects, notably in the large-scale plan, the intensity of dramatic contrasts, and the contrasts between solo voices and choir, the two have much in common.

"The Great" Mass gets a heartfelt, energetic, and rather bouncy performance by the Vienna Opera people. The orchestra, of course, is excellent. The soloists are good, led by Maria Stader in the crucial first soprano part. The chorus, however, is decidedly operatic in today's manner, with big voices not well blended but plenty potent and often sounding like a mass of would-be soloists. The chorus tenors in particular are too prominent as individuals (and they are recorded close up). But the overall musical projection, as might be expected, is lively and intelligent.

A curious aspect of the interpretation is an almost Baroque solidity, smacking of the sound of Handel or Purcell. In the more contrapuntal passages this march-like forcefulness is not unsuitable. But when Mozart interjects those sudden contrasting bits of *galant* expressivity crucial to the whole style of the work, the chorus plods on, oblivious, and thus does the music much damage.

By present-day standards, Maria Stader's coloratura is really excellent though her voice does not have the crystal purity and brilliance that the lines demand. Mozart, no doubt, would turn in his grave—for common sense tells us that if his wife Constanze, in her time a good but far from outstanding singer, could hope to sing these notes, then standards were clearly far higher with respect to the execution of the runs, leaps, and long *sostenuto* lines of the music than ours can ever be today, even at best. Nothing to wring hands over! Good musicianship

and musical imagination in both singers and listeners make up for many a purely vocal inadequacy.

The commonly known expanded version of the unfinished Mass, with all sections of the text included, dates from as recently as 1901, as filled out from other Mozart works by Aloys Schmitt. Alas, one of Schmitt's trusting choices turned out, with more thorough scholarship, to be a *Crucifixus* by one Eberlin! This performance, accordingly, substitutes *echt* Mozart from K. 66, and we are faced with the paradox of an unfamiliar segment in a very familiar work, with all the shock that this implies, Eberlin or no. Conductors need not feel too guilty if the usual Eberlin *Crucifixus* is their choice—after all, it is probably as worthy as Sussmayr's music in the *Requiem*.

As for the *Requiem*, it is a first-rate performance by a somewhat distant but beautifully blended choir, without a trace of Vienna's anachronistic opera sound. The soloists and orchestra, too, are rather at a distance; this is a cathedral-style recording in a vast and somewhat formal space. Once used to this sound, you will find that it adds dignity and even awesomeness, equating the music quite rightly with such works as the Bach *B Minor Mass*. The chopped articulation of the choral runs ("*hi-hi-hi-hi-hi*"), which in some choirs can be highly unmusical, is here discreetly managed and serves admirably to set off the beautifully phrased longer melodic lines. This is the most accurate rendering of the difficult running figures in the *Kyrie* that I have ever heard—even up to the very highest notes.

Karl Richter's tempi are spare, taut, and rigorously dramatic, but never too fast for meticulous detail. He is especially effective in that he also knows how vital it is to relax on occasion, as in the superbly managed opening to the *Recordare* for soloists, flowing directly out of the powerful choral *Rex tremendae*. A very great performance in many winning ways! (Even unto the beautifully projected sound of the pair of basset horns—those strangely moving tenor clarinets.)

MOZART: *Litaniae Laurentanae, K. 195.* Soloists, Choir and Orchestra of the Dresden Cathedral, Kurt Bauer. Everest 3233 sim. stereo.

One of the least often heard of the smaller Mozart sacred works, this one has all the early Mozart graces for those who can manage its special style—all outward casualness and inward precision. It is, for Mozart, a somewhat academic exercise, which in this case means a "busyness" of soloists and chorus, both singing a great deal of the time, minus the divisions into contrasting separate movements found in the larger works. (The format was, to be sure, more or less imposed by the Salzburg requirements for such music.)

This is a vigorous and generally musical performance but not very accurate in detail. Both chorus and soloists are frequently sloppy, with

slurred runs and out-of-tune high notes here and there. But what matters in the listening is the excessive vibrato in the choir's sound, which at times makes it hard to tell the choir from the soloists. The choral tone is not heavy nor operatic; the singing moves lightly and easily. But such a jiggling line, especially in the soprani! The vocal soloists are nothing much; a young (sounding) earnest soprano has an appealing if rather nervous and breathy quality (a boy??), the tenor is out of tune, and the bass is pompous.

We can guess that this recording (one of a number from the Dresden Cathedral) is perhaps ten years old or so—from before the stereo era; it could be older if one judges by the sonic quality of the louder passages. The Everest people are adept at picking up all sorts of tape bargains for their economical reissues.

No texts. Everest usually omits them and should not, artistically speaking. But it does save money (or lose less), even if some of us are unhappy.

MENDELSSOHN: *Walpurgisnacht, Op. 60.* Soloists, Choir and Orchestra of the Leipzig Bach Festival, Bernardi. Everest 3229 sim. stereo.

A pleasure unique to records is the occasional discovery of a work like this, vaguely known to most musicians but not likely of performance in any given locality—in the U.S. at least—within a lifetime or two. What a superb beginning! And, soon after, how much of a muchness! Too much—even though this is one of the best styled and fully alive Mendelssohn performances you will ever hear. After ten minutes at appropriate volume, which is decidedly *loud*, the music invoked my apartment neighbors' fury: I had to bow to circumstances (so unlike *Walpurgisnacht* itself!), turn down the amplifier, and reduce the druids, the howling night-people, the grisly owls, ravens, spooks, and what-not to a pusillanimous purr. Most inappropriate and out of style! *Walpurgistnacht* makes poor background music.

One must immerse the imagination here in that wild, early sort of Romanticism which began in music with the Wolf's Glen scene in *Der Freischütz* and fizzled out at last in *The Sorcerer's Apprentice*, with the *Symphonie fantastique* en route: The supernatural was an obsession; strange rites, weird passions, witches' dances were indulged in alike in music, poetry, drama, and the novel, as well as in the other arts, with the utmost seriousness and often at appalling length as we behold them today. There is no very good method of compression, alas. We must take all such art on its own terms for better or worse. Fortunately, *Walpurgisnacht*, to a text by Goethe, is merely incidental music—otherwise it would now be totally unmanageable.

The music consists of an Overture and nine numbers with chorus and soloists. Most are dreadfully long (or so *we* say) and a compositional

genius might easily cut each in half and (for us) greatly increase the excitement. And yet the real Mendelssohn is there, often at his best. Only the climactic nocturnal "mob scenes" really get out of hand, despite admirable drive and enthusiasm on the part of these performers. The calmer, more dignified solos and the quieter choruses are no less than lovely, and the Overture, with its typically shiny strings and dulcet woodwinds, is a joy to hear.

This is one of the finest early Romantic performances I can remember—wonderfully accurate, lively, sensuous orchestral playing, the endlessly churning Mendelssohn figurations smoothly controlled and shaped, the gentle thrust of Romantic sighing-and-dying gratefully projected. The soloists are first-rate—the large-voiced contralto and the splendid tenor in particular—but are anonymous in this Everest reprint. (Not hard to make a guess as to why.) The chorus is full-bodied and powerful—exactly right for a Romantic work of this sort. One can only admire the singers' persistence in the extended climaxes, with never any loss of enthusiasm.

The moral is important: Good styling and alive, accurate performance can make even a flawed work by a lesser composer sound interesting, and even more so an "obsolete" work by a major figure such as Mendelssohn—even when he is spelled "Mendlessohn," as on this record cover.

—Edward Tatnall Canby

Recent Scores

The scores listed in this column were selected from material received by the publications editor. Single copies are available for perusal from THE AMERICAN CHORAL FOUNDATION *Library at the Free Library of Philadelphia.*

AICHINGER, GREGOR. Jubilate Deo (O Be Joyful in God). Ed. and arr. by Gerald Knight. SATB. Carl Fischer, N.Y. (12 p., .35)

ALEKSANDROV, A. V. Song of the Plainsman (Akh ty step' shirókaia). Traditional Don Cossack ballad. Ed. with phonetic Russian text and English adaptation by Robert S. Beckwith. TBB. MCA Music, N.Y. (8 p., .30)

BAKSA, ROBERT. Come Away, Death. Madrigal for SATB. Alexander Broude, N.Y. (7 p., .25)

——. The Constant Lover. Madrigal for SATB. Alexander Broude, N.Y. (7 p., .25)

——. O Mistress Mine. Madrigal for SATB. Alexander Broude, N.Y. (7 p., .25)

——. Under the Greenwood Tree. Madrigal for SATB. Alexander Broude, N.Y. (7 p., .25)

BEESON, JACK. Homer's Woe. 12 rounds for treble voices. Boosey & Hawkes, N.Y. (20 p., .40)

BELLINI, VINCENZO. Salve, Regina (Sov'reign, be Greeted). SATB, piano. Alexander Broude, N.Y. (19 p., .50)

BERGER, JEAN. Hope for Tomorrow. SATB, piano. G. Schirmer, N.Y. (15 p., .30)

——. Three Anthems: 1. I Will Extol Thee, My God. (16 p., .35) 2. Blessed is He. (10 p., .30) 3. I Will Praise Thee, O Lord. (20 p., .35) SATB, soprano solo, 2 trumpets. Associated Music Publishers, N.Y. (Trumpet parts .50)

BILLINGS, WILLIAM. Psalm XXIII. Arr. by Nick Rossi. SSA, piano. MCA Music, N.Y. (4 p., .25)

BINKERD, GORDON. Confitebor Tibi. Text from the Liber Usualis. SATB. Boosey and Hawkes, N.Y. (8 p., .25)

BRAHMS, JOHANNES. Requiem. Version for piano, four hands (or two pianos). Arr. by the composer. Ed. by Leonard Van Camp. G. Schirmer, N.Y. (110 p., 5.00)

BRANDON, GEORGE. Hail, All Hail the Joyful Morn. SAB. J. Fischer, Glen Rock, N.J. (4 p., .30)

——, arr. O My Soul, Jehovah Bless. Based on hymn-tune Trueman by A. Lane. SATB, organ. Concordia, St. Louis. (8 p., .30)

BRUCKNER, ANTON. Pange Lingua (Sing, O My Tongue). Ed. by Kurt Stone. SATB. Alexander Broude, N.Y. (10 p., .30)

BURROUGHS, BOB. An Appalachian Rhapsody. SATB. Capella Music, Brooklyn, N.Y. (7 p., .30)

COHN, JAMES. Statues in the Park: 1. Point of View. (5 p., .25) 2. Equable Explanation. (6 p., .25) 3. Dress Parade. (8 p., .25) 4. Bronx River Puzzle. (6 p., .25) 5. Monumental Paradox. (8 p., .25) 6. Who He? (14 p., .35) 7. The Gamut. (10 p., .30) 8. Technical Advice to Persons Planning to Erect Memorial Statues of Themselves. (6 p., .25) SATB. Carl Fischer, N.Y.

CORIGLIANO, JOHN. Christmas at the Cloisters. SATB, piano. G. Schirmer, N.Y. (8 p., .25)

COWELL, HENRY. Ultima Actio. In Spanish and English. SSATB. Associated Music Publishers, N.Y. (12 p., .30)

CRUFT, ADRIAN. An Hymne of Heavenly Love. Words by Edmund Spenser. Cantata for baritone solo, 2-part choir, SATB, organ, harp, percussion, string orchestra. Leeds Music, Ltd., London. (vocal score 38 p., no price; orchestral parts on hire)

DAQUIN, LOUIS CLAUDE. Noel We Sing. Arr. by Robert De Cormier and E. Power Biggs. SATB, organ or piano. Lawson-Gould (G. Schirmer, N.Y.) (15 p., .35)

DE CORMIER, ROBERT. Since Singing is So Good a Thing. SATB, opt. narrator, piano. Lawson-Gould (G. Schirmer, N.Y.) (11 p., .30)

——, arr. Welcome Here (A Mince Pie or a Pudding). Shaker tune. SATB. Lawson-Gould (G. Schirmer, N.Y.) (10 p., .30)

DEUTSCH, WALTER. The Christmas Story. Cantata for speakers, soloists, SSA, instrumental ensemble (descant recorders 1 and 2, treble recorder, violins 1 and 2, cello, guitar or piano). Universal Edition (Theodore Presser, Bryn Mawr, Pa.) (full score 30 p., 2.50)

DVORAK, ANTONIN. Inflammatus (All My Heart, Inflamed and Burning). From Stabat Mater, Op. 58. Arr. by John Sacco. SATB, organ. G. Schirmer, N.Y. (14 p., .35)

FETLER, PAUL. Now This is the Story. Text by Dorothy Parker. For chorus of treble voices. Carl Fischer, N.Y. (22 p., 1.00)

GABRIELI, ANDREA. Maria Magdalene (Mary Magdalene). Ed. and arr. by Gerald Knight. SATB. Carl Fischer, N.Y. (8 p., .30)

GASCONGNE, MATTHIEU. Caro Mea Vere Est Cibus (Truly My Body is Food). Ed. and arr. by Gerald Knight. SATB. Carl Fischer, N.Y. (6 p., .25)

HANDEL, GEORGE FRIDERIC. We Believe That Thou Shalt Come. From the Dettingen Te Deum. Ed. and arr. by William Herrmann. SSATB, organ or piano. G. Schirmer, N.Y. (7 p., .25)

HANDL, JACOB. Ecce Quomodo Moritur Justus (Behold How the Righteous Perish). Ed. by Maynard Klein. SATB. G. Schirmer, N.Y. (6 p., .25)

HANSON, HOWARD. The One Hundred Twenty-first Psalm. Baritone or contralto solo, SATB, piano or organ. Carl Fischer, N.Y. (9 p., .30)

——. The One Hundred Fiftieth Psalm. SATB, organ or piano. Carl Fischer, N.Y. (12 p., .30)

"HIETSUKI-BUSHI." Japanese folk song. Soprano and baritone soli, SSATBB. Ongaku-no-Tomo Sha Corp., Tokyo, Japan. (18 p., no price)

HOVDESVEN, E. A., arr. Nightingale Carol. 17th century Catalan carol. Soprano solo, SATB, opt. flute. G. Schirmer, N.Y. (6 p., .25)

HUSTED, BENJAMIN. Cast Away. SATB. Elkan-Vogel, Philadelphia. (6 p., .25)

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—RICHARD JACKSON

The Authors

JAMES BASTIAN is Associate Professor of Music at Doane College, Crete, Nebraska. His article on "The *Cappella Musicale* at San Marco in the Late Sixteenth Century" appeared in the *American Choral Review*, Vol. XII, No. 1, January, 1970.

RUTH HUTCHISON is a former editor of the Editorial and Art sections of *The Bethlehem Globe Times*.

STEPHEN KLYCE is Assistant Professor of Music and Director of the Chapel Choir at Capital University, Columbus, Ohio.

DAVID M. PELTON is Instructor in Music and Director of Choral Music at Colgate University, Hamilton, New York.

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