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July, 1984

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In Memoriam

Irving Lowens

The American Choral Review has lost a contributor of rare eminence and qualities. We mourn the loss of a friend who contributed the finest pages to much that has given distinction to modern American literature on music.

It was the study of American music that achieved new dimensions through the work of Irving Lowens. After early years of research at the Library of Congress, he became one of its most active librarians and eventually the founder of the first professional association devoted to American music and named, in honor of one of his distinguished predecessors, the Sonneck Society. As a long-time critic for the *Washington Star*, he raised music criticism in the American capital to national standing. In time, he assumed the presidency of both the Music Library Association and the Music Critics Association, which he helped to establish.

His writings appeared in German, Spanish, Portuguese, Russian, and Polish translations; he was the first scholar of American music through whom his chosen field attained international recognition. Having served on the faculties of Dunbarton College, the University of Southern California, the City University of New York, the Berkshire Music Center, and the Aspen School of Music, he became Dean of the Peabody Conservatory of Johns Hopkins University in 1978 and remained on its faculty until his death.

A major trait of his personality was his generosity. He gave unselfishly of his time and energy, and countless significant projects owe their existence to his good will. The funds he raised to help others amount to about one million. His priceless holdings of musical Americana, the collection of a lifetime, went years ago to the Moravian Music Foundation, and his work is perpetuated through a fund established at the Foundation, as it is through memorial funds administered by the Sonneck Society and by the Peabody Conservatory. The latter is for a Memorial Scholarship in Music Criticism, and it always appeared to us as an act of his characteristic generosity that

IRVING LOWENS

1916-1983

the work of Irving Lowens as a music critic was extended on a continuing basis, despite so many other obligations, to the column of Choral Performances in the American Choral Review.

—A.M.

Gesualdo's *Dolcissima mia vita*

A VIEW OF MUSICAL ORDER

by CHRISTOPHER REYNOLDS

Despite the proliferation of professional early music groups in recent years, it is still probably true that most people receive an exposure to Italian madrigals either singing in, or listening to, the madrigal groups and chamber choirs of high schools and universities. It seems equally safe to assert that in interpreting Italian madrigals (and Renaissance music in general) the conductors of these ensembles approach their tasks with either mere trust in the interpretive markings supplied by the editor or faith in their own abilities to perform the music intuitively. As a result there is often little sense of how the music is organized, and attention to isolated details frequently replaces a coherent view of the whole. Aside from simple dance-like pieces that utilize a formal scheme based on repetition — such as Morley's *Now is the month of maying*, or Lasso's *Matona mia cara* — madrigals are often perceived as through-composed, proceeding from phrase to phrase and image to image without much thought being given to internal musical relationships. This is a misperception.

The aim of this brief study is to demonstrate some of the questions important for those performers who wish to understand how sixteenth-century composers could organize musical ideas around a text. If the understanding is to be meaningful, one must get beyond simple description to some kind of deeper evaluation of how music and text interact. What in a poem is emphasized in the music, and what is downplayed or ignored? Conversely, are there elements of the musical setting that appear unmotivated by textual matters? As preliminaries to these issues, several basic questions are pertinent: Where do cadences articulate the text? Which cadences are the stronger, which the weaker, and which are avoided?[1] Which verses of

[1] Putnam Aldrich discusses different cadential types in his "An Approach to the Analysis of Renaissance Music," *Music Review* 30 (1969), pp. 1-21.

the poem are elided, which separated? Where do pauses break the flow of text and music? How do the lengths of the verses compare to the lengths of the musical phrases? And do the individual phrases relate to each other motivically? Each item on this preliminary list of questions reflects a different structural decision. A composer after reading the poem and choosing the mode had to decide on the placement of cadences, the relative importance of those cadences, the lengths of phrases, etc.[2]

Gesualdo's madrigal *Dolcissima mia vita* (Book 5) will be the focus of our attention. This five-voice madrigal exemplifies several aspects of Gesualdo's style: startling chromatics, sudden breaks, tension-filled suspensions. It is also a madrigal which at first glance appears to be through-composed. Gesualdo avoids musical repetition, except for one brief, three-bar passage, and he seems to get caught up in fanciful asides, jumping from one to another. The text (and its translation) — typically morose — appears below.

Dolcissima mia vita,	Sweetest love of my life,
A che tardate la bramata aìta?	To what end do you restrain the desired comfort?
Credete forse che'l bel foco ond'ardo	Do you think perhaps that my burning passion
Sia per finir perchè torcete'l guardo?	Will cease because you look away?
Ahi, non fia mai che brama il mio desire	Ah, this will never happen for it is my desire
O d'amarti o morire.	Either to love you or to die.

The six verses of the poem divide into three sentences, two verses in each. The rhyme scheme delineates this order with a paired structure of its own: aABBCc (the lower-case letters indicate seven-syllable verses and the capitals eleven-syllable verses). A quick look at the poem reveals that the first and last lines are the only short verses. A more considered reading brings an awareness that verses 2, 3, 4, and 5 agree in more than length — they all feature some form of the word "che." In each successive verse this word recedes one word further into the interior of the verse; that is, it is the second, third, fourth, and then fifth word in verses 2, 3, 4, and 5, respectively. In his music Gesualdo sets this word with care.

In an initial pass through the music, the questions suggested at the start of this discussion will guide us as follows:

Cadences: There are only three, and they occur in close proximity in the heart of the madrigal on A, on B-flat, and on C (bars

[2] These remarks are to be amplified in a forthcoming study on musical organization in the early madrigal.

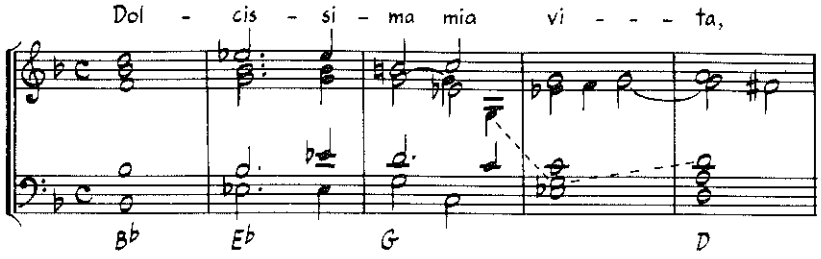
35, 39, and 46).[3] Within these twelve bars Gesualdo places cadences twice at the end of verse 4 and once on verse 5.

Pauses: Contrasting with the paucity of cadences, Gesualdo supplies seven pauses which interrupt the beginning and ending segments of the madrigal with regularity. The majority of the pauses mark the completion of a verse, but the first three disrupt the flow of verses 1 and 2.

Phrase lengths: The length of musical phrases has little to do with the length of poetic verses. Indeed, one of the shortest verses, the last, spans twenty bars — as many bars as the first two verses combined.

Chromaticism: Gesualdo seems to draw further parallels between the first and last twenty bars, composing for them some of his most adventuresome chromaticism. His settings of verses 1 and 6 begin with third-related harmonic motion. As shown in Examples 1a and 1b, bars 1 to 5 proceed circuitously from a B-flat-major chord to one on D major, and bars 47 to 49 move more directly from E-flat to G. But from there the chromaticism of the beginning turns harmonic, while that of the end is relentlessly contrapuntal. After breaking off on D major (Example 1a), the phrase endings ascend by fifths to major triads on A (bar 8) and E (bar 14) before skipping over B to F-sharp (bar 17) and finally C-sharp (bar 20). About the remarkable writing that follows Jerome Roche observes: "This represents the ultimate development of linear chromaticism, and though the technique of contrary motion [Example 2] looks forward to the atonal writing of Schoenberg, it shows that Gesualdo was at heart a linear composer."[4]

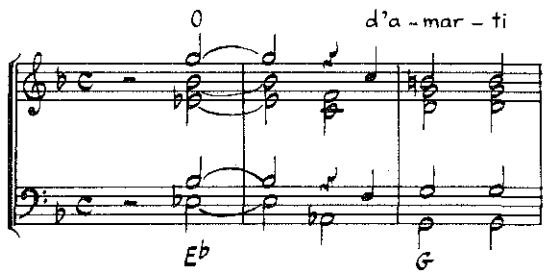
EXAMPLE 1a
Bars 1–5



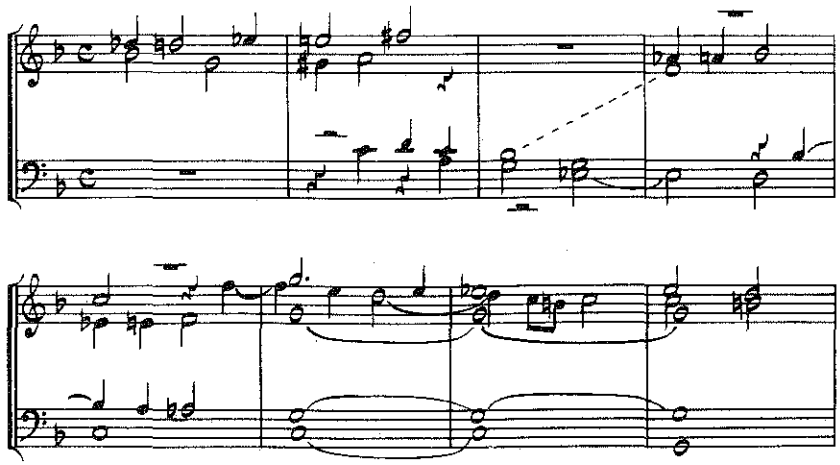
[3] Wilhelm Weismann, in his edition of Gesualdo's madrigals, *Gesualdo di Venosa, Sämtliche Werke,* vols. 1-6 (Hamburg, 1957-63), bars the madrigals irregularly as had been done in the Genoa edition of 1613. My bar numbers are for bars of uniform length, but following Weismann's transcription: one whole-note per bar. According to his barring the cadences fall in bars 23, 25, and 31.

[4] *The Madrigal* (New York, 1972), pp. 78-9.

EXAMPLE 1b
Bars 47–49



EXAMPLE 2
Bars 59–66

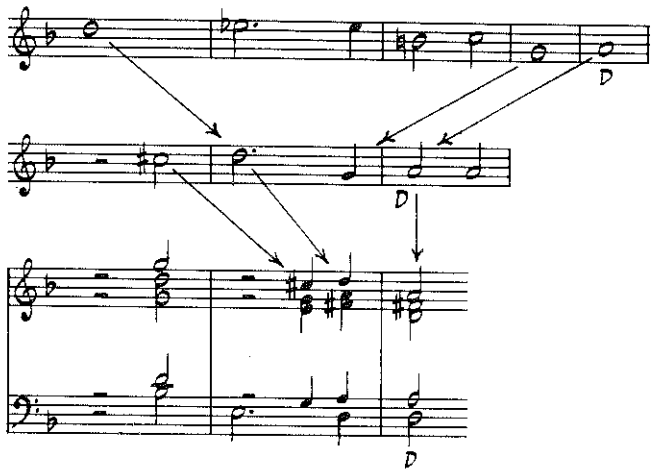


So much for description. Cadences do not help us understand how the music is organized: there are too few — nor do the pauses: there are too many. Greater insights come from comparing the music to the structure of the poem. The three sentences of the poem lead Gesualdo to a tripartite organization of the music. The first sentence, as noted above, commences with a five-bar move from a B-flat chord to a D chord; similarly, the beginning of the second question, verses 3 and 4, progresses more rapidly to a D-major chord, this time starting from *a* (see Example 3b); and in like fashion, the third sentence, verses 5 and 6, also comes to rest on the same D chord, after the G minor exclamation on "Ahi" (see Example 3c). I have spoken harmonically here, partly to call attention to the parallels between the stepwise pattern of Gesualdo's three cadences (on A, B-flat, and C), and the opposite succession taken by the chords beginning each sentence (B-flat, A, and G). That each of these opening chords then gives way to the major triad on D is significant. In the midst of the surrounding chromaticism, Gesualdo repeatedly turns to this harmonic anchor.

EXAMPLE 3a
Bars 1–5

EXAMPLE 3b
Bars 21–23

EXAMPLE 3c
Bars 40–42



But from the motivic standpoint the three introductory phrases are no less interesting. As indicated by the arrows in Examples 3b and 3c, Gesualdo simultaneously contracts each phrase and adds to the beginning of the previous statement: the *d* in bar 1 is preceded by a *c-sharp* in bar 21, and that in turn by a *g* in bar 40. Further, in the passage given in Example 3b, Gesualdo retains both the rhythmic character represented in Example 3a and the concluding suspension in the second soprano part.

The three musical sections inspired by the three sentences share one other feature. The initial point of imitation in each sentence follows a prescribed order of entrances: the first (bars 9-14) occurs in alto, tenor, soprano 1, soprano 2, then bass; the second (bars 24-29) begins with alto, leading to tenor, soprano 1, soprano 2, tenor, bass; and the third (bars 42-46) moves from alto to tenor, soprano 1, then bass and soprano 2. Gesualdo reinforces the pattern by maintaining the lengths of the entrances as well as the order. Thus, despite differing motives, these bars bear audible similarities to each other. Here there is a prominent textual justification. Through these musical similarities Gesualdo emphasizes the poetic phrases commencing with the word "che."

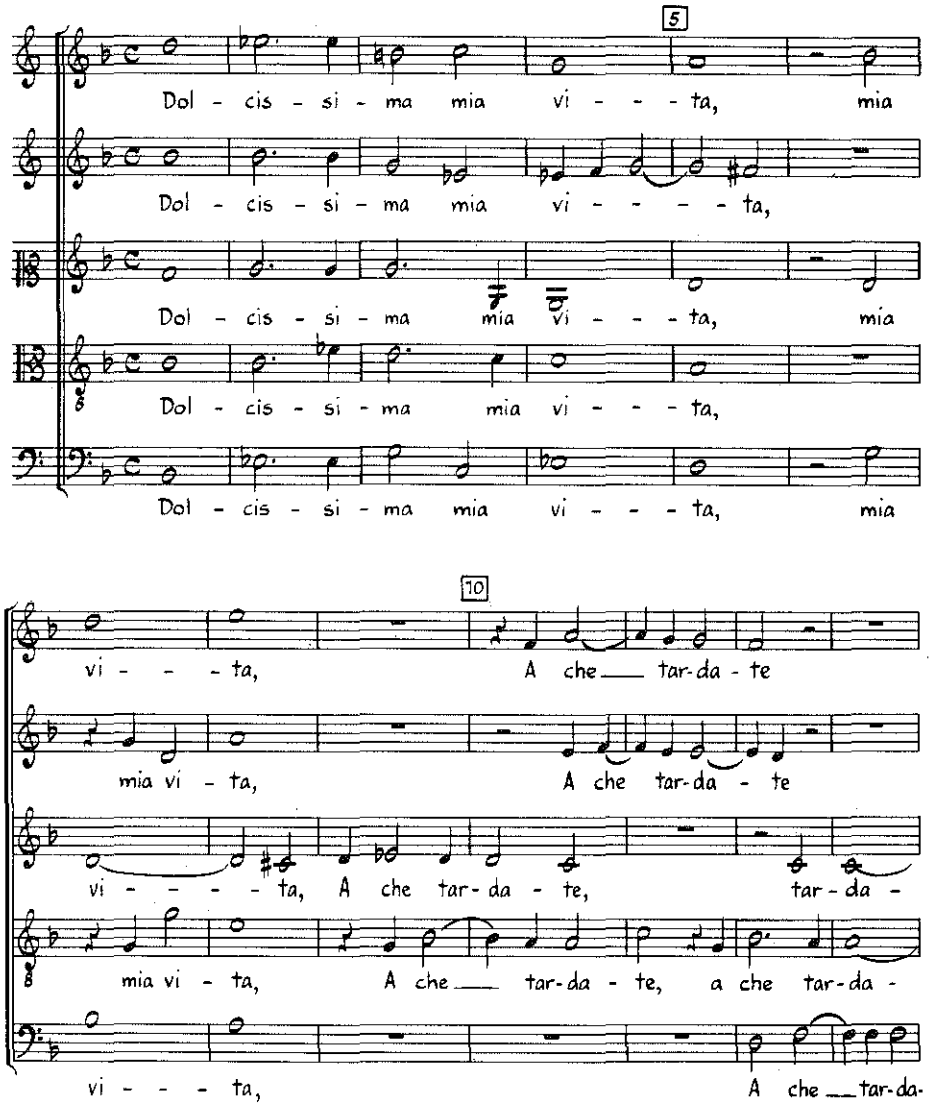
As the music moves in stops and starts, focusing the performer's (and therefore the listener's) attention on individual turns of phrase, a subtle system of motivic and harmonic interrelationships unfolds. The opening phrases of each section may be seen as an introduction of the musical material to follow. The harmonies etched in the first two bars (B-flat-E-flat, G-C) set the pace for the first section,

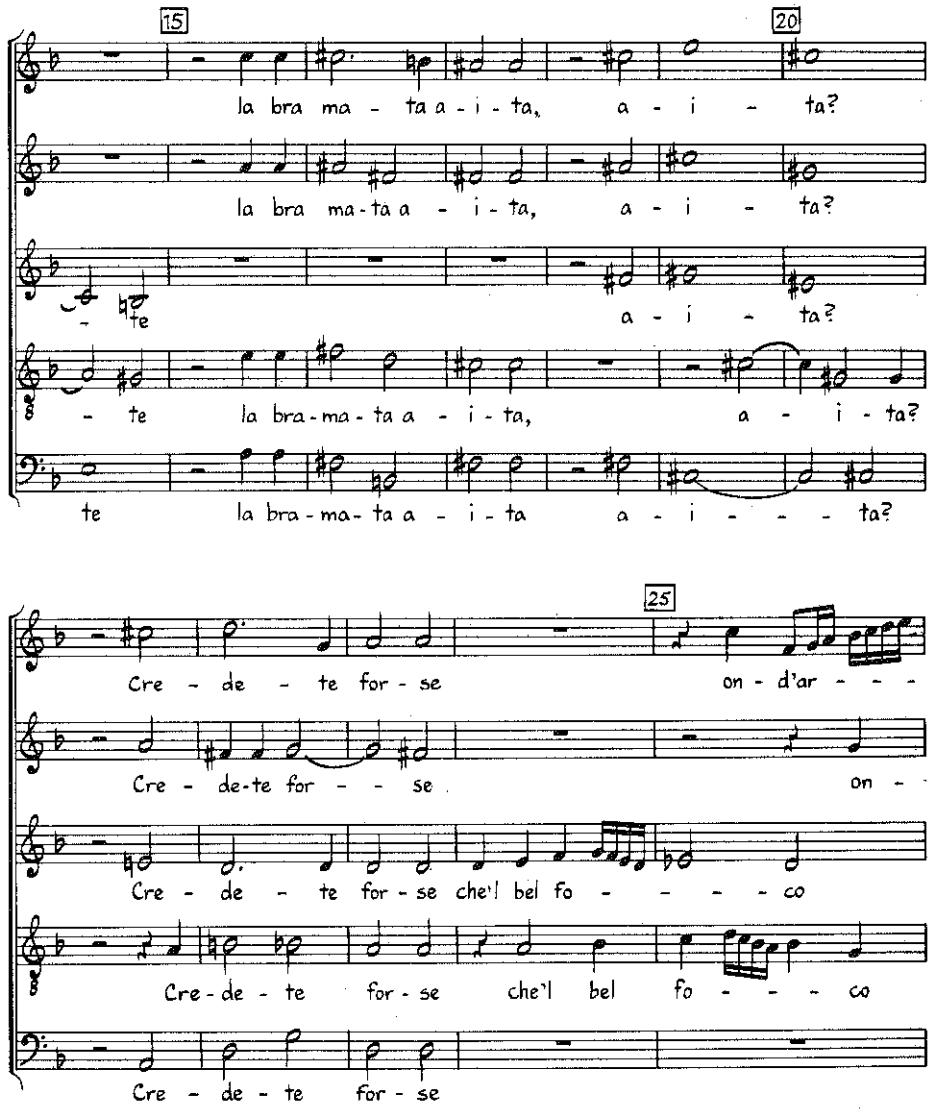
establishing from the outset the importance of fifth relationships.[5] In the second section, the most extensively polyphonic, the fifth becomes exploited melodically, present in the introductory bars (bar 22 of Example 3b) and then in the settings of "ond' ardo" and "Sia per finir." And in the third section, the beginning of verse 5 (Example 3c) prepares the subsequent climax on "O d'amarti" at the beginning of verse 6. In Example 1b the fifth descends in both soprano and bass simultaneously before extending downward a half-step. The music of Example 3c (bars 40-42) anticipates several aspects of these measures: the parallel motion of the outer parts, the interruption of this motion by a rest in the soprano, the overall descent of a minor sixth in the bass, the soprano's attack of the high *g* (isolated by rests on either side), and the contained three-bar length of the passage.

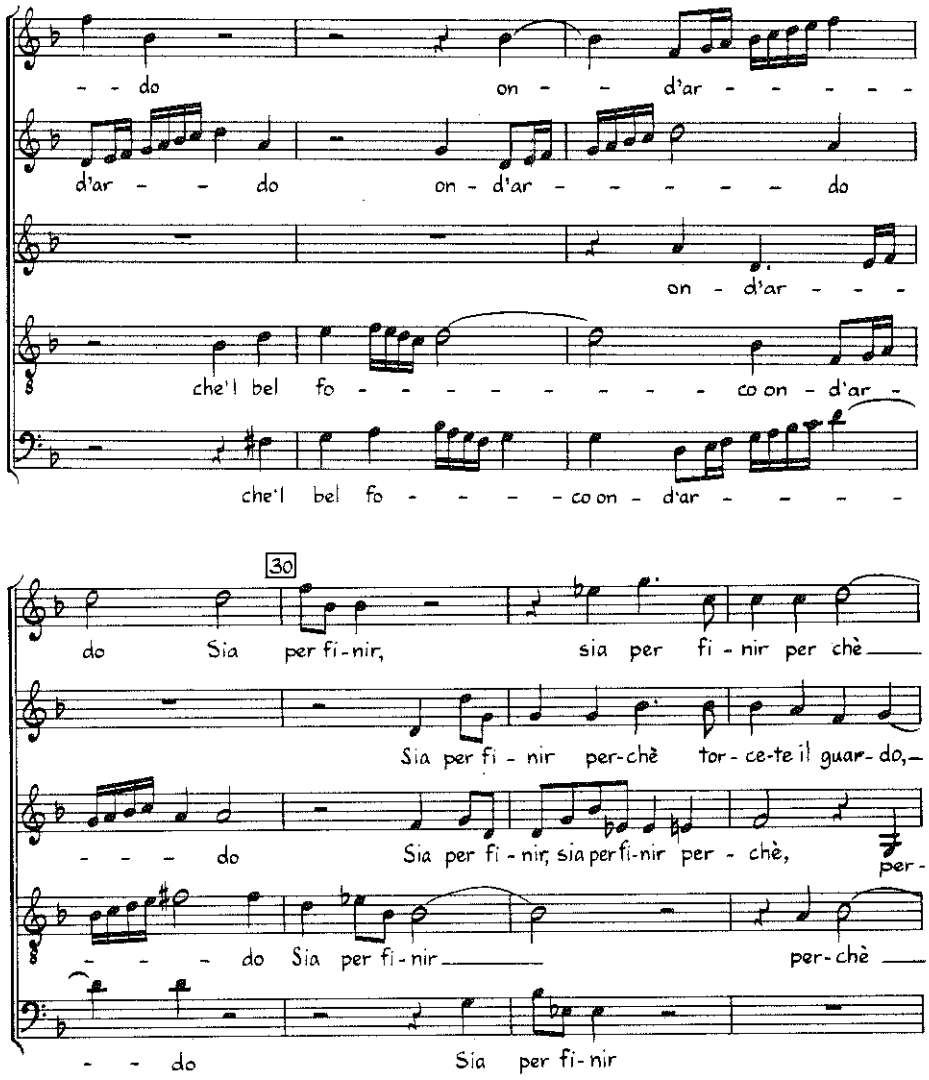
Dolcissima mia vita may unfold without exact repetition, but it does depend on a kind of motivic variation at the beginning of each section, supplemented by a repetition of texture (i.e., the point of imitation). Beyond this there is a deeper level of motivic relations which it would be more appropriate to discuss in another study. The structural details treated in this study clarify aspects of Gesualdo's musical organization that could help to shape a performer's interpretation of the music and poem. Gesualdo's madrigals are in every sense musical poems, not so much settings as realizations of a text. Sound is appreciated as sound, cultivated in relation and opposition to other sounds, vertically as well as horizontally. The oppositions — of exotic harmonies, of fast polyphony and slow homophony, of extreme ranges — all leap out at the listener and are hard to miss. In contrast, the relations between musical elements — motivic and harmonic — lie concealed beneath displays of chromaticism which have both attracted and distracted.

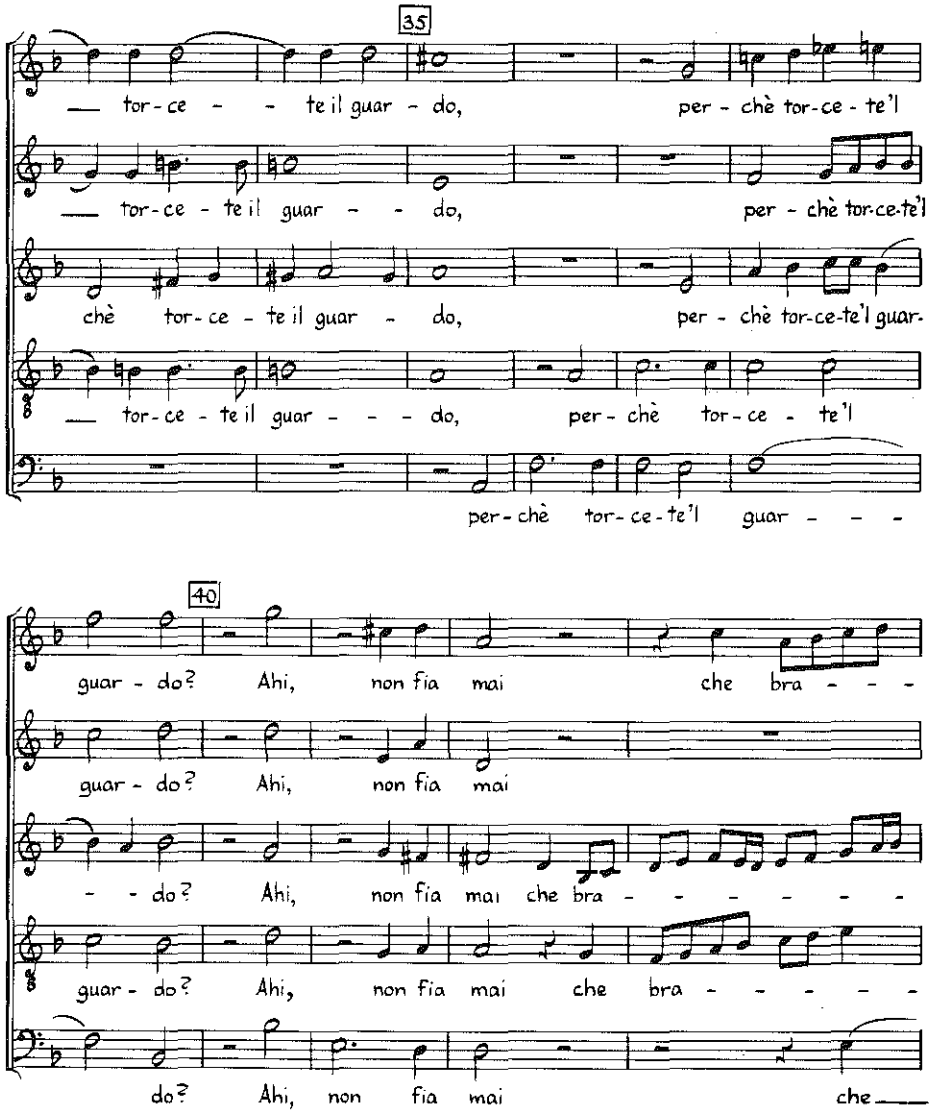
[5] Also, just as bars 7-8 repeat the final word of verse 1 a fifth higher than its first appearance in bars 4-5, the last word of verse 2 is repeated to C-sharp triads after first appearing on F-sharp.

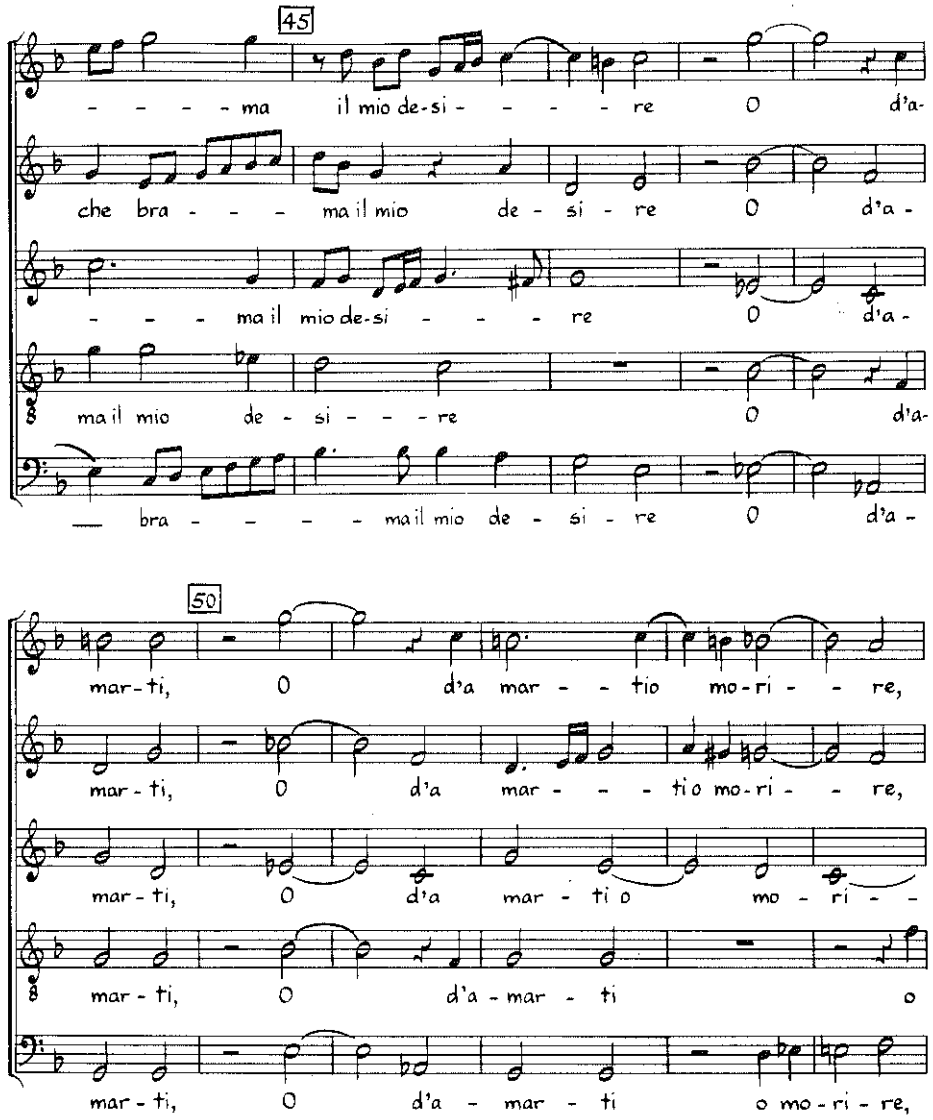
Dolcissima mia vita

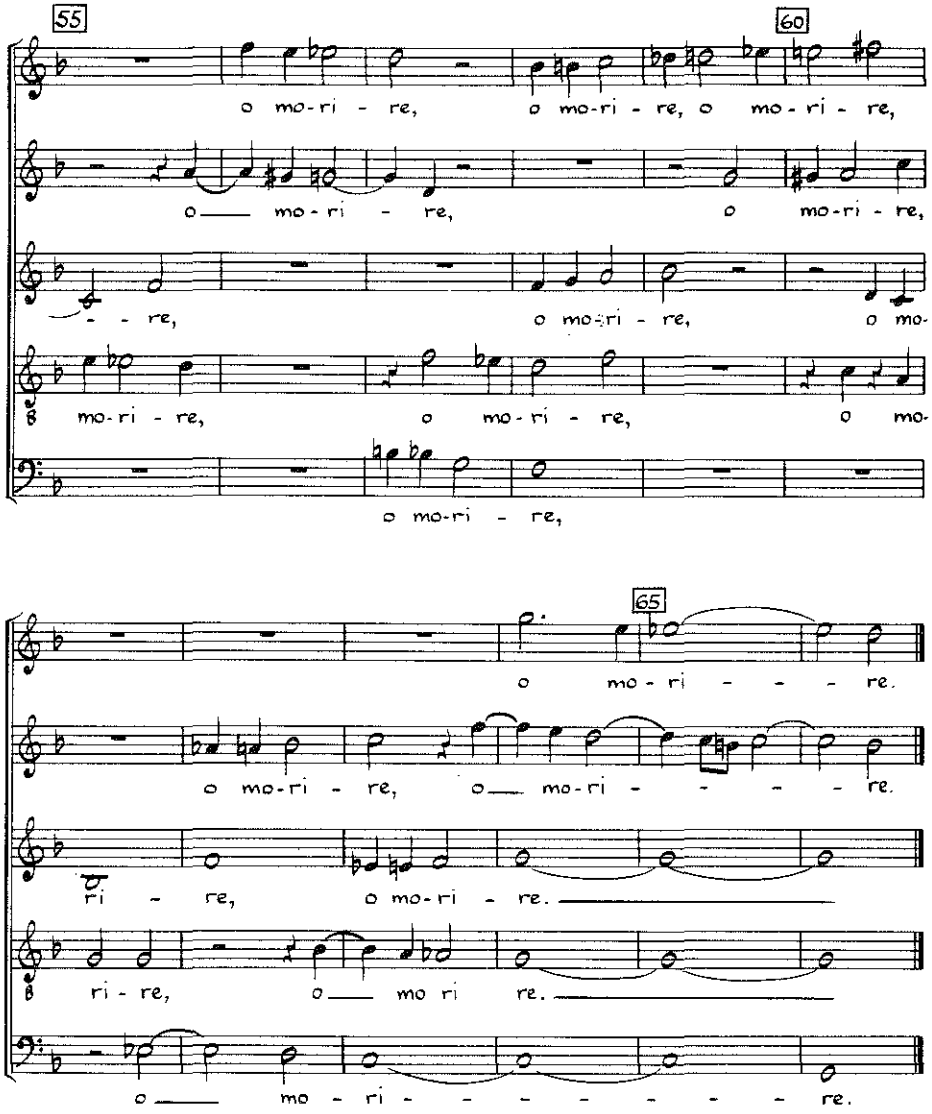



15
20
la bra ma - ta a - i - ta, a - i - ta?
la bra ma-ta a - i - ta, a - i - ta?
te a - i - ta?
- te la bra-ma-ta a - i - ta, a - i - ta?
te la bra-ma-ta a - i - ta a - i - - - ta?
25
Cre - de - te for - se on - d'ar - - -
Cre - de-te for - - se on -
Cre - de - te for - se che'l bel fo - - - - co
Cre-de - te for - se che'l bel fo - - - co
Cre - de - te for - se


do on d'ar
d'ar do on d'ar do
on d'ar
che'l bel fo co on d'ar
che'l bel fo co on d'ar
30
do Sia per fi-nir, sia per fi-nir per chè
Sia per fi-nir per-chè tor-ce-te il guar-do,
do Sia per fi-nir, sia per fi-nir per-chè,
per-
do Sia per fi-nir per-chè
do Sia per fi-nir


35
tor - ce - te il guar - do, per - chè tor - ce - te'l
tor - ce - te il guar - do, per - chè tor - ce - te'l
chè tor - ce - te il guar - do, per - chè tor - ce - te'l guar -
tor - ce - te il guar - do, per - chè tor - ce - te'l
per - chè tor - ce - te'l guar
40
guar - do? Ahi, non fia mai che bra
guar - do? Ahi, non fia mai
do? Ahi, non fia mai che bra
guar - do? Ahi, non fia mai che bra
do? Ahi, non fia mai che


45
- - - - ma il mio de-si - - - - re O d'a-
che bra - - - ma il mio de - si - re O d'a -
- - - ma il mio de-si - - - re O d'a -
ma il mio de - si - - - re O d'a-
— bra - - - - ma il mio de - si - re O d'a -
50
mar-ti, O d'a mar - - tio mo-ri - - re,
mar - ti, O d'a mar - - - tio mo-ri - - re,
mar - ti, O d'a mar - ti o mo - ri - -
mar - ti, O d'a - mar - ti o
mar - ti, O d'a - mar - ti o mo - ri - re,


55
60
o mo-ri - re, o mo-ri - re, o mo - ri - re,
o mo - ri - re, o mo-ri - re,
- re, o mo-ri - re, o mo-
mo-ri - re, o mo - ri - re, o mo-
o mo-ri - re,
65
o mo - ri - re.
o mo-ri - re, o mo-ri - re.
ri - re, o mo-ri - re.
ri - re, o mo ri re.
o mo - ri - re.

Women Composers of Choral Music

by CAROL LONGSWORTH

A few years ago, with the assistance of a grant from the Ohio Arts Council, a colleague and I set out to explore the availability of choral works composed by women and suitable for a specially planned concert program. Our quest took us not only through standard research channels, but it also included inquiries to music publishers, correspondence and telephone calls with requests for unpublished manuscripts, and assistance from many friends and colleagues.

Surrounded eventually by more samples of music written by women composers than we ever considered finding, the task of studying, evaluating, choosing, and rehearsing began in earnest. As the concert program itself took shape, it was aptly named "A Celebration of Music by Women Composers."

The Oberlin Community Chamber Singers, a concert choir of twenty-four singers from the Oberlin area, performed *a cappella* choral music that included motets and madrigals by Raffaella and Vittoria Aleotti, respectively; secular pieces by Mabel Daniels, Thea Musgrave, and Miriam Gideon; spirituals by Jacqueline Hairston and Undine Smith Moore; *Jesus Died on Calvary's Mountain* arranged by Alice Parker; and *Song of our Saviour* by Julia Perry. Choral selections with instruments featured Alice Parker's *Love Songs* and Margaret Bond's *Ezekiel Saw the Wheel* with piano, Parker's *Psalms of Praise* for men's voices and percussion, Katherine Warne's *Psalm 69* for women's voices and harp, and Lili Boulanger's *Psaume 24* for tenor solo, mixed choir, brass, harp, organ, and timpani.

The "Celebration of Music by Women Composers" proved to be every bit a celebration. It was widely publicized at the college and in Oberlin and surrounding cities. Some of the composers were present. Oberlin Conservatory also sponsored Alice Parker as a Composer-in-Residence to coincide with the concert, and the Oberlin Women's Studies Committee invited her to speak on her career as a woman composer. The same weekend she directed the First Church Choir of Oberlin in her anthem *I Will Sing and Give Praise*. Stimulated by the

success of this project, and amazed at the wealth of choral literature composed by women, I have continued my investigation. Over the last two years I have collected and evaluated more than 250 choral scores. Many of these scores have been overlooked, and much of the fine research and writing on the subject of women composers has been done only recently.

In the Preface to his *International Encyclopedia of Women Composers,* Aaron Cohen speaks of professional women singers who may have composed songs as early as 2450 B.C.[1]. Not only names but also lists of titles attest to the fact that in medieval Europe women were active as composers since the time of the troubadours. Studies by Ann Clement of Kent State University, Ohio, and by Barbara Garvey Jackson of the University of Arkansas, have dealt with the music of sixteenth and seventeenth-century Italian nuns and have produced many valuable additions to the choral repertoire. The latter has transcribed, along with Stewart Carter of the University of Kansas, works by the seventeenth-century composer Isabella Leonarda of St. Ursula Convent in Novarra. One of these, the *Messa Prima* for soloists, mixed chorus, strings, and organ, was recorded in February, 1982, for the Leonarda label. The music publishers Broude Brothers, Ltd. have established a series entitled "Nine Centuries of Music by Women" of which the section "Music in the Baroque" so far numbers sixteen pieces for voices, or voices and instruments. This series, edited principally by Carolyn Raney, includes works by Isabella Leonarda (*ca.* 1620 - *ca.* 1700), Louise Reichardt (1779?-1826), Francesca Caccini (*ca.* 1581 - *ca.* 1660), Elisabeth Jacquet de la Guerre (*ca.* 1659-1729), and Barbara Strozzi (*ca.* 1610 - *ca.* 1664). Ann Clement's editions of motets and madrigals by Rafaella and Vittoria Aleotti are now also included.

In our own country's musical history, women have taken an important place in various ways. In the eighteenth century women were not a part of the "Singing School" tradition or of the strong Moravian musical currents though they were often taught to play the harpsichord, or later, organ or piano, and to sing. Before the 1900's, composition was a subject rarely taught to women. Nevertheless, in 1885 a book entitled *Women in Sacred Song* was published in Boston which contained over 2,000 hymn texts written by women and 130 four-part hymn settings representing fifty women composers.[2] Sing-

[1]Aaron I. Cohen, ed., *International Encyclopedia of Women Composers* (New York and London: R.R. Bowker and Co., 1980), p. x.

[2]Adrienne Fried Block and Carol Neuls-Bates, comps. and ed., *Women in American Music: A Bibliography of Music and Literature* (Westport, Conn. and London, England: Greenwood Press, 1979), p. xxii.

ing Societies sprang up liberally in the nineteenth century, but they were at first largely limited to male membership. The counterpart for such societies, limited to women, also arose at that time, but gradually women were invited as guests of the male groups to sing in such great masterworks as Haydn's *The Creation* and Handel's *Messiah.* European music dominated the concert repertoire, American composers being given only sporadic attention.

Constance Faunt Le Roy Runcie, Patti Stair, Fanny Snow Knowlton, and Isabella Beaton undertook modest amounts of choral composition in the mid-nineteenth century. Amy Cheney, who was active as a composer under her married name, Mrs. H.H.A. Beach, from 1890 until her death in 1944, must nevertheless be considered the first outstanding American woman in choral music. Born in Henniker, New Hampshire, in 1867, and a child prodigy as a pianist, Amy Beach was largely self-taught in composition. Her first substantial choral work was the *Mass in E-flat*, Op. 5, for mixed chorus, orchestra, and organ; it was performed in 1892 by the Handel and Haydn Society in Boston. The performance received a standing ovation and rave reviews: "A noble work, characteristically in the style of the ablest masters and replete with beauty, symmetry, harmony, contrapuntal art, and scholarly freedom."[3] But despite this initial acclaim, there is no evidence that the work was ever performed again.[4] She composed at least fifty-six other choral pieces, including the *Festival Jubilate,* Op. 17, for seven-part chorus and orchestra, presented at the Women's Building of the 1893 World's Fair in Chicago; and *The Chambered Nautilus*, Op. 66, an eighteen-minute setting of Oliver Wendell Holmes's famous poem, for four-part women's chorus and orchestra. Unfortunately, most of her choral compositions are currently out of print.

Margaret Ruthven Lang, who was born in 1867, the same year as Amy Beach, studied composition in the United States with George Chadwick and in Europe with Victor Gluth. She wrote at least fifty compositions, most of which were songs and choral pieces. The music historian Edwin N.C. Barnes wrote of her in 1936, "In real depth her compositions are superior to [those of] any other American woman composer."[5] Her name, however, no longer appears in either *The New*

[3]Quoted in Otto Ebel, *Women Composers: A Biographical Handbook of Women's Work in Music* (Brooklyn, N.Y.: F.H. Chandler, 1902), p. 14.

[4]Christine Ammer, *Unsung: A History of Women in American Music* (Westport, Conn. and London, England: Greenwood Press, 1980), p.78.

[5]Edwin N.C. Barnes, *American Women in Creative Music: Tuning in on American Music* (Washington, D.C.: Music Education Publications, 1936), p. 10.

Grove Dictionary of Music and Musicians or *Choral Music in Print*. Her last published work came out in 1916, when she was not yet fifty years old; she lived to be 104.[6]

Mabel Wheeler Daniels was born in 1879 in Swampscott, Massachusetts. She began her piano studies at an early age and developed an outstanding soprano voice as well. She sang in, and later directed, the Radcliffe College Glee Club and, before her graduation in 1900, had written two operas for them. She studied composition with Chadwick in Boston and Ludwig Thuille in Germany. In 1903 she was the first woman ever admitted to a counterpoint class at the Royal Academy in Munich. A modest student, she wrote to a friend in America concerning her final composition assignment at the Academy, "Of course, I never expect to hear it played, but as Mr. Chadwick used to say, 'The only way to learn to compose is to compose.'"[7]

In time Mabel Daniels's music knew a better fate. Almost twenty years later her *Exultate Deo*, Op. 33, for mixed chorus and orchestra, was performed in Cambridge, Massachusetts, at the occasion of Radcliffe's Fiftieth Anniversary. In 1932 the same work was presented by the St. Cecilia Society and the Boston Symphony Orchestra under the direction of Serge Koussevitsky. In 1937 the Boston Symphony also performed her orchestral piece *Deep Forest*. Their inclusion of *A Psalm of Praise*, for mixed chorus, three trumpets, percussion, and strings, in a concert in 1956 made her the first woman to have three compositions performed by the Boston Symphony.[8] While her composing career continued into the 1960's, her choral writing maintained impressionistic harmonies and lyrical qualities often associated with the earlier decades of the century. Her compelling grasp of the strengths and sonorities of the human voice and her dexterity in handling choral sound will give lasting value to her music. Her last completed composition was *Piper, Play On*, published in 1961. A closer look at this twenty-page *a cappella* chorus allows one a small view of this composer's inventiveness. The text is an ancient Greek poem beginning, "Lydian spring and Lydian summer...." She appropriately adopted the Lydian mode to cast this opening text. Later, when the poem refers to Phrygia's lute, the modality changes to Phrygian. Clear and consonant harmonies and melodic lines, incorporating generous use of the intervals of the fourth and fifth, combine with changing meters and tempi, frequent mood markings

[6]Cohen, p. 263.

[7]Mabel Wheeler Daniels, *An American Girl in Munich: Impressions of a Music Student* (Boston: Little, Brown and Co., 1905), p. 270.

[8]Ammer, p. 91.

(tranquillo, allegro grazioso, scherzando, grave) to give this work distinction. An article in the *Christian Science Monitor* in April, 1961, reported an interview with Mabel Daniels in which she listed four qualities besides talent that were essential to a woman composer: "a strong constitution, perseverance, ingenuity, and, above all, courage."[9]

Other women composers who began to make their mark in choral music during the early decades of the twentieth century were Lili Boulanger (1893-1918), living in France, and the American Marion Bauer (1887-1954) who studied composition with Nadia Boulanger and wrote a number of choral works in addition to her well-known books. The Canadian Gena Branscombe, who moved to the United States in 1896, directed and wrote for women's choirs. Mary Howe (1882-1964) composed *Chain Gang Song* for men's chorus and orchestra which was performed by the New York Symphony and curiously honored with this review in the *Musical Leader:* "... a powerful piece of writing with no trace of femininity and astonishing skill at handling her resources."[10] Her choral compositions are presently unavailable.

The same year saw Ruth Crawford-Seeger's *Chant 1930,* employing serial techniques characteristic of some of the new generation of composers whose work she admired: Stravinsky, Schoenberg, Scriabin, Milhaud, and Hindemith.

Louise Talma in France (of American parentage), Elinor Remick Warren in California, and Miriam Gideon in Colorado were all born in 1906, making this a stellar year in the history we are considering. Elinor Remick Warren and Louise Talma both studied composition with Nadia Boulanger, whose students learned their craft largely by performance and analysis, particularly of the choral music of the great masters.[11] Miriam Gideon received degrees in piano and musicology from Boston and Columbia Universities, respectively, and a doctorate in Sacred Music from the Jewish Theological Seminary in New York; she studied composition privately under Roger Sessions and Lazare Saminsky. All three women composers have produced significant choral works.

Louise Talma was the first woman composer to be elected to the National Institute of Arts and Letters. She was also the first woman to

[9]"Murals of Wool: Mabel Daniels Reads Through Her Scores of Memories," *Christian Science Monitor,* 22 Apr. 1961, p. 6.

[10]Ammer, p. 119.

[11]*Ibid.*, p. 135.

win a Guggenheim fellowship in composition (for two successive years, 1946 and 1947). Her earliest pieces were songs and piano works written in the late 1920's; her first important choral work was *In Principio Erat Verbum* for choir and organ, composed in 1930. More recent large-scale works are: *Voices of Peace* (1973), a twelve-tone composition for chorus and strings, and *Celebration* (1976-77), a cantata for four-part women's choir and small orchestra, written in a diatonic idiom. She also composed shorter choral pieces such as *Let's Touch the Sky* (1952) for choir with flute, oboe, and bassoon, on a text by e.e. cummings, and *La Corona* (1955), on a text by John Donne; the latter has been recorded by Composers Recordings, Inc.

While Elinor Remick Warren's first compositions were fairly conventional in nature and included such titles as *Night Rider, The Harp Weaver,* and *Our Beloved Land,* her more recent work is much more adventuresome, especially with regard to the use of atonality. Carl Fischer has issued a manuscript facsimile of her setting of *Good Morning, America,* on a text by Carl Sandburg (unrelated to the television program of that name). Written for narrator, chorus, and orchestra, it was premiered by the Honolulu Symphony in 1977. Dissonant and difficult, it is also dramatic and powerful.

Miriam Gideon's excellence has been acclaimed through awards from the Ford and Rockefeller Foundations, the Ernest Bloch Society, the National Federation of Women's Clubs, and the National Institute of Arts and Letters, which extended membership to her. Her early choral work is typified by *Slow, Slow, Fresh Fount* (1949), a brief, beautiful setting of Ben Jonson's famous text. Impressionistic harmonies and madrigal-like counterpoint convey the overall meaning of the poem, but there are more qualities to appreciate here. Her characteristic poetic sensitivity shows itself, for example, in a *double entendre* underlining the word "list." Most obviously, as expressed in the poem, the word means "listen," but the composer also senses what may have been the poet's idea, namely, that "list" also conveys the meaning of "lean." Her emphasis on the word, in this case using repeated half notes with an anticipation in one voice, indeed suggests weight, especially followed by the conclusion of the line, " . . . list to the heavy part the music bears."

In the following twenty-five years, Miriam Gideon's style increasingly employed much starker harmonies, marked by consecutive and sequential fourths and fifths and by avoidance of chord thirds. *Shirat Miriam L'Shabbat* (A Sabbath Evening Service), composed in 1974, is a thirty-minute work for cantor, incidental alto solo, mixed choir, and organ. More dissonant and complex in the keyboard part than for voices, the entire work is designed in seventeen sections. Nos. 1, 11, 16

(for organ), as well as No. 8 (to be hummed by tenors and basses), are based on Palestinian shepherds' songs. Even though the modal melodies are fairly simple and essentially in the nature of folk music, the surrounding material defies key or mode identification and features chromaticism and constant dissonance. Throughout *L'Shabbat* the choral texture itself is homophonic; its uncluttered quartal harmony often reflects the motifs and rhythmic patterns of the cantor's part — as if it were responding as a second, "harmonic" cantor. There is a sympathetic lyricism and an apt sense of a Jewish musical idiom. The second section of *L'Shabbat* is a setting of *How Goodly Are Thy Tents.* Unlike Miriam Gideon's brief composition of the same Psalm verse in English (1951), the text is now in Hebrew (rendered in bold type) with English translation, and the words corresponding to "humbly I bow" relentlessly repeated in the first piece, open the section as a cantor solo, here repeated in spare harmony by the chorus. Throughout, the chorus acts as a homophonic respondent to the weaving melodies of the cantor, with frequent doubling of voice parts, dissonant harmonies favoring consecutive and stacked fourths, fifths, combining parallel and contrary motion and omitting chord thirds. This is powerful writing, and the choral scores are not beyond the abilities of a good though not necessarily professional choir. Only the parts for organ and cantor are difficult. Other substantial vocal works by Miriam Gideon are *Fortunata,* an opera; *The Habitable Earth,* a cantata; and *Spiritual Madrigals,* for male voices, viola, cello, and bassoon.

In the last fifty years, aspects of America's own heritage have found increasing expression in choral music. Black composers Florence Price, Margaret Bonds, Dorothy James, Julia Perry, Evelyn LaRue Pittman, Undine Smith Moore, and Lena McLin composed and arranged anthems, songs, and spirituals that reflect a unique history. More extensive works have appeared together with these, such as Margaret Bond's *Ballad of the Brown King* for chorus and orchestra, *The Negro Speaks of Rivers* (both of these works written on texts by Langston Hughes), and Undine Smith Moore's *Scenes From the Life of a Martyr. The Ballad of the Brown King* consists of nine movements which reflect elements of spirituals, calypso, blues, and jazz in a wide range of styles. Texas-born Radie Britain has composed choral music that suggests Spanish-American influences.

Probably America's most widely published choral arrangements are those of Alice Parker, who has arranged more than 400 folk songs and carols, many of them for the Robert Shaw Chorale. A gifted composer, Alice Parker displays in these settings a rare understanding of folk music and an excellent ability to maintain its essential

simplicity and beauty as well as give the melody new color. Her original compositions, including more than thirteen cantatas for chorus and instruments and several operas, are distinctive and significant, and are greatly admired, especially for their perceptive interpretations of texts and their rhythmic vitality.

Two British-born composers should be mentioned here: Phyllis Tate and Thea Musgrave. While not a prolific composer, Phyllis Tate has a command of solid craftsmanship, and I recommend her *Song of the Virgin* for mixed chorus and piano as a fine sample of compositional technique. The sometimes obvious, sometimes subtle ways she employs melodic inversion, retrograde motion, and their exchange between voices (and keyboard) is a music analyst's delight. It is at the same time a charming Christmas anthem, of moderate difficulty and making minimal use of dissonance. A more difficult work is her *Serenade to Christmas* for mezzo-soprano solo, SATB chorus and orchestra, and a sprightly concertante suite, *Street Sounds,* for mixed choir (wordless), piano, and percussion, which has also been recorded.

Thea Musgrave is another of Boulanger's protégés. Her first major success was *Cantata for a Summer's Day,* for speaker, SATB, and instrumental ensemble, premiered at the Edinburgh Festival in 1955. In addition to operas and chamber music, she has also written large and small choral pieces: *Four Madrigals* (1953), *Song of the Burn* (1954), *The Phoenix and the Turtle* (1962), for small chorus and orchestra, and *The Five Ages of Man* (1963), also for chorus and orchestra. A concert favorite is likely to be her madrigal *John Cook* (1964). Although its harmonies avoid major and minor thirds with a vengeance, the playful quality and humor of the nursery rhyme come to life as the composer peppers the dissonant harmonies with special effects: nasal singing for the mule's "hee haw," rhythmic ingenuity, closed lips for the word "hum," and *sfz/p* on certain key words. One of her most recent extended choral compositions is the *Rorate Coeli* (1977). This eleven-minute setting of poetry by William Dunbar (1465?-1529?) for SSATB soli and SSAATBB choir *a cappella* uses tone clusters, indefinite spoken pitch, *ad libitum* singing pitches, hissing, random phrase repetitions, and dramatizations of certain consonants, e.g., the rolled "r." Her opera *Mary, Queen of Scots* ran successfully for five weeks at the New York City Opera in February and March of 1981.

Finally, I should mention Emma Lou Diemer, prolific since the late 1950's, primarily in choral music, Elizabeth Lutyens, Joyce Mekeel, Violet Archer, Marga Richter, Vivian Fine, Sister Maria of the Cross, Cindy McTee, and Judith Lang Zaimont. The list is endless. *Avant garde* techniques or electronic sounds are used by Jean Eichelberger Ivey, Pauline Oliveros, Tui St. George Tucker, Doris

Hays, and others. Many excellent choral pieces as yet unpublished come from Juli Nunlist, Gwynneth Walker, Katherine Warne, and Zenobia Perry.

Today, twentieth-century women composers are securely established and ably personify the talent, strong constitution, perseverance, ingenuity, and courage that Mabel Daniels spoke of twenty years ago. We can rejoice in the fact that their music will sound and "resound" from concert stages all over the world.

Recent Publications

THE EARLY RENAISSANCE CHANSON

by MARTIN PICKER

Enthusiasm for Renaissance songs — chansons, madrigals, airs and the like — generally has concentrated on its ripest manifestations of the sixteenth century, from Josquin and Janequin to Lassus, Gesualdo and Monteverdi. But over the last twenty-five years musicologists have been exploring an earlier period in depth, especially the fifteenth century, and the impact of their research is increasingly felt in publications, performances, and recordings. The list is an impressive one: a book by David Fallows on *Dufay* in the Master Musicians series (Dent, 1982); conference-reports devoted to Dufay and Josquin studies; editions of works by minor masters such as Johannes Martini, Johannes Vincenet, and Robert Morton; editions and even recordings of entire manuscripts *(Le Chansonnier Cordiforme)*, and recordings of the complete secular works of Dufay and Ockeghem (on Oiseau-Lyre). Professional ensembles such as the late lamented New York Pro Musica, the Waverly Consort, Studio der Frühen Musik, Early Music Consort, Consort of Musicke, Hilliard Ensemble, and Medieval Ensemble of London have brought this music to life on both sides of the Atlantic and made it a familiar part of the musical experience for tens of thousands of music lovers.

Editions constitute the most monumental aspect of this publication explosion. In recent years we have seen the appearance of Allan Atlas's study of *The Cappella Giulia Chansonnier* (Institute of Medieval Music, 1975, 2 vols.), a complete edition of *The Musical Manuscript Montecassino 871* by Isabel Pope and Masakata Kanazawa (Oxford, 1978), and of *The Mellon Chansonnier* by Leeman Perkins and Howard Garey (Yale, 1979, 2 vols.). The last-named is certainly the most elegant of these publications. One volume is devoted to a facsimile of the entire manuscript (given by Paul Mellon to Yale University, and hence its name) interleaved with a transcription of all fifty-seven of its pieces. A second volume contains texts, translations, and detailed

commentaries. The visual beauty and intellectual riches of this edition would seem difficult to match, but its uniqueness is challenged by Howard M. Brown's edition of the much larger manuscript, Florence, Biblioteca Nazionale Centrale, Banco rari 229, entitled *A Florentine Chansonnier from the Time of Lorenzo the Magnificent* (University of Chicago, 1983, 2 vols.), containing 268 compositions. A complete facsimile, à la *Mellon* or Lowinsky's *Medici Codex of 1518* (also a Chicago publication), would be expecting too much. But the edition is clear, readable, not too bulky, well illustrated, and immensely informative.

Through these editions one can study the fifteenth-century chanson emerging from the world-weary atmosphere and Gothic intricacy of the late Middle Ages, characterized by its fixed poetic forms of *rondeau, ballade,* and *virelai,* and hierarchical polyphony of one or two sung parts with obligatory or optional instrumental accompaniments, into the sensuous, extrovert world of the Renaissance, where free textual forms, popular melodies, vocality, and expressiveness reflecting the words become supremely important. Composers adhering to the older ideals include Dufay, Ockeghem, Busnois, Morton, Hayne, and Vincenet; the newer style appears with increasing boldness in works of Martini, Agricola, Compère, Isaac, and Josquin. These composers and some two dozen others are represented in Brown's edition — a cornucopia of fifteenth-century chansons.

Brown presents the music in a volume of 645 pages, in well-spaced score utilizing modern clefs and reduced note values. The manuscript lacks texts for most vocal pieces, but Brown has restored at least half of these, largely French but some in Italian and Latin. In most cases the superius and tenor are designed to be sung and are supplied with text in the edition, while contratenors (bassus and/or altus) are generally instrumental and are left without text. Sometimes these contratenors are optional and can be omitted without destroying the effect of the music, especially in the older pieces. As stylistic fashion changed toward the end of the century, the voices became more equal in importance and contratenors ceased to be expendable. In some pieces the fully vocal style of the high Renaissance is already in evidence.

Reconstructions of the original texts and literal translations are by Brian Jefferey, while additional verse translations are provided by Max Knight. The latter are sassy, brilliant inventions that make lively reading, although it is not clear what they add to an understanding of the music. They are a luxury, but readers will find them too much

fun to carp. Many pieces remain without texts, either because they have been irrevocably lost or never existed. Although it is difficult to separate vocal from instrumental style, some pieces without text betray their instrumental nature in the wide ranges of their parts, intricate and unvocal melody and rhythm, and extended phrases. These may be examples of early instrumental chamber music, forerunners of the sixteenth-century ricercar and canzona. Renaissance instrumentalists as well as singers will find the edition a rich source of new repertoire.

An unusual feature of the manuscript is the regular alternation of works by Johannes Martini and Heinrich Isaac in the first nineteen pieces. Martini and Isaac are contrasting figures in their generation: Martini is more conservative, favoring three-part textures, imitative but irregular and continuous in design within the traditional framework of the courtly *rondeau.* Isaac is more modern, and leans toward four-part textures, sectional structures, and popular tunes. About one-third of Isaac's pieces are textless and presumably instrumental. Even the degree of vocality of the pieces with text is uncertain. Brown's decisions concerning which voices are to be supplied with text, and which not, are by no means definitive. A single example will suffice:

The fourth piece in the manuscript is Isaac's four-part "Mon père m'a doné mari." In the manuscript the superius and contratenor I (alto) are supplied with textual incipits but no full texts, and there are no concordances. The melody in the tenor is a popular tune known from other settings (by Compère and anonymous composers). Brown has taken the text of Compère's piece and set it to Isaac's tenor and superius, the latter incorporating the same melody with some embellishment. He has not given it to the two contratenors (alto and bass), despite the incipit for the alto in the manuscript, because these parts make only passing allusion to the melody and are more wayward in design. Johannes Wolf included this among Isaac's "instrumental" works in his none-too-reliable edition of Isaac's secular music published over seventy years ago, simply because it lacked a text. Brown rightly recognizes that the tenor cries out to be sung, and that the superius, its constant companion in the interplay of phrases, should also be sung. But what of the alto and bass? Are they mere accompaniments? Are they unsingable? They are essential from the rhythmic and textural points of view, and they can be sung. Brown's decision to leave them textless seems to close off an option that should be left open; it is easier to play a part supplied with text than to sing one that is not, and his texting policy could well have been more liberal. Happily the information is there, including all the versions of the racy text (of which Compère's is the least obscene).

One of the most valuable aspects of Brown's edition, at least to scholars, is his investigation of the provenance and date of the manuscript itself. On the basis of the portrait and coat of arms that decorate its opening folios he identifies the original owner as Alessandro Braccesi, a Florentine statesman and poet who lived from 1445 to 1503. The portrait has until now been taken as that of the composer Johannes Martini, whose name appears on the page. Brown rightly concludes that such a portrait must be that of the recipient of a luxurious presentation manuscript, not a mere musician. It is unlikely that Braccesi, a scholar of modest means, would have commissioned so splendid a manuscript; more likely it was a gift from his friend and patron, Lorenzo de Medici. Two composers active in Florence in the early 1490's, Isaac and Agricola, are well represented, with some two dozen works each. But what about the importance given to Martini, who worked at Ferrara but had little association with Florence? Brown speculates that the manuscript may have originated as a gift to King Mathias Corvin of Hungary and his wife Beatrice of Aragon, who knew and admired Martini, but that Mathias's death in 1490 when the manuscript was in preparation forced a change in plan and led to its completion as a gift to Braccesi. This is an ingenious explanation for Martini's prominent position in the manuscript, but it remains unconfirmed. Certainly it stresses the close relationship between music and politics in the Renaissance.

The only disappointment this reader felt in perusing this splendid edition is in its lack of color reproductions of the manuscript. The opening folios are among the most sumptuous of Renaissance illuminations. First there is a frontispiece in blue, red, and gold containing a circle canon enclosing a quotation from the Spanish theorist Ramos de Pareja, its probable composer; then there is the opening composition by Martini, decorated with floral borders, portraits, medallions, and *putti,* providing a breathtaking overture to the manuscript. To appreciate them in color, one must turn to such a publication as Roger Wangermée's *Flemish Music and Society in the Fifteenth and Sixteenth Centuries* (Praeger, 1968), pp. 53 and 229. Brown's small black-and-white reproductions can only hint at their splendor.

Singers and players of early music will find this edition a rich treasury of fifteenth-century music, and they will want to immerse themselves in it as soon as possible. Individuals may hesitate to pay the cost, but libraries and performing groups should not. It will serve them as a source of pleasure and information for many years.

Recent Records

PER NØRGÅRD, Choral Works. Da Camera, Chamber Choir Royal Danish Academy of Music, Erling Kullberg. Paula 17 (Ed. Orphée, P.O. Box 364 Prudential Center, Boston, MA 02199).

A remarkable recording from Denmark, this one, offering an unusual look-see into the state of choral music in that small country. The composer has written all this music for the two featured choral groups (their titles given above in translation) out of the ancient city of Århus where the Danish kings are buried. Both groups are conducted by Erling Kullberg, who works directly with the composer; the soprano solo in both groups is the same; clearly this is a "closed circle" of composition and performance that is not too common these days, a kind of running workshop or *atelier,* music and performers directly adapted to each other.

It is quietly arresting music, done mostly unaccompanied, with solos among the choral singers, marvelously, knowingly composed for these voices and their astonishing abilities. They are technically professionals, at least from our American viewpoint; but some, at least, are students, young people, and the sounds they produce are utterly unlike the American pro sound — almost without vibrato, so blended that solo and choral parts, when and if, are sometimes hard to distinguish. The pitch and rhythm are remarkable. Fifteen minutes of complex (but beautifully written) music without the slightest deviation, long unaccompanied passages that lead to brief segments with instruments — they enter and the pitch is *exactly* right each time. Indeed, all is understatement here, the whole thing sounds so easy. Taken for granted.

Nørgård's style is not easy to describe. It is mostly very tonal, as befits unaccompanied music, but also considerably dissonant and rhythmically highly asymmetrical, a complicated play of odd, short phrases, bits of melody, breaking off, short one-note exclamations — oddly, as I listened, I was reminded of a favorite Stravinsky work for strings, now known as *Apollo* (originally *Apollon Musagète*); there is the

same limpid and modest asymmetry, the same easy modern tonality. There is also much of Henze in this music, notably the quasi folk-style melody, the dreamland folk-tale atmosphere. And Carl Orff appears in the infrequent and sparse instrumental segments, percussion and brass, though without the noisy ostentation of Orff's well-known instrumentations.

Words are futile — above all, I felt that this was real *choral* music and choral performance at the very highest level. Modest — yes; but Nørgård has a lurking sense of high drama that bursts, not without a lot of humor, from the modest mean level of his expression. There are madmen and screaming witches here, an agonizing stutterer against a solemn hymn, a demented lullaby to nonsense words, all the more startling for the basic discipline and reserve of the central expression.

The Danes and Americans share a fine tendency to mumble their respective languages! You will not find it easy to follow the printed Danish texts. I'm not in a position to complain about this, though I recognize that peculiar Danish sound, so much less bristly and eruptive than the other Scandinavian languages. But I could not follow the one German text (Rilke) either, for the mumbling. It must be inherent in Danish song.

The works on this record are published in the Wilhelm Hansen edition, address not given. Though there are vast quantities of Hansens in Scandinavia, a dealer in choral music should be able to locate the right one.

BRAHMS: *A German Requiem.* Battle, Hagegård; Chicago Symphony Chorus, Chicago Symphony Orchestra, James Levine. (Also: Songs, with Battle, Hagegård, Levine) RCA ARC2 5002 2 digital LPs, texts.

For most of this century the "Brahms Requiem" has been prime top fare for the big American choruses, notably at colleges and universities, and on occasion even secondary schools. (*Messiah* has been more of a mixed-age or middle-age work, perhaps due to its strong church connection.) In my own youth the Requiem was one of the Big Three, these two and, of course, the Bach *B-Minor Mass.* We have proliferated since then but the Requiem still holds its place — few college singers miss it. At one time or another, during these years, I sang three of the four Requiem choral parts, beginning at fourteen with a shaky alto! That is the work's ubiquity.

On the other hand, the professional music world (American) has tended to by-pass the Requiem, perhaps in favor of more hearty-voiced works from Verdi on to Bruckner and Mahler, not to mention

Schoenberg. Some years ago the then chief critic of a famous New York paper wrote that it was good to hear a rare performance of the Brahms Requiem in New York City, and an unusual occasion — it should be better known. I almost fell over with surprise; but that is the professional viewpoint. This critic referred, of course, to *professional* performance.

Here, then, is a Requiem that leans ever so clearly towards the pro. How does it shape up as compared to generations of amateur-chorus versions (often with pro orchestras, such as the Boston Symphony)?

First, in the overall, James Levine, who is better known in opera, is clearly in touch with the living traditions of this high-Romantic music out of Brahms's early-middle period, not far from Schumann and Mendelssohn. Unlike that of a recent German conductor I heard last year, the Levine Requiem is traditionally shaped, in the "sighing and dying," the hushed moments, the grand, loud climaxes, the expressive *rubato* — all this is natural to him, and that includes the choral as well as the orchestral element. Levine is a "modern," a recent inheritor of the still-living tradition, and so his tempi tend to be rapid and efficient, his working-over of special moments — pregnant harmonic changes, sudden pauses and so on — are on the brusque side. No fond dwellings-upon, no extra sentiment! But the gist is there and understood, which is enough of a miracle today.

There can be no question as to the earlier training of the members of the Chicago Symphony Chorus, under Margaret Hillis. These are large, pro-type voices in the American style. This sound, we must realize, is *American* — in most other Western-world areas the trained chorus is quite different in impact. The extra power is definitely welcome. It is, after all, Romantic music with the range of dynamics, constantly shifting, that this implies. The big fugues, the loud climaxes, do not ever sound strained in this recording, as they all too often do in amateur performances, no matter how vast the assemblage. Listening here in Chicago, we can understand that those who sang for Brahms himself must have, one way or another, produced the sort of power that these voices do. The music asks for it. The untrained can ony approximate, if with dedication.

The high point of this Requiem is surely the Fifth movement, a later addition, with its soprano solo and chorus. The soloist here, Kathleen Battle, has what I tend to call a West-Coast soprano, trained to a tight, high-pressure vibrato that is never absent, tending to scoop upwards towards belted-out high notes — no matter! Battle has the ear and the mind, which is what counts. She carries the chorus along with her for a really memorable performance of this, one of the finest

of all Brahms movements. Creating a persuasive background, the chorus is superb.

(P.S. The two soloists join with James Levine at the piano for a final side of Brahms songs, alternating soprano and baritone. Very high-level — and Levine turns out to ba a powerful Brahms pianist too.)

— Edward Tatnall Canby

Recent Scores

The scores listed below were selected from material received by the editor of this column. Single copies are available for perusal from THE AMERICAN CHORAL FOUNDATION'S *reference library at 130 West 56th Street, New York, New York 10019.*

AUFDEMBERGE, EDGAR. *This Is the Day to Praise the Lord.* SS, keyboard, opt. handbells. Concordia, St. Louis, Mo. (8 p., .60)

BARCROFT, GEORGE. *O Almighty God.* Edited by Cyril F. Simkins. SATB. Concordia, St. Louis, Mo. (7 p., .60)

BETTI, HENRI. *C'est Si Bon.* Arranged by Chuck Cassey. SATB, piano, rhythm section of guitar, bass, and drums. MCA Music (MCA, Inc., Melville, N.Y.) (19 p., .50)

CHARPENTIER, MARC-ANTOINE. *Ten Noels* from his *Midnight Mass (Messe de Minuit pour Noël).* Arranged by David Chase. SATB, opt. bell, chimes, and percussion instruments. Concordia, St. Louis, Mo. (18 p., 1.20)

HAYDN, JOSEPH. *Gloria In Excelsis (Unto the Lord In Heav'n)* from his *Heiligmesse* (1796). Edited by Walter Ehret. SAB, keyboard. (Arrangements for SATB and SSA also available.) European American, Clifton, N.J. (8 p., .50)

HERBST, JOHANNES. *How Blessed They (Wir Segnen Euch).* Edited and arranged by Jeannine S. Ingram. SATB, keyboard. Carl Fischer, N.Y. (7 p., .40)

HOPSON, HAL H. *Concertato on God of Our Fathers Whose Almighty Hand.* Hymn tune: *National Hymn* by George William Warren, 1894. SAB, congregation, organ, ad lib. brass quartet. G.I.A. Publications, Chicago, Ill. (7 p., .50; brass parts available separately)

HUTCHINSON, WARNER. *The Strife Is O'er* (Hymn-Anthem for Easter or general use). SATB, organ or piano. European American, Clifton, N.J. (7 p., .40)

ISELE, DAVID CLARK. *Holy Cross Mass.* I.C.E.T. text. SATB, organ, cantor, congregation. G.I.A. Publications, Chicago, Ill. (score 16 p., 1.50; two other items—SATB, organ and congregation card—available separately)

KIRK, THERON. *Travelin'.* SATB, piano, opt. S solo. Carl Fischer, N.Y. (8 p., .40)

LOTTI, ANTONIO. *Agnus Dei (Lamb Of God)* from his Mass No. 3. Edited by Walter Ehret. SATB. European American, Clifton, N.J. (4 p., .30)

MOZART, WOLFGANG A. *Sanctus and Hosanna* from his Mass In C, K. 258. Text in Latin and English. Edited and arranged by James McCray. SATB, piano or organ. European American, Clifton, N.J. (6 p., .40)

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—Richard Jackson

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