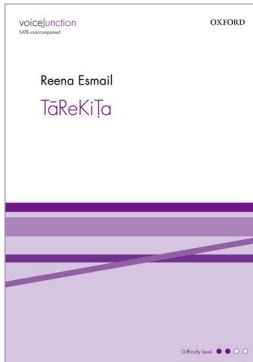


# Choral Reviews

*John C. Hughes, editor*



*TāReKiTa* (2016, rev. 2020)

Reena Esmail (b. 1983)

SATB unaccompanied

(c. 2')

Oxford University Press

ISBN: 9780193540750

<https://global.oup.com/academic/product/tarekita-9780193540750?cc=us&lang=en&>

With justified concern over authenticity and misappropriation, it is heartening to find new resources being championed by composers of underrepresented races and cultures. One such composer lighting the musical scene is Reena Esmail, an Indian-American composer who, as her website describes, “works between the worlds of Indian and Western classical music, and brings communities together through the creation of equitable musical spaces.” Esmail holds degrees from The Juilliard School and Yale University and is currently the Los Angeles Master Chorale’s 2020–23 Swan Family Artist-in-Residence.

*TāReKiTa* is written for Western, classically trained musicians and uses syllables to imitate the sounds of the Indian drum, the tabla. Wonderful resources accompany this new work, including three engaging videos produced by Esmail herself that serve as pronunciation, rehearsal, and performance guides. The call-

and-response approach of these tutorials adds another level of authenticity since this is the typical approach used in teaching Indian music. These educational resources ease the anxiety associated with the pursuit of accuracy and authenticity. *TāReKiTa* will introduce choral musicians to the captivating rhythmic and aural aspects of Indian musical culture.

Esmail wrote this piece in 2016 for the Urban Voices Project as a practical application of a lesson about Indian rhythms. Esmail’s revised version of this fresh work was performed by the Los Angeles Master Chorale in a virtual choir format in November 2020 (<https://youtu.be/rKK1YKfcGAW>).

Pronunciation Guides:

Part 1: <https://youtu.be/40ZWCBuJV7U>

Part 2: [https://youtu.be/rvT\\_YXEKyO8](https://youtu.be/rvT_YXEKyO8)

Part 3: [https://youtu.be/\\_Pax7cGlrwI](https://youtu.be/_Pax7cGlrwI)

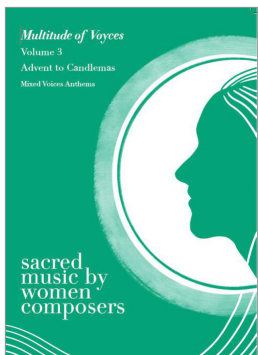
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— *Phillip A. Swan*

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*The Online Journal of the National Collegiate Choral Organization*

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*Multitude of Voyces,  
Anthology of Sacred Music  
by Women Composers,  
Volume 3: Advent to  
Candlemas, Mixed Voices  
Anthems*

Louise Stewart, ed. (2020)

SATB, div., various  
accompaniments

Texts: English, German,  
Italian, Latin, Swedish,  
Welsh

Stainer & Bell

176 pages, £14.99,  
softcover

ISBN: 978-1-9162164-2-6

In his thought-provoking book *Teaching with Respect: Inclusive Pedagogy for Choral Directors*, Stephen Sieck poses this question: “...If you were asked to name five significant female choral composers pre-1950, how would you do?” Sieck suggests that many of us might list Nannerl Mozart, Fanny Mendelssohn, or Clara Wieck-Schumann but aptly points out that we primarily know of these women because of their relationship to prominent male composers. At long last, our profession is currently engaging in introspection and philosophical discussions about representation, inclusivity, and equity. And rightly so—for centuries, choral music has been dominated by Western European Christian men. The *Multitude of Voyces* series is, therefore, a timely resource. Published in December 2020, this third volume contains works appropriate for Advent through Candlemas, a fixed feast day on February 2, forty days after Christmas, when Christians commemorate Jesus’ presentation at the temple.

A great variety of pieces exist in this collection, and all types of choirs can find fulfilling repertoire within these pages. There are works from the Renaissance period through present-day. New

voices appear next to familiar names such as Amy Beach (née Cheney), Judith Bingham, and Elizabeth Poston. The volume contains pieces in many languages, for many ensemble types (including unison, two-part, treble, bass-clef, and SATB with *divisi*), of varying difficulty levels, and with flute, piano, organ, and simple percussion parts, as well as ones with no accompaniment. Helpful biographical information and program notes appear at the end of the collection.

Each piece within this anthology deserves consideration. A handful of works merit particular mention. The *Nunc dimittis* setting by Amy Beach (née Cheney) (1867–1944), with an editorially reconstructed Gloria by Sarah MacDonald, is a welcome addition to the Benediction repertoire. Its straightforward, four-part writing with pleasing harmonies could easily be used in place of the Lutkin or Rutter settings of *The Lord Bless You and Keep You*. *Attesa* by Maddalena Casulana (c. 1544–c. 1590) reminds conductors that programming works by women composers does not necessitate choosing only modern works. *Attesa*, from Casulana’s *Il secondo libro de’ madrigali a quattro voci* (1570), boasts beautiful polyphony and well constructed suspensions. Libby Croad (b. 1981) offers a new setting of Joseph Mohr’s “Silent Night” text. Croad creates sumptuous harmonies without dividing the SATB voices. Finding upbeat pieces for these seasons can be a challenge amid the many slow nativity lullabies, which is why *Blessed be!* by Melanie DeMore (b. 1955) is a great selection. With optional percussion and a rhythmic ostinato, the piece is easy to learn and quite fun. In *Nativity*, Hannah Kendall (b. 1984) combines texts from the Gospel of John and poetry by John Donne. This work for SSA choir and three soloists is a tremendous contribution to music for advanced treble ensembles. Elizabeth Poston (1905–1987) simply and sincerely sets William Blake’s famous poem, “The Lamb,” for a soloist or unison voices. This is truly a lovely piece full

of heartfelt expression. Other notable works in this collection include Sarah Cattley's rhythmic *Ivy, chief of trees it is*, Tamsin Jones's rollicking two-part Noel: *Verbum caro factum est*, and Emma Mundella's hauntingly beautiful *The Desert*.

All three volumes of the *Multitude of Voyces, Anthology of Sacred Music by Women Composers* rightly take their place on the shelf next to *The Oxford Book of Carols, Carols for Choirs*, and other such collections. One could easily choose pieces for an entire concert from these books and achieve a wonderfully balanced and varied program. The *Multitude of Voyces'* series is indispensable as our field seeks to be inclusive and representative of all voices.

—John C. Hughes

Composers included in *Multitude of Voyces, Anthology of Sacred Music by Women Composers, Volume 3: Advent to Candlemas, Mixed Voices Anthems*

Amy Beach (née Cheney) (1867–1944)  
Judith Bingham OBE (b. 1952)  
Kerensa Briggs (b. 1991)  
Maddalena Casulana (c. 1544–c. 1590)  
Sarah Cattley (b. 1995)  
[Gwendolen] Avril Coleridge-Taylor (1903–1998)  
Libby Croad (b. 1981)  
Melanie DeMore (b. 1955)  
Emily Hazrati (b. 1998)  
Tamsin Jones (b. 1972)  
Hannah Kendall (b. 1984)  
Isabella Leonarda (1620–1704)  
Sarah MacDonald (b. 1968)  
Elizabeth Maconchy DBE (1907–1994)  
Emma Mundella (1858–1896)  
Helena Paish (b. 2002)  
Maria Theresia von Paradis (1759–1824)  
Katharine Parton (b. 1982)  
Yshani Perinpanayagam (b. 1983)  
Sheena Phillips (b. 1958)  
Elizabeth Poston (1905–1987)  
Rhian Samuel (b. 1944)  
Olivia Sparkhall (b. 1976)  
Amy Summers (b. 1996)  
Alice Tegnér (1864–1943)  
Alison Willis (b. 1971)