declamation through repetition that builds in intensity then settles down into a comfortable fusion of speech and song. The short work is well within the range of any ensemble able to sing unaccompanied and could be used at the conclusion of a service of sung liturgy or even concert performance.


MacDonald’s hymn tune Helen is the basis for this traditionally cast hymn anthem. Unison voices sing verse one, the tenor choir sings verse two, and there is the same four-part harmonization with the option of singing unaccompanied, and lower voices with optional introduction sing the fourth verse with sopranos descant. The tune itself is expansive, with wide leaps and broad gestures. The harmonizations for the orchestra contain some typical chromatic alterations for tonizing the median, and beyond that is fully diatonic. The music could be learned in a rehearsal or two by most choirs, and it does not require large forces from either ensemble or accompanying orchestra. For conductors who are interested in an effective contrast to Ned Rorem’s familiar setting and to the tune St. Bres as found in The Hymnal 1982, this is a most welcome addition. For choirs in search of a work well in vogue, from 2011 “A Gregorian, God set them in the firmament of the heaven to give light upon earth”) in a luminous, evocative set piece. As a conductor, I would consider scoring the three measurement strokes on a relatively small canvas.

Sarah MacDonald. Press & Responses, Set 2, SS, unacc. (Selah, 410-933, 2020), 7 pp., $2.50.

These responses are set for two equal voices, and MacDonald gives each voice opportunities to sing, and even cadence, on top of the texture. MacDonald draws from the limited number of harmonic progressions in building telescoping uniformity for the set and reducing the need for rehearsal time. Even inexperienced treble choirs could adopt these verses with only minor practice. The efficient intonations are the typical formulas, and the two-part harmony is built in stable, conventional tonality. Several striking moments, such as the overlapping chains of descending thirds in “And make thy choice and thy choice will fail,” leave a strong impression. Although these responses are modest in their difficulty, they are far from simplistic or perfunctory. This is a strong addition to the treble repertoire for evensong.


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A performance of *The Music of the Spheres* in 1968 launched his reputation and spurred a renaissance of his music. Per Nørgård introduced the work to Glyglyt Løgten, who then declared himself a "disciple" of Langgaard, much to the confusion of his colleagues. (Ibid.) This complete edition by Edition Wilhelm Hansen is the ultimate result of the posthumous performance. Fortunately, the entire Organ, volumes 1-3, consists of four panels. The other tracks on the recording are of typical Sunday morning anthem length. My colleague Andrew Mellon writes, "Langgaard was the biggest surprise discovery of my musical life, expressing his unyielding longing to try to summarize this colorful, descriptive writing. To overwhelming the composer's writing. For instance, the timbre of his trumpet part nicely evokes the "British sound" to the regal setting has a "British sound" to it. indeed, the anthem, "Be Ye Wise," with chanted verse alternating with sung text, demonstrates a more original approach for the dramatic passages, using fewer notes but more unconventional harmony. Thus, the work is unified and effective. It is followed by a pastorel in 6/8 time, a chromatic section in 5/4 time, a concluding allegro maestro in common meter. This second composition contains more originality, both in total musical language and exploration of the Spheres, but it is still taking a composition, ... on hymn tunes and one on a folksong. Indeed, the earlier *Fantasia patetica* may hold together better because of its strong main theme.

The recording includes a number of souvenirs from organ music, such as the works of J. S. Bach, C. P. E. Bach, and J. C. Bach. The other tracks on the recording are of typical Sunday morning anthem length. My colleague Andrew Mellon writes, "Langgaard was the biggest surprise discovery of my musical life, expressing his unyielding longing to try to summarize this colorful, descriptive writing. To overwhelming the composer's writing. For instance, the timbre of his trumpet part nicely evokes the "British sound" to the regal setting has a "British sound" to it. indeed, the anthem, "Be Ye Wise," with chanted verse alternating with sung text, demonstrates a more original approach for the dramatic passages, using fewer notes but more unconventional harmony. Thus, the work is unified and effective. It is followed by a pastorel in 6/8 time, a chromatic section in 5/4 time, a concluding allegro maestro in common meter. This second composition contains more originality, both in total musical language and exploration of the Spheres, but it is still taking a composition, ... on hymn tunes and one on a folksong. Indeed, the earlier *Fantasia patetica* may hold together better because of its strong main theme.

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