

Psalm 31, verse 1
King James Version, alt.

SATB a cappella

Kenneth Gaburo

[illegible]

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Unsettled Choruses

A Terrain of Humming and Phonetics 1930-74

John J. Becker, Ernst Toch, Ruth Crawford,
Stefan Wolpe, Peggy Glanville-Hicks, Robert Erickson,
Kenneth Gaburo, Pauline Oliveros

The Astra Choir • John McCaughey, director

Unsettled Choruses: A Terrain of Humming and Phonetics 1930-74

The Astra Choir, John McCaughey, conductor

1. **Pauline Oliveros** (1932–2016)
Tuning Meditation (1971) 5:25
multiple voices
2. **Kenneth Gaburo** (1926–1993)
Psalm (1965) 2:56
4-part choir (Text, Psalm 31)
- 3–5. **Ernst Toch** (1887–1964)
Gesprochene Musik (Spoken Music) (1930) 7:46
I. “O-a” 2:41
II. “Ta-tam” 1:54
III. “Fuge aus der Geographie” 3:11
speaking chorus (Text of syllables and words, Ernst Toch)
6. **Kenneth Gaburo**
Humming (1954) 1:42
4-part choir
- 7–9. **John J. Becker** (1886–1961)
Missa Symphonica (1933) 6:46
I. Kyrie 1:59
IV. Sanctus 2:15
V. Agnus Dei 2:33
4-part male chorus, with solo voices Alexander Gorbатов, Ben Owen, Alexander Owen,
Steven Hodgson; Kim Bastin, organ
10. **John J. Becker**
Morning Song (1946) 7:37
8-part double-chorus (Poem adapted from Herbert P. Horne)
Kenneth Gaburo
11. *Laetentur Caeli* (Let the heavens rejoice) (1957) :44
4-part choir (Text, Psalm 95, Offertory for Christmas)
12. *Terra Tremuit* (The earth trembled) (1957) 1:01
4-part choir (Text, Psalm 76, Offertory for Easter Sunday)
13. *Ad Te, Domine* (To you O Lord I lift my soul) (1958) 2:51
4-part choir (Text, Psalm 25, Offertory for Advent)
- 14–16. **Ernst Toch**
Gesprochene Musik (Spoken Music) (1930) 4:33
I. “O-a” 1:35
II. “Ta-tam” 1:06
III. “Fuge aus der Geographie” 1:53
simulated Grammophonmusik version
17. **Ruth Crawford** (1901–1953)
When, not If (1933) 2:32
3-part round (Verse by Fred Rolland, from *New Masses*)
18. **Stefan Wolpe** (1902–1972)
Dust of Snow (1958) 2:21
4-part choir (Poem by Robert Frost)
19. **Robert Erickson** (1917–1997)
Do It (1968) 11:28
Two choirs, speaker, drone instruments, gongs and metal bars (Choir texts by Robert Erickson.
Speaker texts: fragments from a poem by Donald Peterson and a speech by Gen. Douglas
MacArthur). Warren Burt, speaker; Joanne Cannon, bassoon, contrabass sarrusophone; Chloë
Sobek, violone; Nic Synot, double bass; Alexander Meagher, percussion
- 20–22. **Peggy Glanville-Hicks** (1912–1990)
Three Madrigals (1955) 5:36
I. The night is the colour of a woman’s arm 2:03
II. Not all the knives of the lamp-posts 1:35
III. Rationalists! wearing square hats 1:58
4-part choir (Poems by Wallace Stevens, from *Six Significant Landscapes*)
23. **Pauline Oliveros**
One Word: Sonic Meditation XII (1974) 7:01
multiple voices & cellphone recordings

TT: 70:18

UNSETTLED CHORUSES

A Terrain of Humming and Phonetics 1930–1974

In poetry and in many other forms of creative expression, investigation may take an entirely intellectual and metaphysical path, but in music, because of the nature of the art, it must also take a physical path.—Harry Partch, 1947

TERRAIN

UNSETTLED IN MORE SENSES THAN ONE, these fourteen choral works, reaching across the central third of the 20th century, represent some special moments in the story of music for voices, and within the creative musings of their composers. Generations later, they remain as outliers, but also as bearers of central truths about musical materials of their times, evading common categorizations—radical or moderate, experimental or formalist, Stravinsky or Schoenberg.

The eight composers are eminent figures—each represented in other productions of New World Records. Their pieces here, however, have found no settled place in the choral culture, let alone in recordings—excepting Pauline Oliveros's *Tuning Meditation* and Ernst Toch's *Geographical Fugue*. That can happen, in all genres of music! Yet there could be something special about these choral cases. In their individuality and diversity—a small cauldron of mid-20th-century energies—they might raise questions still not settled in our 21st century. At the least, they seem to offer fresh experiences among the more conventional tonalities of recent choral creation, and the more uniform notions of what constitutes good choral sound.

Choirs and sound! Almost by definition, the best of them are such well-blended instruments, consistent across different repertoire with minimal sonic changes. Is there not, though, in the ordered rows of identically dressed singers a certain two-dimension-

ality that falls short of their calling as performance art? Great operatic direction, such as that of the late Harry Kupfer (*Boris Godunov*) or Willy Decker (*Moses und Aron*) can re-awaken in graphic terms the origins of collective singing in theater and ritual. Even the smallest pieces of this collection seem to ask for something of that, in sonic terms.

These 'outsider' works inhabit an era where modernist instrumental practice surged ahead, leaving the choir as a more conservative Bachian gesture in composition. Some more adventurous exceptions in the first third of the century included the whispering and speaking textures in Schoenberg's *Die Glückliche Hand* (1913) and Milhaud's *Les Choéphores* (1922), as well as the atavistic invention of Stravinsky's *Les Noces* (1917). In the final third of the century choral explorations joined electro-acoustic music at new frontiers. Choir as medium animated a host of composers, from Pauline Oliveros to Mauricio Kagel.

That historical frame lends a peculiar energy to the stylistic crosscurrents found here. Choir is at play in individual ways—its performative three-dimensionality, its capacity to gather diverse materials of the times into human voices and draw from them new polyphonies. The unmistakable force of *personality* also charges each composer's work and challenges the vocalists to respond in kind—with inventiveness of sound, cost what it may! Punctuation marks in choral discourse, perhaps, interrogatives as much as exclamations. Can choir decorum be set to one side for both—the questioning of what is nice, as well as the risks of emphasizing—surprise, consternation, humor?

HUMMING AND PHONETICS

Since the earliest chant, choral singing has been poised between two poles of expression, both of great interest to modern composers: a meditative state of pure sonority—humming, melismas on vowels, drones—and a discursive state of phonetic movement—words projected through collective utterance.

The 900-year landscape of Gregorian chant engendered many forms between these poles. (It still hovers in the background of at least two composers here, John J. Becker and Kenneth Gaburo.) Words disappear into contemplation in the *alleluia* and attain their natural speed in psalm tones and sequences. In the neumatic chant of antiphons, musical and verbal motions exert a more even-handed force on each other. In tropes and other elaborations, speech and singing begin their long tug of war to the present, between the shaping of sound and the syntax and semantics of phonetic entities. As one interesting example, the composer Mel Powell, in a lecture on text-setting, reportedly spoke of “the stubborn kineticism of verbs,” which he felt “spoiled things” by disturbing the composer’s control of temporal unfolding.

Through our fourteen choruses, emanations from the poles of humming and phonetics lead to a sense of musical ‘language’ itself in a state of re-thinking, not by notions of post-tonal styles replacing 19th-century harmonic grammar, but more by combinations of different sonic materials available on the terrain—chromatic, 12-tone, modal, neo-classic, noise, drone, sound poetry. This is choral music “unsettled” by its own times and embracing the situation with creative enthusiasm.



PAULINE OLIVEROS (1932–2016)

PAULINE OLIVEROS’S TWO CONTRIBUTIONS STAND A LITTLE OUTSIDE the chronology of the others, well into the ‘third third’ of the century. Nevertheless, they provide the frame for the program—opening with pure humming (*Tuning Meditation*), and concluding with pure phonetics (*One Word*).

Her Sonic Meditations are not conventional concert music, possibly not for public performance at all. Oliveros had done that a decade earlier with her *Sound Patterns*

(1961) for choir, which earned her international recognition with the Gaudeamus International Composers Award in the Netherlands in 1962. The Meditations represent a different part of her always-original pathway.

Born in Houston Texas, she studied in San Francisco with Robert Erickson, “. . . my principal composition teacher from 1954–60 and my professional mentor. His teaching was notable for supporting me to work in my own way . . . His delight was helping others to be creative and professional in composition whatever style.” She was closely associated with the San Francisco Tape Music Center, becoming its director when it moved to Mills College. In 1967 she joined Robert Erickson on the faculty at the new music department at UC San Diego, where she at times directed the Center for Music Experiment. She departed to upstate New York in 1981, and from the late 1980s developed her well-known idea of “deep listening” as a practice in improvisation and ritual.

The 24 Sonic Meditations, published in 1974, resulted from Oliveros’s first San Diego years. Amid the turmoil of the Vietnam War and much other horror and conflict, she retreated to more private, healing forms of music—singing and playing extended drones on her instrument, the accordion, and founding an all-women performing group that combined meditational music with kinetic bodywork.

The Sonic Meditations consist in instructions, requiring of each performer special kinds of listening and response. A break, then, with the paradigm of ordered groups of voices directed from a central point, and a new realization of choir as a multi-human entity. Any external audience listens to the performers’ listening, and to the sonic life that ensues.

Tuning Meditation (1971) (Track 1) is best understood through Oliveros’s radiantly simple instructions to the singers:

Inhale deeply;
exhale on the note of your choice;

listen to the sounds around you, and match your next note to one of them;
on your next breath make a note no one else is making;
repeat.
Call it listening out loud.

The performance is from a live concert in December 2019 at the Abbotsford Convent Chapel, Melbourne. There as here, *Tuning Meditation* opened the program, with the singers invisibly placed in the wide transept, slowly advancing from two sides into the performance area. Thus, the CD opens with the sound of the audience's pre-concert chatter—phonetics in fact!—retreating as the hummed Meditation gradually impinges on the hearers.

One Word: Sonic Meditation XII (1974) (Track 23) requires the performer to dwell on a single word, then explore every sound within it, extremely slowly and repeatedly, imperceptibly bringing it to normal speed, then further accelerating to 'top speed,' and then—in one variant—continue!

Its choral interpretation here is a product of the COVID-19 pandemic. In the protracted lockdowns choristers were invited to record their own realization of *One Word* on cell phones and send it in. This proved a difficult task—the piece is a technical and psychic challenge! The final mix, however, includes nearly 20 voices from home environments in a scatter of words and languages, combined with the full choir, after resumption of recording, with the word "materiél."

The private circumstances permitted some possibly transgressive moments in the interpretation of *One Word*. Two alto singers, recording together, break into mirth, perhaps recalling the laughter of Sarah which reportedly confused God. Elsewhere a scholar of Japanese music is led upwards by her word to a high modal cantus. It may seem that the pell-mell of human phonetics becomes a multi-faceted humming, and that the two poles of the CD are not opposites but join in a continuum.

KENNETH GABURO (1926–1993)

I don't think we should forget one aspect of Kenneth's musicality—he was, all his life, a choir conductor. His involvement with singers was primary.—Warren Burt, 2010

OF ALL COMPOSERS HERE, KENNETH GABURO HAD THE MOST SINGULAR FOCUS on the medium of voices. Yet he also challenged its culture by multiple interactions—with linguistics, theatre, technology, cognition studies, and what Harry Partch called "Corporeal versus Abstract music." Much of that lay ahead of his works here, which unveil a less-known decade of his music, 1954–65. While these five pieces may prefigure, their real interest lies in their own inventive vitality.

Born in Somerville, New Jersey, Gaburo completed Masters studies at the Eastman School in 1949, after interruption by Army service, spent partly as jazz pianist-arranger around the Pacific. He taught at the University of Illinois at Urbana from 1955, where he developed his knowledge of linguistics and had close contact with Herbert Brün. There he founded, in 1965, his New Music Choral Ensemble (NMCE) which, in various guises, was to follow him through subsequent posts—at UCSD's new music department, and later at the University of Iowa. Gaburo's broad concept of "choral ensemble" can be gauged from NMCE IV, started at UCSD in 1972. Singers were joined by an actor, a virtuoso speaker, a mime, a gymnast, and a sound-movement artist. In 1987, Gaburo visited Australia and directed a concert with the Astra Choir.

Psalm (dedicated to the Pittsburgh Chapter of the American Guild of Organists for their Regional Convention, June 1965, from whom it was commissioned) (1965) (Track 2) serves as an emblematic entrance to our excursions. *Psalm* is not composed in a given 'style'—indeed, nothing in the repertoire is quite like it. Nor is it easily thought of as a 'setting' of the given text. Rather, it creates a frame for an original choral polyphony out of two

distinct kinds of material: the 12-tone constellations inherited from Anton Webern and the newly considered phonetic force issuing from words.

Webern's 12-note spaces still held a magical fascination for composers in the '50s and '60s. Contrary to its later reputation, the model generated freedom of expression for independent collections of notes, moving—as Christian Wolff suggested in a Darmstadt talk in 1972—like circling stars in differing orbits. Gaburo's treatment is unorthodox. Each of the four choral voices (SATB) sings exactly 24 notes in the course of *Psalm*, forming two distinct 12-tone series. None of the eight resulting rows is identical. Thus, a rich web of common tones and tune-variants is heard in each local moment where the voices meet.

The texture is not overtly contrapuntal—more like a melodic continuity passing through combinations of one, two, and three voices, never all four together. Contrasting with this plainness, the individual voices have expressive leaps, prominently 7ths. Furthermore, each of the SATB lines is crisscrossed with abrupt 'leaps of loudness' between four tiers—*p*, *mp*, *mf*, and *f*. Four separated vocal states, unlike the expressive fluctuations of traditional dynamics.

And then the words—17 of them, in three sentences. They do not enter the musical fray, like a Renaissance motet, but are more like an underlying presence, becoming audible, one word at a time. Each word is a single iteration, its phonemes and syllables relayed across the voices, encountering the changing pressures of dynamics. *Psalm* becomes a series of 17 word-moments, beautifully graphic in Gaburo's notation (see back cover). The sound-image might suggest multiple singings of the ancient Jewish text, in different expressive circumstances and historical experiences.

Humming (*Ostia-Antica, Roma, 2 December 1954*) (Track 6) is from Gaburo's year of study with Goffredo Petrassi in Rome, on a Fulbright Fellowship. Despite the instruction "always soft (as if a murmur)," this wordless hum is restive rather than serene.

Elucidation emerges from a hand-written text, included with the later published score and dated December 1, a day earlier than the music. Headed "some notes from: A MOSTLY BAD YEAR, 1954–5," it recounts a state of personal misery and mishaps in the Roman winter—unheated house, broken water pipes, hostile landlady, pregnant partner without medical attention—concluding: "It's too cold to compose today. Maybe something will happen in January."

Humming is the proof that something did happen, in the space of a day. A human choir is invoked, on a warmth-seeking mission, it might seem, and finding it in the traditional tonal animations that are implied through the piece but never confirmed by arrivals in a particular key. The listener follows the singers on a flight through changing tonal rooms, like those of a large unheated house perhaps. At four moments, the music pauses pensively, in a slow shiver between two ambiguous chords.

Laetentur Caeli (to Luigi Panzeri, June 1957, Urbana Illinois) (Track 11) and *Terra Tremuit* (to Robert Snow, September 1957, Urbana Illinois) (Track 12) are highly-condensed, aphoristic creations for choir, each less than a minute in duration. Phonetic material and 12-tone formations press hard upon each other in a choral expressionism that projects the jubilant and seismic imagery of the texts. As in *Psalm*, each word is iterated just once, its phonetic content passed across the voices.

Again, the originality of style here is hard to match in the choral repertoire. Other attempts to create 12-tone music for choir tended to impose a kind of instrumental chamber writing on the voices. Gaburo's robust physicality throws up vocal-specific tunes and harmonies, making each moment vivid. Listeners attentive to the succession of CD tracks may notice the way the harmony of *Laetentur Caeli* follows the "multivalent" tonal chords of John J. Becker's *Morning Song*, like another side of the same coin.

Ad Te, Domine (to Edwin Fissinger and the St. John's Chapel Choir) (1958) (Track 13) lays out its text more expansively through the gestures of Gaburo's 12-tone style. The melodic

lines, crossing among the four voices, invoke the origins of polyphony in Gregorian chant through their prevailing stepwise motion with occasional 3rds. Throughout Gaburo's five pieces, tonal cadencing is a musical presence, transcended but not expunged.

ERNST TOCH (1887–1964)

Art resists any pedantic approach just as nature does. . . . In art as in nature, forces are at work which hardly ever—probably never—manifest themselves in pure, unbroken appearance.

—Ernst Toch, 1948

BORN IN VIENNA, ERNST TOCH SHOWED EXTRAORDINARY COMPOSITIONAL ENERGY from an early age, despite parental hostility to musical aspirations. Even as a teenager, he had a string quartet performed by the leading group of the time, the Rosé Quartet. He moved to Berlin and had a stellar career in Weimar Germany, with works performed across Europe under leading conductors and collaborations with illustrious literary figures Hermann Hesse and Alfred Döblin. He quickly departed the country in 1933, ultimately for the USA, where he taught at the University of Southern California and won a Pulitzer Prize among other honors. Shortly after his arrival in 1935, at John Cage's suggestion, his *Geographical Fugue* was published in an English version in Henry Cowell's New Music editions. It became widely popular, somewhat to the composer's chagrin, who considered it a slight work. However, the Fugue takes on a new profile in the context of its original cycle, *Gesprochene Musik (Spoken Music)* (1930).

Toch's words above are from his book *The Shaping Forces in Music*. Based on lectures given at Harvard in 1944, it is a composer's account of the way music takes shape, rather than a theorist's textbook. The opening chapter sets the tone with the first phrase of Martin Luther's chorale melody "Vom Himmel hoch," harmonized in twelve extraordinary ways. None might pass the average harmony exam, with their breaches of standard

rules and, in Toch's words, "spiteful" combinations of notes. Yet they create an "organic life" for the soprano tune, by liberating the harmonizing voices—alto, tenor and bass—from their traditional "enslaved" roles into striking individual lines. In Toch's words: "Recognition of their inborn urge to move makes for a healthy democracy among all voices, in which harmony thrives. . . ."

The "inborn urge to move" tells us much about *Spoken Music* as well. Advancing beyond the SATB 'voices' to the literal, physical voices of choristers, Toch 'moved' things into uncharted territory with this work. The occasion was the Neue Musik festival that he and Paul Hindemith organized in Berlin in June 1930, with the 18-year-old John Cage in the audience. Not only was a new type of ensemble born—the speaking chorus—but also a new mode of presentation—the transformative technology of *Grammophonmusik*. Toch's choruses became an early example of electronic music.

Spoken Music—the performed choruses (Tracks 3–5)

The three movements of *Spoken Music* have a double life (not a "pure, unbroken appearance"). On the one hand, they were composed to be heard in the accelerated and much higher-pitched sound of their Berlin premiere. A 78 RPM gramophone disc was played to the audience at increased speed, bringing the music in line with the fast tempi indicated in the score. On the other hand, Toch later worked with Cage and Cowell to adapt the concluding "Geographical Fugue" as an English version for publication in 1935. The whole cycle appears to have legitimacy at 'normal' speed as well—confirmed by its effectiveness in live rendition as three choral movements of distinctive characters.

The scores and fragile gramophone materials of 1930 disappeared when Toch went into exile. The American *Geographical Fugue* may have seemed the last remnant to survive. A more determined searcher was required! In 2006, 76 years after the Berlin premiere, the New York-based choreographer and composer Christopher Caines was able to

transcribe a new edition of the lost two movements, using copies of the holograph manuscript made available by the Ernst Toch Society from the archive at UCLA. Caines then made the *Spoken Music* cycle part of his dance work *Worklight*, performed in June 2006, with speaking choir conducted by Kristina Boerger.

In its first two movements, *Spoken Music* speaks in an invented tongue of syllabic patterns. Timbres and rhythms of phonetics thus enter into an autonomous state, while the choristers have ‘moved’ into the more pragmatic domain of everyday speech production. This paradox leads to interesting questions about musical interpretation.

Phonetic art had many precursors and parallels. Clearest examples are the 19th-century *nonsense verse* of Edward Lear and Lewis Carroll, the 20th-century *sound poetry* of Futurists and Dadaists, and especially the solo performance-art of Kurt Schwitters. Percussion-ensemble music is another parallel development in the air, although the explosion of Edgard Varèse’s *Ionisation* was yet to follow in 1932.

In this environment, different approaches offer themselves for Toch’s speaking choristers, between robotic precision and ‘human’ theatre. Being composed in the four traditional SATB groups, a three-dimensional stage presence for each group seems well suited to the spontaneous sound-choreography that is advanced in the score:

—The first piece, **O—a**, behaves like an opening movement of the sonata tradition: thematic unfoldings, articulated across the choir formations by delineation of three kinds of material—themes, accompaniments, percussive punctuations. The second ‘theme,’ having abandoned consonants, spirals into rapid notes at the edge of the humanly possible (we think of Pauline Oliveros’s *One Word*), rescued by a return of the Introduction as Coda.

—**Ta-tam** acts more like a traditional middle movement—an interplay of contrasting expressions, including solo phrases. The formations of Movement 1 seem to have turned into factions, arguing and jostling their way into each other’s space.

—**Fugue from Geography** takes on a new character in its original context. Real words return, but no real syntax, except the single verb of the first sentence. Everything is place-names among river, city, and lake, with a new allure to their phonetics. Commentary often centers on its “words-made-fugue” character—subject, countersubjects, stretto, episodes, augmentations—despite the crucial absence of pitch. The experience may be the opposite of a musical historicizing. Through the devices of polyphony, the phonetic material gathers energies of a third kind among the choral groups (first formations, then factions, now fiefdoms perhaps!), which surround the listener with a near-global sense of location in purely verbal play. Remarkably, the feeling of a wide world is conveyed with just thirteen place-names. It becomes an interesting speculation to re-consider every Beethoven Finale as a geography bringing the listener home.

Spoken Music—the simulated gramophone accelerations (Tracks 14–16)

In her study of Toch’s *Spoken Music* cited in the bibliography, Carmel Raz has detailed a fascinating background to the 1930 Grammophonmusik concert, both in the years leading up and in the environment of experiment at the Berlin Hochschule. (She also analyses Toch’s choruses in interesting ways that differ from the above descriptions!)

The accelerated voices are funny as well as seriously intriguing—contradictory delights that are found elsewhere in this recording. They may be the real sound of *Spoken Music*. At the greater speed, the repetitions and formal pacing sound right and proportionate. Paradoxically, Toch in his 1930 program notes expressed the aim of creating “a type of instrumental music which leads the listener to forget that it originated from speaking.” It is true that the artifice takes on Haydnesque chamber-music qualities, of playfulness and rapid turns—music at the forefront of modern adventure, yet still in the orbit of the Vienna of Toch’s youth.

JOHN J. BECKER (1886–1961)

Becker is a man of high ideals, a big man who thinks for himself and isn't afraid to say what he thinks. The more his music shall be played, the more it will be understood and appreciated, and the field of music in general and that of America in particular be enriched and widened by Dr. Becker's contribution.—Charles Ives, 1933

CHARLES IVES'S TRIBUTE TO JOHN J. BECKER WAS WRITTEN for the 1934 release of the *New Music Quarterly* recordings of Henry Cowell, which included the Credo from Becker's *Missa Symphonica* (1933), sung by the Greek Byzantine Chorus under Christos Vrionides, to whom the Mass is dedicated. The present CD thus complements it 88 years on, with three outer movements.

Becker's friendship with Ives ran deep but was relatively recent, since 1931. He had first come into contact with Henry Cowell in 1927 and rapidly enlarged his circle of friends and associates among radically modern musicians, including Edgard Varèse. Before that, he already had a long formative period in the Midwest as teacher, prolific writer, and polemicist for the modern. He subsequently became known as one of the American Five—the group of 'ultra-moderns' around Ives (with Carl Ruggles, Wallingford Riegger, and Henry Cowell) who aimed at an American modernism independent of European models. Becker conducted the first concert with works of all five, billed as "Ultra-Modern American" with the St. Paul Chamber Orchestra in May 1933.

Often characterized as the Midwest Catholic in contrast with Ives the New England Protestant, Becker had a cultural-intellectual background of interesting breadth, outlined by Don Gillespie in his biographical study. From a series of German musicians he had received close knowledge of Wagner, but also Gregorian chant and 16th-century counterpoint. His most important teacher, the organist-composer Wilhelm Middelschulte, was a close colleague of a fellow-immigrant, the music theorist Bernhard

Ziehn, internationally famous for his adventurous theories of counterpoint. The two of them were described by Ferruccio Busoni as the "Chicago Gothic."

Becker's own compositions became more dissonant and progressive after the contact with Cowell. About the same time his polemic inclinations against American society were fueled by intensive correspondence with Ezra Pound, who had written a book about George Antheil. At the top of his Symphony No. 3 (1929) Becker wrote:

This symphony was written with an outraged spirit. It was not intended to be beautiful in the sentimental sense. It is a protest against intolerance, prejudice, pretense and sham. A protest against would-be humanitarians who talk much and do nothing. A protest against a world civilization which starves its millions in peacetime and murders those same millions in wartime.

The two choral works of this recording are separated in time—the male-chorus Mass from the peak of Becker's activism and success as ultramodernist, the double-chorus *Morning Song* from a much quieter period when his rapid decline in prominence had begun. Both works exemplify a common trend of this recording, not being composed in a 'given style' but assembling diverse materials of the times into new choral configurations. Although devotional in tone, they do not lack the harmonic adventures of Becker's secular instrumental music.

Missa Symphonica: Kyrie, Sanctus, Agnus Dei (Tracks 7–9): The 4-part male voices are notated in rhythms but without barlines, lending Gregorian-like freedom to the top line and its supporting chords. An interesting note from the composer states: "This Mass should be sung in the nature of an improvisation. All tempi, dynamics, and expression are left to the discretion of the conductor."

A dual nature is at work in the music, which enhances its desired improvisatory character. On the top, the tenor melodies resemble chant, though ambiguously drifting

between modes a semitone apart, even digressing to a symmetrical whole-tone scale in the Sanctus. The supporting voices wander among dark chromatic dissonances, perhaps recalling the Chicago Gothic, sometimes breaking out into simpler, antique sounds more like mediaeval organum. At the end of each segment the chorus melts by consent into a full consonance, without preparing a conventional cadence.

It is tempting to imagine an eccentric monastic community inventing these brave new settings in real time, with individuals moving waywardly by step from one note to the next, enforcing ever-changing harmonies on their surrounding singers.

Morning Song (Track 10): The double chorus opens with the very sound avoided by modernists: the “Tristan chord,” sung exactly as it appears at the opening of Wagner’s opera (and in the predecessor, Piano Sonata Op.31/3, by Beethoven).

This chord of 19th-century crisis, Robert Erickson explains in his book *Sound Structure in Music*, had become a different entity in the 20th century, an identifiable timbre in its own right, beyond its functional need to resolve. Becker uses it here deliberately as an image, for the “unusual light” in the pre-dawn of Christmas morning. And uses it over and over, creating a piece of modern material in changing contexts, and affecting the sound of other chords around it.

Morning Song is cast in three scenic situations. At the opening, two groups of people on a street form an antiphonal dialogue between excited and bemused states of mind. Choir 1 sets the ‘unusual’ chord onto the path of a rising five-note melody that passes from chromatic to bright pentatonic sound with ‘neo-classic’ harmony. The answering phrase of the questioning Choir 2 treats the chord’s strange harmonic light in a hovering oscillation, like a Wagner organum.

The second ‘scene’ could be described as a jubilant wagon of sound, processing past. The eight voices are now split into three strata—low bass voices in a chant-like tune,

middle voices in acclamations, the upper layer a kind of band of flutes and pipes. The Tristan chord has disappeared but there is something unusual and transformed about the minor key here (of C)—a sound of uplift, being the upper mediant of the opening key (of A-flat).

Third comes a 4-part chorale, the center of the work, uniting both choirs. Again, it is an unusual assemblage. A minimalistic melody (derived from notes 4 and 5 of the opening five-note tune) is set among luminous multivalent harmonies. Conventional vocabulary has changed its normal meanings: A humble dominant 7th chord can now close a phrase. The Tristan chord arrives back to grace the word “bereft.”

In the manner of Becker’s *Soundpieces*, the large sections of the work are reiterated. Starting over with the street dialogue (the two choirs reverse roles in this performance), the music moves again through the ‘procession’ to a coda.

Despite its radiant qualities, *Morning Song* comes from a sadder stage of Becker’s life, in 1946, when the ultramodern wave had declined, along with knowledge of his music. His mood was one of resignation according to Don Gillespie, and he had retreated to the small Barat College near Chicago. *Morning Song* was not premiered till 30 years after its composition, by the Dale Warland Singers in St. Paul, 1976.

RUTH CRAWFORD (1901–1953)

These vicious little stabs of dissonance remind one of the lion’s tails in the movies of the African veldt.—Charles Seeger, 1933

CHARLES SEEGER’S PRAISE for Ruth Crawford’s pungent detailing within the heterogeneous fabric of her music could apply to any of her works, great or small—or even tiny, such as her Round in this recording.

Born in Ohio to the family of a Methodist preacher, she studied piano and composition at the American Conservatory of Music in Chicago, and was encouraged by Henry Cowell to continue with Charles Seeger in New York, who became her husband. Her works quickly developed as a major contribution to American modernism. In 1930, the same year as Ernst Toch's *Spoken Music*, she composed a choral work of the century, *Three Chants for Female Chorus*—coincidentally also in Berlin, where she was resident on a Guggenheim Fellowship. Crawford's female choruses anticipated by 30 years the textural choral writing of European avant-garde composers. Like Toch, she also invented her own phonetic language, to give expression to the spiritual incantation that was her aim.

Incantatory applies also to the humorous text of her Round! Rockefeller Senior pleads for a dime, and Ruth Crawford stretches the rules to register the shock of his voice.

Judith Tick's biography of Crawford describes the moment of laughter in which the Round originated—the Seegers at home, reading a three-line verse in the Marxist magazine *New Masses*. In Charles' words: "...we began a hilarious evening. I made three rounds, and she two." *When, not If* (1933) (Track 17) is apparently the only one of the five to survive. Tick's account of the incident is set into a vastly more serious chapter titled "Music as a Weapon in the Class Struggle." Appalled by the suffering of the Great Depression all around them in New York, the Seegers and Henry Cowell engaged increasingly with other artists in cultural-political work as "very loyal fringe members of the Communist front." A re-thinking of their musical identity as 'ultramodernists' also ensued. Tick points out that this Round is Ruth Crawford's only composition between 1932 and 1936.

The genre of Round has little to do with concert performance! Convivial, domestic, raucous, it exists mainly for the singers at hand, and can invite spontaneous adaptations. For this recorded version, the three treble voices of Crawford's Round are passed among the mixed female and male singers at hand. A Round is also a kind of continuous hum

of sound—a spiraling repetition of a tune overlaid with delayed versions of itself, its phrases transferred between the voices but never advancing, never arriving.

When, not If might be described as an atonal Round in C-major! As ever, Ruth Crawford's detailing is original:

—Phrase 1: ("Joy to the world, to live and see the day") opens with the well-known melody of the Christmas song (in turn, borrowed from Handel)—descending from the top of the C-major scale and returning upwards to cadence there.

—Phrase 2: ("When Rockefeller Senior shall up to me and say") fills out the lower half of the scale and contradicts Phrase 1 by finishing with a cadence in G.

—Phrase 3: ("Comrade, comrade, can you spare a dime?") adds further contradiction, an unanswered question in C-minor!—two alien notes, above the range of the other phrases. Outside their neat 4-bar phrasing too! It whines on for a fifth bar, disrupting the vertical combinations of the voices as the Round moves on—a world out of joint. . .

STEFAN WOLPE (1902–1972)

Comet-like radiance, conviction, fervent intensity, penetrating thought on many levels of seriousness and humor, combined with breathtaking adventurousness and originality, marked the inner and outer life of Stefan Wolpe, as they do his compositions.—Elliott Carter, 1972

THE TONE OF ELLIOTT CARTER'S WORDS is a telling commentary on the special energy that was Stefan Wolpe, a composer esteemed by artists across widely varying convictions and practices. Born in Berlin, he engaged creatively with times and styles across a large span of the 20th century. Starting among the crosscurrents of the Weimar era—Busoni and Schmitts, Scherchen and Webern, Dadaism, Bauhaus, and leftist political theatre—he made his life his education, further enriched by Jewish and Middle

Eastern dimensions in Palestine (1934–1938). His ultimate home New York, from 1938, brought new stimulus through his close interactions with the visual artists. The restless mental energy in all this experience is audibly at work in every Wolpe composition, from earliest piano marches and songs to his late, unmistakable style of Abstract Expressionism.

Dust of Snow (1958) (Track 18), his small choral setting of Robert Frost, is no exception. It fits multiple energies into a short space, while remaining more tonal and less astringent than the other choral works recorded for New World Records (80550)—the politically-charged *Chinese Epitaphs* and the ecstatically-crowded Hebrew choruses.

Frost's eight lines convey a moment of wonder and transformation almost entirely with single-syllable words. Wolpe renders them with three types of expressive grouping of his voices. The first part ("The way a crow shook down on me...") is a delicate epiphany in two time-planes: the upper three voices in a state of simple syllabic wonder, the basses treading at half-speed below.

The mid-section pauses homophonically under the spell of "a change of mood." The final part ("and saved some part of a day I had rued") re-groups into a third, more exuberant expression: octaves in higher (ST) and lower (AB) voices, almost in the manner of a political chorus.

ROBERT ERICKSON (1917–1997)

I started out coming out here looking for hums. I discovered that hums are here alright but there's a lot of richer stuff than hums. I really think this place grows on you. First it's all just noise—and—then you begin to get favorites. I've been going 'round here looking for a high C-sharp that's awfully pretty, and it turns up in several places. Then some places it's out of tune.—But yes, I like these sounds.—Robert Erickson, 1972

ROBERT ERICKSON SHOUTS THESE WORDS through the din, clambering around inside a vast industrial plant with his tape recorder, viewable in a portrait film from KPBS-TV San Diego. In another scene he holds up his microphone to a subterranean grid immediately below a busy highway: "It's just incredible, you wouldn't believe it—it's pretty heavenly."

He might as easily have been inside an Alban Berg string quartet, a motet of Ockeghem or a Berlioz orchestra. One of the great teacher figures of his generation, Erickson had a rare breadth in knowledge, enthusiasms, and explorative practicality, all transmitted into the flow of his own composing. His choral piece *Do It* (1968) (Track 19) embraces elements of other works in this recording, while also embodying specific aspects of its own extraordinary year of creation.

Born in Marquette, Michigan, Erickson studied with Ernst Krenek at Hamline University in St. Paul. After an influential role in various San Francisco teaching posts, he joined Will Ogdon as joint founder of the music department at UC San Diego in 1967. He wrote two books, twenty years apart, which encapsulated particular needs of their times. From 1955, *The Structure of Music: A Listener's Guide* is far from the facts and labels of 'music appreciation,' taking the reader inside the living sound that is the counterpoint of Purcell or Wagner or Webern. *Sound Structure in Music* from 1975 deals with a post-Varèse world of sonic creation. It remains visionary for much of what has happened in composition in the half-century since. Starting from speech and multi-dimensional perception, it builds a rich frame of reference from various fields of science in relation to current and past composition, moving beyond Western music to traditions including Indian and Tibetan practices and the developed drones of indigenous Australians, the oldest continuous culture of all.

Do It combines elements of both books' focus—a living polyphony of speech and whispering emanating from the deep hum of a drone. With Erickson, listeners find

themselves in a multi-dimensional world, rather than a homogeneous track of thought. Commenting on the orchestral music of another New World Records recording (80682), Robert Kirzinger writes:

When encountering his work, one doesn't need to know more than one hears: what's important are the sounds one encounters and the expressive journey they suggest for each listener.

In the case of *Do It*, the freedom of travel extends to the performers themselves, arranged in three interacting layers of sound. Their performative responses to the music affect both the local nuances and the onward flow of the piece. While leaving the experience of *Do It* to the listener, an outline of its components can be helpful:

—Two choirs are arranged antiphonally right and left, as with John Becker's *Morning Song*. Each choir progresses through a series of 35 rhythmic-syllabic loops of varying lengths. Repetitions of loops vary freely in number, putting the choirs out of synch, in constant cross-rhythms with each other. An important aim of Erickson was to emulate the polyrhythmic richness of African and Indian music, without impractical complication in Western notation.

The choirs alternate freely between whispering and chanting on a B-flat sonority. Whispering chorus is a surprising invention of the piece. In his book on Sound Structure, Erickson points out the relation of whispers to filtered bands of white noise, whereby some vowels through their second formant may be perceived as pitches. Adding to the sonic propulsion, gongs and metal bars signal to the choirs their changing path, onwards to the next loop, or crossing between whispering and singing.

As with Ernst Toch's *Spoken Music*, the syllabic material contains both phonetic sound poetry and recognizable words. Here, though, the poetry extends into the terrain between—words transiting through distortions of accent or dialect towards 'pure'

sounds. Erickson's words-in-flux originate in the slogans of TV and radio advertising. Imagery emerges of products —perfumes, cigarettes, cars—and wider connotations of sex, power and racial politics.

—The Solo Speaker is an occasional contributor, at his own volition in contrast to the inexorable choirs. At the same time, he is also his own antiphony, with words coming from two directions: fragments of an anti-war poem by Donald Peterson and short quotations from General Douglas MacArthur's West Point speech in 1962. His delivery is also multivalent! Erickson instructs that he have "several different poor quality microphones," reflecting the composer's interest in the timbral qualities of 'imperfect' electronics.

—The Drone supplies the B-flat anchor of the piece, made up of two contrabasses and bassoon in the first performances, but open to variants. This recording uses one contrabass, an early-music violone, and a bassoon transferring to contrabass sarrusophone. The piece taps into both the magic of drones' inner life and the menace they can externalize, recalling that one of Erickson's favored recording sources was aeronautical—jets taking off, the sound of air on gliders.

Impossible to ignore is the historical ambience of *Do It*. Its year of 1968 began with the Tet Offensive and finished with the Nixon-Humphrey presidential campaign. Between the two, mass protests across the world, the assassinations of Martin Luther King and Robert Kennedy, Soviet invasion of Prague, Chicago Democratic National Convention. *Do It* does not depict or portray. Robert Erickson suggests an inverse process, in a program note written nearly twenty years later for a re-mounted performance. The occasion was a 70th birthday Erickson Celebration at UCSD, which he was too ill to attend:

Do It grew out of the sounds of the 1968 presidential campaign, the speeches of General MacArthur, television, radio and magazine advertising

of that period; and a poem by Donald Peterson which I had known since 1966. I wanted to transform these rhetorics into musical experience, and everything about the compositional strategy reflects this aim. Not all of the words are meant to be understood; many aspects of language have been deliberately distorted or re-formed in order to lay bare the emotion underlying the overt semantic content."

PEGGY GLANVILLE-HICKS (1912–1990)

PEGGY-GLANVILLE HICKS WAS A PUBLIC MUSICAL FIGURE equally as composer and as writer of hundreds of reviews in the New York *Herald Tribune* in the 1950s. She intersected with at least two other composers of this collection—praising Robert Erickson's String Quartet No. 1 in its New York performance, and excoriating Stefan Wolpe for a 1950 concert of his works with Dane Rudhyar.

Born in Melbourne, Australia, she became the classic expatriate in the greater density of artistic life in the northern hemisphere, with a gift for accumulating a galaxy of friends and associates. She studied with Vaughan Williams in London, then briefly in Vienna with Schoenberg's first pupil Egon Wellesz, and with Nadia Boulanger in Paris, more in tune with her own neo-classical persuasion, who became an ongoing friend and supporter. Having moved to the USA early in the War, she became an American citizen in 1949. Later she lived in Greece for almost two decades before returning to Australia in her last years.

The first woman to be commissioned to write an opera in the US, she was an activist among composers' groups and director of music at the Museum of Modern Art in New York. For *Musical America* in 1948, she wrote the first article in a mainstream music journal to profile John Cage, with discussion of his *Sonatas and Interludes*.

Glanville-Hicks's own neo-classical style was not 'generic'—most of her works are imprinted with some external cultural feature, in combination with her own trenchant personality.

The *Three Madrigals* (1955) (Tracks 20–22) emerged recently as an unpublished manuscript from the Glanville-Hicks archive at the Mitchell Library in Sydney, through the work of Suzanne Robinson, author of a new biography from the University of Illinois Press. Not previously listed or performed, the *Madrigals* may have been composed for the composer's own interest, or as part of a planned wider cycle, since the poems are from *Six Significant Landscapes* by Wallace Stevens, published in his first volume, *Harmonium* (1917). Glanville-Hicks numbers the *Madrigals* No. 2, 5, and 6, corresponding to Stevens's ordering. Tempo and dynamics are left open. The likely premiere came 65 years after composition, by the Astra Choir in December 2019, sharing the program with Oliveros's *Tuning Meditation*, as heard in the opening track of this recording.

Also from Wallace Stevens's *Harmonium*, Glanville-Hicks had previously (1947) set the well-known *Thirteen Ways of Looking at a Blackbird* for voice and piano, the first of many composers to do so (including Lukas Foss and James Tenney). In the madrigals, the medium of unaccompanied voices gives an opportunity for the words themselves to play on the surface and determine the textures of musical sound. Stevens's 'imagistic' plainness takes on a different style in each poem. Each also registers a change in attitude—in the first, the emergence of bracelet and dance within the "concealed" night; in the second, the star breaking in, as sharp as any knife or other human metaphoric tool; in the final poem, the alternative shapes offered to right-angled rational minds.

Free of historic nostalgia, the madrigals crowd the voices into a fairly narrow compass, with basses placed unusually high, frequently crossing with the tenors, as with the falling arpeggio that closes the first madrigal. (This performance is transposed a semitone lower from the original score.) Emphasis is thrown onto the plain musical-verbal

figures, which ‘ruffle’ a shared terrain of sound, something like a band of minstrels jostling together.

A tonal dynamic drives through the three pieces: D-minor is held immobile for the “night obscure” of the first madrigal; the second, starting higher in E-minor, sets the figures into modulatory motion, through to the final chord among the grape-leaves; the third, rising further to G-major, becomes tonally kaleidoscopic, to upbraid the rationalist mentality. In its vehemence and wit the composer’s personal voice seems to prevail over that of the poet! The listener might note the admonitory downward plunge of the altos’ “rhomboids.”

—John McCaughey



TEXTS

Kenneth Gaburo, *Psalm* (1965)

In Thee I put my trust; let me never be ashamed;
deliver me in righteousness, O Lord.

—Psalm 31

Ernst Toch, *Gesprochene Musik* (Spoken Music) (1930)

I. “*O-a*”

O a o a o a... tiriliri tiriliri tiriliri klapp klapp ...

II. “*Ta-tam*”

Ta-tam ta-tam ta-tam ta-tam ta-be gobum go-be gobum go-be gobetiga-be ...

III. “*Fuge aus der Geographie*” (Fugue from Geography)

Ratibor! Und der Fluss Mississippi und die Stadt Honolulu und der See Titicaca;
der Popocatépetl liegt nicht in Kanada, sondern in Mexiko, Mexiko, Mexiko
Kanada Malaga Rimini Brindisi
Ja! Athen, Athen, Athen, Nagasaki, Yokohama

[Ratibor! And the river Mississippi and the town Honolulu and the lake Titicaca;
the Popocatépetl is found not in Canada, rather in Mexico, Mexico, Mexico . . .]

—Ernst Toch

John J. Becker, *Missa Symphonica* (1933)

I.

Kyrie eleison, Christe eleison, Kyrie eleison.

Lord have mercy, Christ have mercy, Lord have mercy.

IV.

Sanctus, Sanctus, Sanctus,

Holy, holy, holy,

Dominus Deus Sabaoth.

Lord God of hosts.

Pleni sunt caeli et terra gloria tua.

Heaven and earth are full of your glory.

Hosanna in excelsis.

Hosanna in the high-

est.

Benedictus qui venit in nomine Domini Blessed is he who comes in the name of the Lord.

Hosanna in excelsis.

Hosanna in the highest.

V.

Agnus Dei qui tollis peccata mundi,

Lamb of God who takes away the sins of the world,

miserere nobis.

have mercy on us.

Dona nobis pacem.

Grant us peace.

John J. Becker, *Morning Song* (1946)

Wake, what unusual light doth greet
the early dusk of this our street?
It is the Lord! It is the Christ!
That, ere the day is born anew,
Himself a child is born for you.

Praise the Lord! O praise the Lord!
Praise O praise! Praise be to God!

The harp, the viol, and the flute,
To strike a praise unto our God.
Then wake, my heart, and sweep the strings,
The seven in the Lyre of Life!
It is the Christ! It is the King!
The Newborn King!

He is the Christ,
Born in a manger.
He is the Lord,
To all a stranger.
In the inn no room is left,
Of all welcome is bereft.
Now atone and give him praise.

—adapted from Herbert P. Horne, *Diversi Colores*, 1891

Kenneth Gaburo, *Laetentur Caeli* (1957)

Laetentur caeli, et exsultet terra	Let the heavens rejoice and let the earth be glad
ante faciem Domini:	before the face of the Lord,
quoniam venit.	because he comes.

—Psalm 95, Offertory for Christmas, *Graduale Romanum*

***Terra Tremuit* (1957)**

Terra tremuit, et quievit,
dum resurgeret in iudicio Deus.
Alleluia.

The earth trembled, and was still,
When God arose to judgement.
Alleluia.

—Psalm 76, Offertory for Resurrection Sunday, *Graduale Romanum*

***Ad Te, Domine* (1958)**

Ad te, Domine, levavi animam meam:
Deus meus, in te confido,
non erubescam;
neque irrideant me inimici mei.
Etenim universi, qui te exspectant, non confundentur.

To you O Lord, I lift up my soul;
my God, in you I trust:
let me not be put to shame,
nor let my enemies exult over me.
Indeed, none who wait for you
shall be disgraced.

—Psalm 25, Offertory for Advent, *Graduale Romanum*

Ruth Crawford, *When, not If* (1933)

Oh joy to the world, to live and see the day,
When Rockefeller Senior shall up to me and say:
“Comrade! Comrade! Can you spare a dime?”

—Fred Rolland, from *New Masses*

Stefan Wolpe, *Dust of Snow* (1958)

The way a crow	Has given my heart
Shook down on me	A change of mood
The dust of snow	And saved some part
From a hemlock tree	Of a day I had rued.

—Robert Frost, 1923

Peggy Glanville-Hicks, *Three Madrigals* (1955)

I.

The night is the colour
Of a woman's arm:
Night, the female,
Obscure,
Fragrant and supple,
Conceals herself.
A pool shines,
Like a bracelet
Shaken in a dance.

II.

Not all the knives of the lamp-posts,
Nor the chisels of the long streets,
Nor the mallets of the domes
And high towers,
Can carve
What one star can carve,
Shining through the grape-leaves.

III.

Rationalists, wearing square hats,
Think, in square rooms,
Looking at the floor,
Looking at the ceiling.
They confine themselves
To right-angled triangles.
If they tried rhomboids,
Cones, waving lines, ellipses . . .
Rationalists would wear sombreros.

—Wallace Stevens, from *Six Significant Landscapes*, 1916

The Astra Choir, comprising thirty to forty voices, is the core group of the Astra Chamber Music Society in Melbourne, Australia, whose history goes back to the late 1940s, starting as a chamber orchestra of women musicians. Along with a voluntary lay membership, the Choir includes in its ranks composers, musicians, and musicologists, as well as professional singers. Its concerts place choral repertoire in a wide context of

ideas and artistic media. Each program engages the audience with new and unusual works from all musical periods. Astra commissions many new works and publishes critical editions of Australian scores. It also interacts directly with international composers, leading to world premieres in Melbourne of works from Italy, Romania, Germany, the UK, and the USA.

New World Records has been a special collaborator, taking Astra into little-heard domains of American choral and chamber music. *Unsettled Choruses* completes a trilogy of projects, starting with the double-CD *Johanna Beyer: Sticky Melodies* (2008), and continued with “*We, Like Salangan Swallows...: A Choral Gallery of Morton Feldman and Contemporaries* (2018). <https://www.astramusic.org.au/about/history>

John McCaughey has directed Astra since 1978, with other conductors in the role at times. He graduated in German Literature and Music from the University of Melbourne, followed by studies at the multi-arts Folkwang School in the Ruhr, Germany, where he remained active over many years. He taught at the University of Melbourne and in the Music Department at La Trobe University, a seedbed for composition and technology in Australia. His own music has appeared on the Move label (Australia) and Cybele (Germany). He is a translator of German and Romanian music texts.

The Astra Choir

sopranos: Mo Doris, Sara Maher, Irene McGinnigle, Catrina Seiffert, Kim Tan,
Leonie Thomson, Jennifer Yu

mezzo sopranos: Louisa Billeter, Marjorie Butcher, Jean Evans, Maree Macmillan,
Susannah Provan, Kate Sadler, Alison Tokita

altos: Gloria Gamboz, Anna Gifford, Katie Richardson, Florence Thomson, Beverley Bencina, Jane Cousens, Joy Lee, Mardi McSullea, Joan Pollock, Aline Scott-Maxwell

tenors: Stephen Creese, Tim Drylie, Alexander Gorbatov, Peter Dumsday, Simon Johnson, Ben Owen, Richard Webb

baritones: Greg Deakin, Robert Franzke, Alexander Owens, Troy Rainbow, Nicholas Tolhurst, John Mark Williams

basses: Lucien Fischer, Ben Hogan, Steven Hodgson, Tim Matthews-Staindl, Bailey Montgomerie, Chris Smith, John Terrell

accompanist: Kim Bastin

guest singers for Pauline Oliveros, *One Word*: Kym Dillon, Clare Hussey

Astra acknowledges the Traditional Owners and Custodians of the land on which these performances are prepared and recorded, the Peoples of the Kulin Nation, and pays respect to their Elders past and present.

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PRODUCTION CREDITS

John J. Becker. *Missa Symphonica: I, IV, & V* was recorded October 29, 2022 at Church of All Nations, Melbourne. *Morning Song* was recorded March 4, 2020 at Church of All Nations, Melbourne. Published by the American Composers Alliance.

Ruth Crawford. *When, not If* was recorded August 10, 2022 at Church of All Nations, Melbourne. Published by Frog Peak Music.

Robert Erickson. *Do It* was recorded September/October 2022 at Church of All Nations, Melbourne. Published by Smith Publications. Special thanks to Anthony Burr, UCSD, Warren Burt, and Catherine Schieve.

Kenneth Gaburo. *Psalms & Humming* were recorded February 19, 2020 at Church of All Nations, Melbourne. *Laetentur coeli & Terra* tremuit were recorded February 26, 2020 at Church of All Nations, Melbourne. *Ad Te, Domine* was recorded September 2022 at Church of All Nations, Melbourne. All works published by Lingua Press, and by kind permission of Kirk Gaburo and Lia Tysdal. Special thanks to Philip Blackburn, Sara Baldocchi, and Andrew Byrne.

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Pauline Oliveros. *Tuning Meditation* was recorded December 8, 2019 at Good Shepherd Chapel, Abbotsford Convent, Melbourne. Published by Deep Listening Publications

ASCAP. *One Word: Sonic Meditation XII* was recorded May 2022 at Church of All Nations, Melbourne, and private addresses. Published by Smith Publications.

Ernst Toch. *Gesprochene Musik I & II* were recorded September 2022 at Church of All Nations, Melbourne. *Gesprochene Musik III* was recorded February 19, 2020 at Church of All Nations, Melbourne. *I & II* published by Christopher Caines; *III* published by Faber Music; by kind permission of the Ernst Toch Society. Special thanks to Christopher Caines and Lawrence Weschler.

Stefan Wolpe. *Dust of Snow* was recorded November 8, 2022 at Church of All Nations, Melbourne. Published by Soundway Press; by kind permission of the Stefan Wolpe Society.

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