

COMPOSER NOTES – DONALD MARTIN JENNI (1937-2006)

* = NOT INCLUDED IN THE 3E COLLECTION

CHRONOLOGY

1947-1950 study with Sister Sylvestra O.S.F. (Agnes Meysenburg): piano, harmony, counterpoint, organ, orchestration, organ, contrabass
1950 beginning of Saturday study with Leon Stein at DePaul (Chicago).
1952 *10 Laconic Variations, Two Songs, Sonatine for Piano*
1953 *We are Seven*
1954 *Allegro for Brass Choir*.
1954-8 Mus.B. in residence.
1955 *Frescamento, Terzetto*.
1955-60 choirmaster St Patrick's Church (So. Chicago).
1956 *A Short Psalm, Traitz de la Fenestre*
1957-58 *Ecce sacerdos magnus*
1958-60 teaching at DePaul.
1959-60 beginning of A.M. program, U of Chicago.
1960-61 composer in-residence, Ann Arbor.
1960 *Elegy & Dance, Cantata anglica, Early Spring*
1961 *Divertimento, Hannibal of Carthage, Ad te levavi, In Memoriam 1959 [François de France]*
1961-2 return to Chicago, completion of A.M. *Divertimento. In Memoriam Fratris Catulli*.
1962-8 teaching at DePaul.
1962 *In Memoriam Fratris Catulli*
1963 *A Game of Dates*.
1964 Four Play, The Emperor Clothed Anew, String Quartet 'Weschler'.
1964-6 residence in Santa Cruz, CA, completion of D.M.A. Stanford
1965 *Inventio super nomen, Death be not Proud. Glora*
1966 *Le Kaleidoscope de Gide, Suite on sweet reencountering, Musica per flauto e clavicembalo*
1967 *Musique printanière, Graduals & Alleluias*
1968 *Axis, Mond/monde*
1968 move to Iowa City, beginning of tenure at UI
1968 *Tympanorum musices*
1969 *R-Music Asphodel, Cucumber Music*
1971 *Eulalia's Rounds*
1972 *a5*
1973 *Chopiniana*
1974 tenure at rank of Professor, publication contract with AMP
1974 *Musica della primavera, Musica dell'estate, Music for Friends No.2*
1975 *Cherry Valley, Nightbay, Get Hence Foule Griefe, Verbum supernum, Musica dell'autunno*
1975-81 *Ice* (in several performed versions)
1976 *Allegro estatico, Musica dell'inverno, Long Hill May, Airs & Seasons for the Clarinet, Geistliche Veränderungen*
1978 *Crux Christi ave, Reconnaissance aux Maitres*
1979 *Canticum beatæ Virginis, Liquor Store Haiku*
1980 *Pharos, Organum septuplum*
1981 *Ballfall, Five Songs from The Country of Marriage*
1982 *Moisson d'œufs, On the Endurance of Man, In Memoriam Humphrey Searle, Enys Rock*

1982 purchase of 1155 Court Street, residence there through July 1999
1983 *Mordros*
1984 *Sestina Variations*
1985 *Sam mbira*
1986 *This is the Year!*
1987 *Romanza, Tutti per Verdi*
1988 *Pidipadam, The Menæchmi*
1989 *Gales*
1990-97 head, composition and theory area
1990 *Per Elysios*, (~1999) *Liturgical Cycle A.*
1993 *Vespers of Christ the King, Figura circularum*
1994 *Canto, The Opalium*
1995 *Tio's Foursome*
1998 *Jusqu'à la liesse*
1999 professor emeritus (Jennifest)
1999-2001 choirmaster and resident claustral oblate, Monastery of Christ in the Desert (NM)
1999-2001 *Liturgical Cycle B.*
2001-2002 residence with C. Hills, Evanston
2001 visit Moscow and Klin with the CNM Russian tour (*Cucumber music*). *Variazioni sopra
Crux fidelis*
2003-present residence 2100 Saint Charles Avenue, New Orleans
2004 diagnosis of metastatic renal cell carcinoma

AD TE LEVAVI, SATB. 1961, AMP

Ad te levavi animam mea, Domine. Deus, Deus meus, in te confido.
Ad te levavi Domine, non erubescam. [Ps 24, Vulgate psalter, vv. 1-2a]
To Thee have I lifted up my soul, Lord. O God, o my God, in Thee I trust.
To Thee, o Lord, what then can shame me?

For the Ann Arbor High School choir during the Ford year there (1960-1). I don't recall a performance there—perhaps it was too late in the season. (Dated 19 March 1961.) Daniel Moe took an interest in it at Iowa and recorded it later for Decca with his Oberlin choir. His Iowa successor Don Moses performed it with the Cantorei. AMP insisted on an interlinear English translation, which I made to fit.

a5, *alto flute/flute, oboe, clarinet/basset horn, bassoon/alto sax.* 1972

Iowa City, for the UI woodwind quintet (Betty Bang [Mather] flute, James Lakin oboe, Thomas Ayres clarinet, Paul Anderson horn, Ronald Tyree basson); the choice of doubling instruments (piccolo, basset horn, alto saxophone) was the performers' (Jim Lakin chose not to double). The piece was probably composed while I was active performing Ives songs with Candace Natvig, or may have been giving a course on them under Special Topics: the hymn quote (*The Church's One Foundation*, a favorite since boyhood—for the expressive harmony and elegant dissonant counterpoint) is Ivesian in itself; the *altrovei* flute “override” is directly inspired by the end of the first of the *Four Holidays*. There should have been a third movement—but I've never been able to think of one.

AIRS & SEASONS FOR THE CLARINET. 1976

Five solos and a duet: 1. *Music for the Season of Aries*, 2. *Romanza*, 3. *Didymous*, 4. *Time remembered*, 5. *The far shore*, 6. *Amphibrachs*. Dedicated to Hymie Voxman (though the title puns on Tom Ayres' name) but intended for Christopher, who has performed most of it. The outer pieces and the duo are studies in ostinato (with diminishing groups) bearing some influence of Messiaen. The lyrical piece (*The Far Shore*) and waltz (*Time remembered*) are essays in creating harmonic fields with a single line.

ALLEGRO ESTATICO. *wind ens* [pc/3 fl/alt fl/ob/e.h./Eb cl/3 Bb cl/bass cl/2 alt sx/2 tn sx/bsn, 3 tp/4 hn/2 bar/3 tbn/tuba, string bass, timp, perc] 1978

An arrangement of the Santa Cruz organ piece (*Verbum supernum*) perhaps intended as a follow-up to AMP's publication of *Hannibal of Carthage*. Never performed; parts extracted?

ALLEGRO FOR BRASS CHOIR, 4 trumpets, 4 horns, 3 trombones, 2 baritones, tuba. 1954, ACA

Composed during my last year at Washington High School and first performed there. I conducted; the ensemble was spread about the full band—the conductor wouldn't do a special set-up for the piece. Written under Stein; the opening counterpoint owes to the opening of Tchaikovsky's Fourth, a piece I was given a recording of by my Junior High School choral conductor. The opening of it is notated in Hans Tischler's *MQ* article.

AMICORUM MUSICES = MUSIC FOR FRIENDS No 1 violin, viola, cello 1966

Written at Santa Cruz, in the winter of 1966, for 3 undergraduate friends at Stanford, Richard Patterson cello, Suzanne Sitwell viola, Keith Howard violin. The friends' initials [ré, Ha, Es] generate the pitch material. In 3 movements: I. *Moderato*, II. *Malinconico*, III. *Energico*.

AVE VERUM CORPUS, 2 treble voices & sustaining tenor, 1956 ACA

Ave verum corpus natum de Maria Virgine | Vere passum immolatum in cruce pro homine. | Cujus latus perforatum fluxit aqua et sanguine. | Esto nobis prægustatum mortis in examine. | Jesu dulcis, Jesu pie, O Jesu fili Maria.

Dated July 1956 [Chicago]. A product of the St Patrick period, though not (presumably) performed there.

AXIS, mixed chorus, brass, percussion 1967, ACA

Seven movements (the last being a silent mime) with mixed texts (including Rimbaud *À une Raison*, Herder *Amor und Psyche*, and Chaucer *Boece*).

- I. *Gokigenyo!*
- II. *Un coup de ton doigt sur le tambour décharge tous les sons et commence la nouvelle harmonie* [Rimbaud]
- III. *Wie Schatten auf den Wogen...um alles fest zu fassen* [Herder]
- IV. *Cupide generatim sæcla propagent...omnibus incutiens...amorem.* [Lucretius, *De Rerum natura*]
- V. *It liketh me to shew by subtil soong, with slakke and debytable sown of strenges, how that Nature, myghty, enclyteth & flytteth the GOVERNMENTZ OF THYNGES.* [Chaucer]
- VI. *Un coup de ton doigt...II*
- VII. [To you, dear Eros, I have made and repaid my recantation as beautifully and nobly as I could...Plato, *Phaidros* 257:3-4]

Pre-Iowa by a good year. Commissioned, through Stanford classmate Richard Saylor, for the 1968 Steinman Festival at St Lawrence University ensemble (Canton, NY) where S. was by then the conductor. Attended the first performance there, having trained across Canada from Chicago. The work was taken to NY (Carnegie Recital Hall, a venue too confined for it) by the ensemble perhaps later that year; I attended it as well. The *Times* reviewer assigned it to “the Berio-Stockhausen bag.” Both composers' work influential on its conception, surely. Post-Stanford DePaul; next-to-last of the string of mini-discoveries,

between autumn of 1966 and the summer of 1968: *Suite upon Sweet Reencountering*, *Musica per flauto e clavicembalo*, the “(very) easy songs,” *Musique printanière*, and the major commissions, *AXIS*, and *Mond/monde*. Bill Hibbard chose to include it in the CNM concert that dedicated Hancher Auditorium, with the instrumental forces x’d through the house and the singers across the stage.

BALLFALL, *percussion*. 1981, ACA

For Steven Schick, the astonishing CNM percussionist, for performance at Freiburg-im-Breisgau (where James Avery had left Iowa to teach). I toyed with calculating the exponential-decay rhythm of a falling ball (while in Switzerland), then shifted to a realization using irrational subdivisions. The piece was mapped out during a visit to Sofia (for the International Composers’ Atelier). Schick taped a “pre-premiere” performance for Jo Lechay to set a dance to—this was during my sabbatical residence in Montreal. The first performance of the latter, called whimsically *Moisson d’Œufs*, actually preceded the Freiburg premiere. It is one of my “severe” (singleminded) works—among which I would also include *Organum Septuplum*, *The Opalion*, and *Figura circularum*. An intense study in proportion, with an enclosing form which has in fact already “begun.”

CANTATA ANGLICA, SATB, *solo soprano, tenor, baritone, chamber choir à3, wind ensemble*. 1960, ACA

1. CH *Of Jhesu mast list me speke, that al my bale may bete; | Methink my bert may al tobreke whan I think on that swete; | In lufe lacid He has my thoht, that I sal never forgete; | Ful dere me think He hase me boght nyth bloody hende and fete.*
2. BARITONE *Jhesu Cryst myn leman swete tat for me deyd’s on rode tre, | nyth al myn herte I The biseke for Thi wnd’s to and thre, | that al so faste in myn herte Thi love roted mut be | As was the spere into Thi side, whan Thow suffred’s ded for me.*
3. CH *I sigh and sob bath day and night for ane sa faire of hev. | Thar es na thing my bert may light bot lufe that es ay nev. | Wba sa had Him in his sight or in his bert Him knew, | His mourning turnd til joy ful bright, his sang intil glew.*
4. SOPRANO *Loveli ter of luveli eygbe, qui dostu me so wo? | Sorful ter of sorful eygbe, thu brekst myn bert ato.*
5. CH *Na wonder gif I sighand be & sithen in sorrow be sette: | Jhesu was naild apon the tre and al bloody forbette. | To think on him is grete pité, how tenderly he grette; | This has He sufferde, man, for thee, if that thou sin wille lette.*
6. TENOR *My trewest tresowre sa trayturly was taken | sa byterly bondyn nyth bytand bandes: | how sone of this servands was Thow forsaken | and lathly for my love hurld with thair hands. || My hope of my bele sa hyed to be hang’d, | sa charged with thi crosce and corond with thorne, | ful sare, to thi bert the steppes tha stanged | me think thi bak burd breke, it bendes forborne. || My dereworthy derlyn, sa dolefully dyght, | sa lufly hghtand at evensang tyde; | Thi moder and hir menghe sa sarful in syght, | al weped that thar were, thi woundes was sa nyde. || My perles prynce, als pure I The pray, | the mynde of this myrour Thow lat me noght mysse; | bot nynde up my wille to wón nyth The aye: | that thow be beryd in my brest and bryng me to blysse. | AMEN.*
7. CH *Jhesu is lufe that lastes ay, til Him is oure langing; | Jhesu the night turnes to the day, the dawing intil spring. | Jhesu think on us now and ay, for Thee we halde oure king; | Jhesu gif us grace as Thou wel may to luf Thee withouten ending. [R. Rolle and anonymous English contemporaries]*

Composed during the heady days of medieval studies at Chicago. Had I known Richard Rolle's poems before then? The chorale movements came first. The tenor piece (*My Trewest Tresoure*) is heartfelt, Stravinskian grotesqueries withal.

CANTICUM BEATÆ VIRGINIS, *mezzosoprano, string orchestra, trumpet, organ*. 1979, ACA

Magnificat anima mea Dominum et exsultavit spiritus meus in Deo Salvatore meo | quia respexit humilitatem ancillæ suæ, ecce ex hoc beatam me dicent omnes generationes. | Quia fecit mihi magna qui potens est, et sanctum nomen ejus | et misericordia ejus a progenie in progenies timentibus eum. | Fecit potentiam brachio suo, dispersit superbos mente cordis sui. | Deposuit potentes de sede et exaltavit humiles, | esurientes implevit bonis et divites dimisit inanes. | Suscepit Israël puerum suum, recordatus misericordiæ suæ, sicut locutus est ad patres nostros Abraham et semini ejus in sæcula et in sæcula. | Gloria Patri et Filio et Spiritui Sancto | sicut erat in principio et nunc et semper et in sæcula sæculorum. Amen. [Magnificat, Lc 1:46-55 + dox.]

Iowa City, as a result of a visit to my office of its commissioner, the conductor of a pick-up orchestra who with his mezzosoprano friend were planning an IPBS special. The piece started itself as we negotiated the instrumentation (I asked for a second contrabass and a trumpet, in addition to the stipulated string orchestra, organ, and mezzo. (Perhaps she reminded me of a German madonna.) I couldn't get him out of there quickly enough. Within less than a half-hour I had the opening event—*Magnificat anima mea Dominum, et exsultavit spiritus meus in Deo salvatori meo*; the second, which came a day or so later, is an instrumental exposition of the same. The piece is heavily indebted to Messiaen but offered many text-generated delights (*omnes generationes, nomen eius*—the “God chord” later developed in the doxology, *progenies, brachio suo* [and cited in the last-written of the Berry songs, *Her first calf*])—the accented tutti downbown-attacked trill, *et exsultavit humiles, inanes*, the quasi-psalmtone setting of *misericordiæ suæ sicut locutus est ad patres nostros*, entrances of the Trinity, *sæcula sæculorum* (inspired by a swirling improbably floating sculpture of the Assumption of the Virgin, Austrian?). The setting of the doxology to be mystical, radiant—anything but the Baroque triumphalist! First performed at the Methodist church in Iowa City (with a city bus rolling by), then at a broadcast studio near Des Moines.

CANTO (G), *piano*. 1994, δ

For Réne Lecuona at Iowa, with *The Opalion*. (I played them both for her close upon their completion over Memorial Day weekend, though surely some weeks later, given the injury, sustained in the rainy Hancher parking lot, to my left thumb which had to be extricated from the Porsche hood that slammed down on it, and treated at both Mercy and UI Ers (myself driving.) I can't imagine what she thought of the monster piece, but *Canto* was just right; she took it on her Brazil tour and performed it at the Jennifest in 1999. Composed from MacDowell sketches from 1981 (v.*Figura c.*). Largely sustained *harmonic monody*, but with the emergence (and disappearance) of a second voice-persona. Recurrent periods interspersed with variations. In its singlemindedness, related to *The Opalion, Figura c., Ballfall, Musica dell'autunno* etc. (“G” perhaps a friend's initial.)

CHERRY VALLEY, 9 *flutes*. 1975, AMP

For Harvey Sollberger to be played at his Flute Farm. (Since moving to New Orleans I have met one of the then-student flutists at the Farm who played it there; now a musicologist at Loyola.) Betty M. got it performed at Iowa, and played the third alto-bass part. There's a brief quotation from *Eulalia's Rounds*.

CHOPINIANA. *orchestra* [3/2/2/2, 2/1, harp, perc, pf, str]. 1973, AMP

An orchestration of Chopin's *Mazurkas* 43 (Op. posth. 67:2), 24 (Op. 33:3), and 49 (Op. posth. 68:4, *senza fine*); the last bears the dedication: *In memoriam François Émile Clément Jenni, x.1897—xi.1971*. Composed “between works” during an Iowa term in which I took the orchestration class. The end—solo piano—is intended to “fade out” of orchestration into the original medium. Published on rental.

CRUX CHRISTI AVE! SATB 1976, AMP

*Adoramus te Christe, et benedicimus tibi! Quia per Crucem tuam redemisti mundum.
Ecce lignum Crucis in quo salus mundi pependit! Venite adoremus.
Adoramus te Christe, et benedicimus tibi! Quia per Crucem tuam redemisti mundum.
Ecce enim propter lignum venit gaudium in universo mundo! Alleluia!*

*We adore Thee, O Christ, and we do bless Thee! For by Thy Cross hast redeemed the world.
Lo the wood of the Cross, whereon salvation did hang! O come, let us adore Him!
We adore Thee O Christ, We do bless Thee, for by Thy Cross hast redeemed the world.
Lo the wood, by which came true joy into the whole world! Alleluia!*

Essentially composed out while walking from home on Bowery Street to my office. A cross form with two members, one (*Adoramus te Christe*) varied musically, the other (*Ecce lignum crucis*) textually. Texts taken from the Graduale (*Adoramus te Christe* communion antiphon, *Ecce lignum Crucis* antiphon for the unveiling of the Cross, *Ecce enim propter lignum* antiphon from the Reproaches). The grace-notes graceful, *leggiero*, expressive—are there such voices (outside my head)? Messiaenlike harmonies, sensuous piety! Favorite detail: the *mundum* echo in the sopranos (mm. 38-9), the ‘estatico’ closing *Alleluia* [tenor, 55-8]. A love song, like *Eulalia*, the two *in memoriams* (*Fratris Catulli*, *François de France* [orig. *In Memoriam* 1960]). Anticipating AMP's insistence on a singable English text, I made it to the Latin melody, (though it strikes me as a strange text to sing!).

CUCUMBER MUSIC, *alto flute/piccolo, viola/ toy piano, piano/ celesta, percussion.* 1969, AMP

Composed for the Center for New Music. (Early days—Bowery Street.) The combination of viola and toy piano written especially for CNM Music Director William Hibbard. The toy piano is the Schoenhut I discovered in a Cedar Rapids toy store and first used in *R Music* (also for the CNM). This second CNM piece—meant for traveling (thus 4 players, multiple transportable or available instruments)—ranges from the highly processed to the quasi-improvised. The isorhythmic periods were composed first, as a means of “animating” sonorities. The title probably refers to a childhood incident (my grandmother's sister Zsuzsana raised cucumbers as a cash crop on her Starke County Indiana farm). The

passage atop p.7 of the MS commencing with alto flute cites *Suite on Sweet Reëncountering. Monumentulum pro V.* [5.XI.69] refers to the demise of Victoria, a housecat. *Cucumber* and its predecessor *R Music* reflect early interaction with the CNM (esp. with colleague Hibbard). A steady BMI “performer,” *Cucumber* was revived by the 2002 CNM during their tour of Moscow (accompanied by dmj). Cited in *Eulalia’s Rounds*.

DEATH BE NOT PROUD SATB, *piano, tubular bells*. 1965, ACA, AMP*

Death be not proud, though some have called thee | Mighty and dreadfull, for thou are not soe, | For, those, whom thou think’st, thou dost overthrow, | Die not, poore death, not yet canst thou kill mee; | From rest and sleepe, which but thy pictures bee, | Much pleasure, then from thee, much more must flow, | And soonest our best men with thee doe goe, | Rest of their bones, and soules deliverie. | Thou art slave to Fate, chance, kings, and desperate men, | And dost with poyson, warre, and sickness dwell, | And poppie, or charmes can make us sleepe as well, | And better then thy stroake; why swell’st thou then? | One short sleepe past, wee wake eternally, | And death shall be no more, death, thou shalt die. [John Donne, Divine Poëms X.]

In memory of Catherine Ann Cook (of Sykeston, MO). Later published by AMP. Catherine befriended me during the Ann Arbor year; she wanted a piece for her 9th-grade chorus at Tappan Jr. High (*Early Spring*). Many good times with her and companion Frances Wright at her house. She had already been diagnosed with virtually untreatable Hodgkins when we met in 1960.

DIVERTIMENTO chamber orchestra. 1961, ACA*

EARLY SPRING, SATB. 1960, AMP

Lenten is come with love to town, with blossom and with birdes roun’, that all this bliss bringeth. | Ru, ru, daisies in the dales. Notes sweet of nightingales. | Ru, ru, cuckoo too doth sing. And all the woods do ring. Each fowel his song singeth. | Lenten is come with love to town: bark how the merry pipe doth blow. Away, away be our winter woe!

For Catherine Cook (v. *Death be not Proud*) and the Tappan Jr. High School chorus (Ann Arbor). MS indicates this as one of 3 madrigals, but the project was not realized. Text an adaptation/modernization of “anonymous 14th c. text”: *Lentyn ys com with love to towne, with blosmen & nyth briddes roune, that al this blisse bryngeth. Dayese-eyes in this dales...notes swete of nyhtegales...al the wode ryngeth, uch foul sang singeth, Away is huere nynter wo.* Composed in winter (early 1961) at Ann Arbor.

ECCE SACERDOS MAGNUS (pro introitu episcopi) SATB, org (opt.) 1958, ACA

Ecce sacerdos magnus qui in diebus suis placuit Deo: ideo jurejurando fecit illum Dominus crescere in plebem suam. | Benedictionem dedit illi et testamentum suum confirmavit super caput ejus. Ideo... | Gloria Patri et Filio et Spiritui Sancto: Ideo...

Composed during the earliest St Patrick's Church period (1957, probably inspired by a visit of the cardinal—so used?), rev. August 1958. Medievalist.

EINE KLEINE GEBURTSTAGSPHANTASIE 1969 [4 hrs, 2 tpts, 2 tbns]

Ozalyd parts only (complete work?). Dated 26.4.69, presumably James Dixon's birthday.

ELEGY AND DANCE (*Music Serious & Gay*). *small orchestra* [2/1/2/1/1/1, tp/pc, str]
1960, AMP

For Richard Massmann and the Ann Arbor HS orchestra, the personnel of which is reflected in its nonce scoring (e.g. single brass). Hindemith influential. Change of title at the insistence of Bonaventura of AMP.

THE EMPEROR CLOTHED ANEW one-act opera ["singplay metafarce in one act, two scenes, music & book by d.j."] 1964, AMP stage, ACA CFE. Bass-baritone (EMPEROR), lyric baritone (CHAMBERLAIN), soprano (TROMPE L'ŒIL), mezzosoprano (CUL DE SAC), tenor (VANUPIEDS), 5-8 speaking roles; orchestra [1/0/2/1, 0/1/1/0, perc (1 player), gtr, vla, cb, piano-conductor].

For Annemarie Gerts and the (diminutive) DePaul Opera; the libretto a theatre-of-the-absurd retelling of *The Emperor's New Clothes*. Cast (including William Ferris as Vanupieds) and chamber orchestra mostly DePaul personnel.

Scene One. *The curtain opens on a stage which is fairly bare except for those few properties which will suggest a hand-me-down royalty in a chronic state of disrepair. STAGE-LEFT the "imperial" bed of patently imitation grandeur. STAGE-RIGHT the piano, stands & chairs of the ORCHESTRA. More centrally, an impromptu throne, an ornate, empty music stand, a lounge-type standing ashtray (by no means new or attractive), and something reasonably like a heralding trumpet: items having about them the graceless charm of the salvage warehouse. The stage being bared to the audience, MUSICIANS enter, take their places, & begin to tune somewhat elaborately. Enter EMPEROR, who busies himself with sweeping the stage. Presently the tuning ceases, and the emperor goes to bed, not removing his crown. A brief pause. The music begins:*

CHAMBERLAIN (*enters, singing an Aubade*): Good Sunday, sire! *Quia vigilavi* midnight come morrow. Impatient Virgo harassed Leo's fall to gaze upon th'imperial smile in slumber. Now opens heaven's eye to see thee rise. Fair feathered birdlings roundels now rehearse, and soft-hued buds of morning await Your Grace *ad imitandam resurrectionem*...

EMPEROR: All right, I'm up! Can even emperor sleep while such medieval ooze, like winter's maple, sapple short his snooze with courtly claptrap? Man, where are my shoes?

CH: Being reheeled, Your Excellence.

E: Fine way to run an empire in these republican days! Myself my cobbler's subject, my rest a fob you jar and tumble by the zodiac...

CH. But that's my job...

E. Enough! Some coffee: black!

CH. *De vestimentis tuis*...

E. My regal rags?

CH. Quite! A tailor's trio, summoned here by night await without to mark Your Grace's girth and clothe you *Splendidissimus* on earth!

E. Another humdrum outfitting I'd guess...

CH. Nay, *minime*, but strictly courtly dress of virtuous cloth,

E. (Good grief!)

CH. ...as they'll explain.

E. Perforce some new synthetic I'll disdain. Like all else here, e'en you, cheap imitation! Five centuries too late I rule this nation! Sobeit. As you wish. Now sound the herald for these three perpetrators of apparel.

CH. (*mimes fanfare with heraldic trumpet*) Clothiers of France! M'sieur Trompe L'Œil, Monsieur Vanupieds! Be ye received into the serene presence of his august imperial Majesty!

E. (*in a manner destroying any pretense of protocol*) Come in! A little coffeecake perhaps? I trust you found your way here easily, chaps.

TROMPE L'ŒIL, CUL DE SAC, VANUPIEDS: Quite, Sire, we simply followed motor club maps...

E. Let's drop formalities; there's no need to rhyme...and call me "President," it's a refreshing guise to mask my autocratic motivations. (*spoken*) Chanticleer here tells me you've got a patent on some new miracle fabric for which we've probably hocked half the empire to drape me in.

CH. Begging Your Grace's pardon, don't forget to sing! Speaking, in opera, is simply not the thing!

E. ...so tell me of it. By Saint Victor's nose it's clear I stand in need of decent clothes!

T., C., V. What we weave and sew, Sir, cannot be callèd simply clothing! It defy the mind for conceive of such glorious raiment. It mute the tongue. Glory and splendor pale before our creation!

E. Yes, yes, *sic transit*... But get to the point: your immodesty strains my credulity.

T., C., V. We we waft on loom is material so valiant in virtue that only the purest of heart, the truly wise, the noblest of intention—can see it!

E. Sounds like a humanist's dream, but seriously, gentlemen, hasn't it occurred to you that an overwhelming majority—certainly most of my constituents—will be blind to your work?

CH. *Placeat Tibi*, Sire! Don't spoil the story!

E. Very well, get on with the measuring. (The lights up here are so bright, I'd forgotten the paid audience.)

The tailors begin sizing: TROMPE measures the emperor with a tape; VANUPIEDS, looking on, calls out the dimensions to CUL DE SAC, who enters them with elaborate pretense in a large ledger.

V. *Taille de presque deux metres. Circonférence: quatrevingt-dix-neuf centimètres...*

E. Do you have to make it such a public announcement?

V. *Longueur de la manche: soixante-huit centimètres.*

C. Uh, how much is that in inches?

T. Later! (*to EMPEROR unctuously*) 'Tsank you milord. We can now begin our work!

E. Go it it then, good day. Affairs of state (according to my book) now carry me away.

Exeunt EMPEROR and CHAMBERLAIN. The "tailors," now alone, begin to relax their play-acting presence. TROMPE and CUL remove their work-caps, shaking loose their coiffures. Perhaps one pours herself a drink.

C. (*spoken*) Trump, I don't like it. I think he's wise to us.

T. (*spoken*) Cully, relax! It's worked in every fable we've ever played. Our angle's so unique, who'll admit the ruse? And one thing's sure: they can't pin the goods on us!

C. (*spoken*) But never yet an emperor like this one! I think he knows the plot! I sensed suspicion when we were still in the wings. Nebraska, back we go!

V. Why so low? We work in splendid otherworldly fare! The dapple-gorgeous richness of our ware outshines the very golden sun-drenched air of summer's breath...

T. Look, save the spiel!

V. 'Tis true!

C. Good Lord, sounds like you think it's real: our neat deceptionary double-deal!

V. Its beauty be my singular heart's song...

T. Poor Billy boy, he's played this show too long!

C. Look, "Vannewpeeds," let's get this straight. You see, it's all a racket, bunco—get it? Fraud! This virtue stuff, that's just to make 'em drool!

T. Who claims to see's an ass, a dolt, a fool!

C. So save the beaming praise for His Nib's ears. (with T.) If we get him to fall for it, three cheers! Who claims to see's an ass!

V. Its beauty be...

T., C. Who claims to see's an ass, a dolt, a fool!

V. Its beauty be my... *Sa beauté ravissante soit le chant de mon cœur!*

T. & C. *mug* VANUPIEDS and exit with him. End Scene One (no curtain).

Scene Two. *After a few moments' retuning, during which TROMPE and CUL have donned their disguising caps backstage, CUL DE SAC and VANUPIEDS reënter, CUL sitting on the bed, legs crossed, reading a "slick" magazine, and smoking. VANUPIEDS crosses to stage-right and looks out dreamily at the gallery. Enter TROMPE & CHAMBERLAIN.*

T. I thought our contract—to orchestra) thank you for the cue—provided for an intermission.

CH. Sorry, budget, you know...

T. Tell me, Chanticleer, how has His Majesty reacted to our progress reports?

CH. Pœnitet me, prudently, I fear.

C. (*not looking up from her reading*) That's not good to hear

CH. Virtue in this realm, alack, fetches a minimal penny...

E. (*entering, as if on cue*) ...for those who haven't any!

CH. Good morrow, Your Grace!

T. Good day!

E. What tidings?

CH. Sire, this is the day, by portentous galactic display, you did choose to portray, by your dazzlingly array, the similitude *gloria tua!*

V. What means, milord, this fractured limerck?

E. It means, my poor fractured friend, I've succumbed to your folly's end. I am resigned, you see, to warrant your trumpery—by donning this day my "attire," your mirage, their misplay.

T. Fine, fine! We're glad you've come around (*with C.*) to doff your doubt to deem to deign to don your gown and preen majestically through town!

T. And Vanupieds here (*giving him a nudge*) has throughcomposed a lay...

C. ...belauding the day.

CH. *Ah, mirabillime!*

T. Of course, like our ware, it's extraordinaire! (*with C.*) With vice or distrust or greed in your ear, there's nothing to hear.

CH. You've nothing to fear.

E. 'Twill soon be made clear.

V. *J'ai beson, mon Empereur, de quelques muciens.*

E. What?

CH. His glee, quote he, requireth voces instrumentales...

E. Ah, if it's a band you demand, these union men will toot at your command. (*spoken, to the orchestra*) Here, my good fellow sackbuttist, and you—be that a shawm? Yon clarion blaster, tarry here anon! (*Three musicians, CL2, TROMBONE, AND VIOLA, leave their places, taking their insturments, and come center, where an empty music stand is set before them.*)

CH. But sire, they're out of costume!

E. Who's emperor here? Moreover, I'm not sure who's in, who's out, who's real, who's caricature. (VANUPIEDS *mumbles a few instructions to the three musicians, who "tune" thus*) Silence without! Let's brook no vulgar jabbering! Good woman on the aisle, desist from silly blabbering! A virtuous song is strange unto our ken. List carefully, you'll hear none like again.

MIME *of singing and playing, VANUPIEDS exaggerating the more ridiculous art-song gestures and mouthing wildly, the MUSICIANS using elaborately clumsy techniques, taking care to make no sound whatever: about 2 minutes. Meanwhile, silence (with some consternation) among the others on stage. CUL DE SAC and TROMPE L'ŒIL begin violent applause, which is taken up, somewhat cautiously at first, by the CHAMBERLAIN and—in final resignation—by the EMPEROR. The orchestra clagues. TOWNSPEOPLE, planted in the audience in street dress from the beginning, touch off the applause there. (CL.2, VLA, TBN return to their chairs in the orchestra)*

CH. My heart, my heart, milord, resounds th'angelic joy!

E. My boy, I rather reckon it foretaste of my most imminent ignominious disgrace.

CH. Hark, hark! Here come the townspeople anon! (*townspeople leave their places in the audience and make their way to the stage. As they enter stage aream CHAMBERLAIN slips a plain shift over them, thus constuming them on the spot.*) Now sets my sun in dusky deep as towards my final asininity I creep. Coming, Chaunty?

CH. Forthwith, Your Grace, your radiant robes now vaunting! *The two leave the stage, EMP leading, and walk briskly through the audience to the back of the house. CHAMB bears EMP's final costume in a wardrobe bag.*

MUSIC. *A few minutes' pause. TOWNSPEOPLE "Indian-scout" fashion, peer out into the audience.*

TOWNSMAN 1. Can you see?

TM 2. Not yet. Methinks I hear the faint fore-echo of a cheer. Th'approaching bands do dimly brush my ear!

TOWNSWOMAN Avast, I mark his form, but, by St. Gaul, I'd swear—I swear!—he has nothing on at all!

TM 1. What say? And mock'st thou him with ruse so crude?

TM 2. Dame, are thou daft to swear the Emperor's nude?

TW Upon my soul! Unhappy eyes appal!

ALL TWP She's right, bizounds! He has nothing on at all!

EMPEROR *is by now almost midbouse. He is in fact splendidly arrayed in imperial robes, rich in texture & yardage, the more dazzling & gaudy the better. CHAMBERLAIN, as trainbearer, cannot see the clothes and pretends to hold up an invisible train as the real thing trails along the aisle. TOWNSPEOPLE maintain poses of ghastly horror. TROMPE and CUL quickly round up their belongings for a hasty escape. Unable to budge VANUPIEDS from his posture of rapt ecstasy, they leave him to his own devices, and flee. As EMPEROR mounts the stage, townswomen cover their eyes. Removing a sheet from the bed still on stage from Scene One, the EMP wraps himself modestly in it, rationalizing: Ah well, as came I nak'd into the world, so starts my life anew a nude! (curtain)*

Begun at DePaul, continued at the MacDowell Colony, and finished at Stanford. The pre-processional music (Giusto, p.70-74) is an arrangement of an earlier song, *Ic am of Irlonde*.

EULALIA'S ROUNDS, *large orchestra* [3 fl (3. also picc)/2 alt fl (1. also fl 4 & bs fl)/2 ob/e.hn./2 cl/bs cl/ 2 bn (2. *eventualiter* also cbn 2.)/cbn, 5/4/4/0, 5 tmp, ch, glk, xyl, vib, mar, cel, pno, hpsch, toy pno, harp, battery, strings] 1971, AMP

November 1970—April 1971 (Iowa City, Mainz, Santa Cruz). For James Dixon and the UI orchestra, with the enormous percussion resources of the CNM Parsons collection. Begins and ends in quotations from *Cucumber Music*, and continues its isorhythmic interests. Titled based on the hagiography of St. Eulalia, martyred in Merida (Spain) ca. 304; applies only to the work's conclusion (percussion cadenza—representing the flames of martyrdom—and ascendant epilog). Immense orchestra includes steel drums.

FIGURA CIRCULORUM [NEA]. 10 vns, 4 cb, hps, tanpura, Western & Tibetan percussion. 1993

In fulfilment of a Federal grant (c. \$9,000) awarded in 1980 or 81, to have been composed at MacDowell that winter. (*Pharos* already completed for Avery at Freiburg-i.B.) The colony proved uninspiring, except for material from two separate sketch collections used (in 1993) for *The Opalium* and *Canto*. The title and the figure of circles itself—fig.3 in the *Musica speculativa* of Jehan de Muris (c.1325)—came to hand through close doctoral advising of the editing of that work by Susan Fast:

Hec figura consonanciarum in musica perfectarum omnia principia et omnes con-sonancias musicae continet in virtute, que si essent exterius enodate tota pene musica nota foret. Qua propter hec figura quasi unum chaos in quo latent plures forme potest satis rationabiliter appellari [This figure of the perfect consonances of music virtually contains all the harmonies and principles of music. Were these to be unbound and brought forth, they would make known nearly the whole of music. Thus it is reasonable enough to call the figure a kind of chaos in which many forms are hidden *tr:j.*].

The nonce-ensemble includes the 7 Tibetan singing bowls acquired by me (some with Kathryn Lukas) in 1990 in Nepal (Kathmandu Valley Tibetan settlement) and later in Bloomington IN, and 2 dingsha by mail order; as well as the tanpura I purchased on a 1992 visit to Chennai. The bass quartet nods to *R-Music* and *Eulalia's Rounds*, the 12 violin writing to *Canticum B.V.* The clockwork mechanism is the representation of Oct. 4 from *anno* 1937 into the 21st c. [*m.177*] and the age of the composer in each year, terminating at 73 (as the reverse of '37). (A monsterpiece in a year that saw three singleminded method pieces.) The score bears the completion date of 31 January 1993, the day of the funeral of Kenneth Gaburo, the distinguished Iowa colleague.

(FIVE) SONGS FROM THE COUNTRY OF MARRIAGE [Wendell Berry], mezzo-soprano, piano. 1981

1. Zero

The river steams in the cold. | Above it the streams | impend, locked like iron | in the frozen hollows. The cold | reaches of the sky | have leapt onto the ground. | But the wren's at home | in the cubic acre of his song. | House and shed and barn | stand up around their lives like song. And I | have a persistent music in me, | like water flowing under ice, | that says the warmer days | will come, blossom and leaf | return again. I live in that, | a flimsy enclosure, | but the song's for singing, | not to dread the end. | The end, anyhow, is always here. | It is the climate we sing in. | A man may ease off into it | any time, like a settler, | tired of farming, starting out | silently into the woods. | On a day like this we have | the end in sight. This is zero, | the elemental poverty | of

*all that was ever born, | in which nothing lives by chance | but only by choosing to | and by knowing how—and
by | the excess of desire that rises | above the mind, surrounding | and hovering like a song.*

2. The Arrival

*Like a tide it comes in, | wave after wave of foliage and fruit, | the nurtured and the wild, | out of the light to this
shore. | In its extravagance we shape | the strenuous outline of enough.*

3. Her First Calf

*Her fate seizes her and brings her | down. She's heavy with it. It | wrings her. The great weight | is heaved out of
her. It eases. | She moves into what she has become, | sure in her fate now | as a fish free in the current. | She
turns to the calf who has broken | out of the womb's water and its veil. | He breathes. She licks his wet hair. |
He gathers his legs under him | and rises. He stands, and his legs | wobble. After the months | of his pursuit of
her, now, | they meet face to face. | From the beginnings of the world | his arrival and her welcome | have been
prepared. They have always | known each other.*

4. The Wild Geese

*Horseback on Sunday morning, | harvest over, we taste persimmon | and wild grape, sharp sweet | of summer's
end. In time's maze | over the full fields, we name names | that went west from here, names | that rest on graves.
We open | a persimmon seed to find the tree | that stands in promise, | pale, in the seed's marrow. | Geese
appear high over us, | pass, and the sky closes. | Abandon, as in love or sleep, holds | them to their way, clear, |
in the ancient faith: what we need | is here. And we pray, not | for new earth or heaven, but to be | quiet in
heart, and in eye | clear. What we need is here.*

5. A Song Sparrow Singing in the Fall

*Somehow it has all | added up to song— | earth, air, rain and light, the | labor and the heat, | the mortality of
the young. | I will go free of other | singing, I will go into the silence | of my songs, to hear | this song clearly.*

Composed in the order: *Zero* (15.VIII.80), *A Song Sparrow Singing in the Fall* (21.VIII.80), *The Arrival* (18.XII.80), *The Wild Geese* (20.XII.80), III. *Her First Calf* (9.IV.81). With permission, under improbable terms, from Harcourt Brace Jovanovich. The two songs of August 1980 composed at Long Hill. Written for Jocelyn Reiter, my Iowa colleague, and performed with her in several venues including Carnegie Recital Hall. First performed (presumably at Iowa) without the middle song, thus early 1981. I was particularly taken with Berry's rhythms (line lengths, word—and, in IV., line—recurrence) and sought musical parallels. The first song, *canto solo*, is a heightened reading of the poem, in which recurrent words do so to the same pitches; the piano, in a style similar to *Pharos*, enters with the second (*The Arrival*, a private pun). Jocelyn's dulcet Savannah accent seemed perfect for the Kentuckian's poetry; the tastes and colors of *The Wild Geese* are, I think, reflected in the harmonies and rhythms (esp. of the piano), and the setting of "*What we need is here?*" is set in quasi-Spiritual style (especially at its second occurrence in the poem). The hardest poem to get a handle on, despite its stubborn attractions and broad wisdom, was the calf-birth scene (III.). The cantus is recitative, with big gestures ("*the great weight is heaved out of her?*"), while the piano writing is intervallically disciplined—some influence, probably, from the *Canticum Beatae Virginis*—the last bit quotes the "God chord" from the 1979 work.

FOURPLAY (1964) [voice, flute, perc./vib., piano]

whom doom onsets knew You. Why, I die! Solely, souilly, both. Εν τη σκωτιαί ruf ich zu Dir, zu Dir.
Εν τη σκωτιαί .

Chicago, post A.M. and pre-Stanford. Absurdist piece, probably for a faculty concert in DePaul's Little Theatre. Soprano Gloria Jones (Quincy's sister?).

FRESCAMENTO small orchestra. 1955, ACA*

Represented by cassette of live performance, by the Chicago Businessmen's Orchestra, conducted by Leon Stein. Quartal, Bartókian flavors.

GALES, 4 flutes. 1989, μ .

Composed for the NYC quartet, Flute Force. Scored for 2 c's and 2 g's. High-energy quartet with much headlong unison rhytm and (twice) Largo subito. Direct references to *Sam mbira* (e.g. mm. 51-59). Performances in Manhattan and Iowa City.

A GAME OF DATES, *piano*. 1963, ACA

Chicago, during the DePaul tenure. Three of the four birthday dedicatees were Chicagoans, [1.] Frumeth Hirsh (dancer, harpist), [4.] Norbert Szymansky (percussionist), [3.] William Ferris (Cathedral organist); Catherine Cook, the dedicatee of [2.], I came to know in Ann Arbor in 1960 (cf. *Early Spring, Death be not Proud*). I had known Ferris the longest, from our undergrad days at DePaul; the fugue in his honor is based on the title phrase of his setting of Elizabeth Bishop's poem "A Cold Spring." The first two pieces were reprinted in a collection of piano pieces published by AMP ca. 1980. The fourth piece is an homage to Alex North's driving jazz score to the Kazan film, *A Streetcar Named Desire*. I probably gave the first performance at DePaul before leaving for Stanford. The first and second pieces are separately published by AMP in a piano anthology.

GEISTLICHE VERÄNDERUNGEN: gießende Variationen über ein altdeutsches Urthema. [Dieter von Jena], *Klavier zu 4 Händen*, 1976

1. *Wer niemals einen Rausch gehabt, der ist kein braver Mann juchbe, der ist kein braver Mann. | Wer seinen Durst mit Achtern labt fang lieber gar nicht an : | Trinkt unser einer zuviel Wein, find' er sich nicht ins Haus hinein, find' er sich nicht ins Haus hinein. | | 2. Doch zuviel trinken ist nit gut, drei Quart sind eben recht, juchbe, drei Quart.... | Da siebt auf einem Obr der Hut, ist nur der Wein nicht schlecht: | Trinkt... [aus SILENTIUM, *Alte u. neue Studenten-, Kommers u. Volkslieder*, Berlin 1929]*

Composed at Long Hill, 17.v.76, a comic piece for the amusement of Donald Draganski, undergraduate roommate during the first DePaul years.

GET HENCE, FOUL GRIEF, A. tenor, harp. B. tenor, small orchestra [fl/alt fl/ob/eh/2bn, hn, perc (cel, vib, glk, ch, timp, low tam, crot) strings 1975

Get hence foule Griefe, the canker of the minde: | Farewell Complaint, the misers only pleasure. | Away vayne Cares by which fewe men do finde their sought-for treasure. | | Ye helpless Sighes, blowe out your breath to nought, | Teares, drowne your selves, for woe (your cause) is wasted, | Thought, thinke to ende, too long the frute of thought my minde hath tasted. | | But thou, sure Hope, tickle my leaping heart, | Comfort, step thou in place of wonted sadnes. | Forefelt Desire, begin to savour parts of coming gladnes. | | Let voice of Sighes into cleare musicke runne. | Eyes let your Teares with gazing now be mended, | In stede of Thought, true pleasure be begunne and never ended. [Sir Philip Sydney]

Occasion of composition (or specific tenor) un-remembered. The chamber orchestra version, dated Gerra-Gambarogno (CH) XII.75, follows the harp version by $\frac{3}{4}$ year. Choice of tenor relates the work to the pivotal aria (*My Trewest Trespere*) of the *Cantata anglica* of 15 years before. The last 10 mm is cited at the conclusion of *Per Elysios*, being related by the Bb-B natural motto.

GLORIA SATB. 1965, AMP

Glory be to God on high, and on earth peace to men of good will. We praise you. We bless you. We glorify you. We give you thanks for your great glory! Lord God, heavenly king, God the Father almighty. Lord Jesus Christ, the only-begotten Son. Lord God, Lamb of God, Son of the Father. You who take away the sins of the world, have mercy on us! You who take away the sins of the world, receive our prayer! You who sit at the right hand of the Father, have mercy on us! For you alone are holy! You alone are Lord! You alone, O Jesus Christ, are most high! With the Holy Spirit in the glory of God the Father. Amen.

With Stravinskian touches, thus relatively “non-expressive” of the text, with a few exceptions: *You who take away...have mercy on us!* (mm.26-41); *For you alone* (mm.42-52 in quasi-chorale style). The “approved English-language version” of post-Vatican II days (known as the “Yoohoo” version from its treatment of *Qui tollis, qui sedes*) came out during my St Patrick era in Chicago and was notoriously set in rock & roll style by a Rush Street group called The Exceptions—redefining “are most high”! *Gloria* apparently composed (occasion?) early on at Stanford (though this seems improbably late); published a decade later by AMP. The dedication to an Iowa colleague’s wife—a cordial hostess—is a kind of pun.

GRADUALS & ALLELUIAS for the first through seventh Sundays after Pentecost, 1967

1. *I said ‘O Lord, have pity on me, heal my soul, for I have sinned against you.’ | Happy is he who has regard for the lowly and the poor; in the day of misfortune the Lord will deliver him. | I said...against you. | Alleluia, alleluia. Hearken to my words, O Lord, attend to my sighing. Alleluia*
2. *In my distress I called to the Lord, and he answered me. | O Lord, deliver me from the lying lip, from treacherous tongue. | In my distress... | Alleluia, alleluia. O Lord, my God, in you I take refuge; save me from all my pursuers and rescue me. Alleluia.*

3. *Cast your care upon the Lord, and he will support you. | When I called upon the Lord, he heard my voice and freed me from those who war against me. | Cast your care... | Alleluia, alleluia. A just judge is God, strong and patient; is he angry every day? Alleluia.*
4. *Pardon our sins, O Lord; why should the nations say "Where is their God?" | Help us, O God, our savior; because of the glory of your name, O Lord, O Lord, deliver us. | Pardon our sins... | Alleluia, alleluia. O God, seated upon your throne, judging justly; be a stronghold for the oppressed in times of distress. Alleluia.*
5. *Behold, O God, our protector, and look on your servants. | O Lord God of hosts, bear the prayers of your people. | O God... | Alleluia, alleluia. In your victory bow greatly he rejoices! Alleluia.*
6. *Return O Lord! Have pity on your servants! | O Lord, you have been our refuge through all generations. | Return... | Alleluia, alleluia. In you, O Lord, I take refuge; let me never be put to shame. In your justice rescue me and release me, incline your ear to me, make haste to deliver me. Alleluia.*
7. *Come, children, bear me; I will teach you the fear of the Lord. | Look to him that you may be radiant with joy (with joy)! And your faces may not blush with shame. | Come, children... | Alleluia, alleluia. All you peoples, clap your hands, shout to God with cries of gladness! Alleluia.*

Written for publication in a project by Archdiocese of St Louis and the World Library of Sacred Music. Three or four were issued through 1968, before the project was dropped. The last setting is related to the fourth of the Berry songs. The 3E Collection contains the prints of Sundays 5 and 6.

HANNIBAL OF CARTHAGE. *wind ens* 1961, AMP

Composed for the Ann Arbor High School concert band; based inter alia on material for a setting for choir, brass & perc of the Venite psalm, text rhythms (*Venite exsultemus Dominum* etc.) transparent at m.45 et seq. Bonaventura insisted on a more colorful title than "Music for Band." Any associations with the Punic general are gratuitous!

ICE ballet. 1975-81*

Performed, at various stages of completion, in Iowa City, Montreal, and Trois Rivières QE. by Jo Lechay and her dance company. Lechay had lived in Iowa City—her father was a member of the UI faculty—where our professional relationship began. Two early movements exist independently as *Roundels*. A later pas de deux elicited music for solo bass clarinet recorded for the Montreal performance by Christopher Hills. Also composed in Montréal is the movement titled Ice VI.

IN MEMORIAM 1959 [FRANÇOIS DE FRANCE] pf, 1960, ACA

Both versions, with and without the dedication to the last of the Bourbons killed in SE Asia (without being the earlier), © in the Facsimile Edition. Composed in Ann Arbor, independent of the terms of the Residency. The thema is a highly Stravinskian version of the chorale *Alle Menschen müssen sterben* [Q = 54]. Two variations follow: *Intermezzi* [tranquil, very smooth Q = 56], *Elegiac Sarabande* [subdued but exact, Q = 38]. Passionate, big-handed. Dated 1 Dec. 1960.

IN MEMORIAM FRATRIS CATULLI *string orchestra*. 1962, ACA

Written during predoctoral days at DePaul, dedicated to a student; performed in an initially unrecognizable (chiefly because of tempo) performance at a Midwestern competition I did not attend. Tragic style, starkly contrapuntal. Title page reproduces Catullus's elegy on the death of his brother (*Multas per gentes*).

IN MEMORIAM HUMPHREY SEARLE, *flute, piano*. 1982, δ

Composed for a memorial to HS at Southwark Cathedral and performed by Kate Lukas and myself, uses (exclusively) the 6-note series [B, C, E, F, D, Eb] constructed for *Inventio super nomen*. Dated Cornwall, 14 May 1982, shortly upon learning of Searle's death in London.

INVENTIO SUPER NOMEN *chamber orchestra*. 1965, ACA

Composed at Stanford during my latter doctoral year. Humphrey Searle was a visiting lecturer, taught a course on Webern from his under-press translation of Webern's biography, and gave the composition seminar. Singularly thoroughgoing application of (Webernian) serialism; generated from the hexachord BCEFDEb (H^AU¹M^{PH}^AREY^{TS}); refers to Searle's days of study with A.W. in Vienna in a central *walzer*. Calls briefly for mandolin, another Webernian nod.

JUSQU'À LA LIESSE, *mezzosoprano, harp*. 1998

Montée du bel insolite, | degrés de la douleur, | degrés de l'effort, | degrés du souvenir et de l'espoir, | degrés du temps, marches carrées ou tournantes, dansantes, | étages palière de brillance et envols, | comme volée de cloches vers une rencontre ultime, | comme vous éloignez, vous évaluez, | qu'à jamais sommant sont vos mesures, | vos musiques!

Composed for a performance by Jocelyn Reiter and harpist at a summer Interlochen concert. On a text (offered in both French and English) by Iowa City poet Pauline Aspel. Rhapsodic (quite unlike its initial performance!) response to Aspel's "vos musiques." English text unused—and lost.

LE KALEIDOSCOPE DE GIDE *chamber orchestra* [fl (pc) / ob / eb / cl / bcl / bn, hn / tp / tn, 4 tmp, battery, cel, hps, pno, solo vn / vla / vc / cb, ripieno str] 1966, ACA

[Cover note:] *Un autre jeu dont je raffolais, c'est cet instrument de merveilles qu'on appelle kaléidoscope: une sorte de lorgnette qui, dans l'extrémité opposée à celle de l'œil, propose au regard une toujours changeante rosace, formée de mobiles verres de couleur emprisonnés entre deux vitres translucides. L'intérieur de la lorgnette est tapissé de miroirs où se multiplie symétriquement la fantasmagorie des verres, que déplace entre les deux vitres le moindre mouvement de l'appareil. Le changement d'aspect des rosaces me plongeait dans un ravissement indicible. Je revois encore avec précision la couleur, la forme des verroteries: le morceau le plus gros était un rubis clair, il avait forme*

triangulaire; son poids l'entraînait d'abord et par-dessus l'ensemble qu'il bousculait. Il y avait un grenat très sombre à peu près rond; une émeraude en lame de faux; une topaze dont je ne revois plus que la couleur; un saphir, et trois petits débris mordorés. Ils n'étaient jamais tous ensemble en scène; certains restaient coulisses, de l'autre côté des miroirs; seul le rubis, trop important, ne disparaissait jamais tout entier. ¶ Mes cousines qui partageaient mon goût pour ce jeu, mais s'y montraient moins patientes, secouaient à chaque fois l'appareil afin d'y contempler un changement total. Je ne procédais pas de même: sans quitter la scène des yeux, je tournais le kaléidoscope doucement, doucement, admirant la lente modification de la rosace. Parfois l'insensible déplacement d'un des éléments entraînait des conséquences bouleversantes. J'étais autant intrigué qu'ébloui, et bientôt voulus forcer l'appareil à me livrer son secret. Je débouchai le fond, dénombrai les morceaux de verre, et sortis du fourreau de carton trois miroir; puis remis; mais, avec eux, plus que trois ou quatre verroteries. L'accord était pauvre; les changements ne causaient plus de surprise; mais comme on suivait bien les parties! comme on comprenait bien le pourquoi du plaisir! A. Gide, Si le grain ne meurt

The 37 events in this work may be performed, as a continuity, in any order which obeys the following general rules: 1) an event may recur, but no more than once; 2) not all events need be played, but 30 (including recurrences) may be considered a minimum; 3) members of an event-group (e.g. A, α^1 , α^2) may not follow each other directly; 4) directions for fermata duration, *attacca*, linking, and copulative variables are to be observed; 5) Y frames its subsequent event; 6) the position of Ω is invariably final. The underlying purpose of the semialeatoric principle of sequence is to permit a new emergence of segmental interrelationships at each performance; but the fragmentary and combinatorial nature of the work should be kept unnoticeable to the hearer by assiduously establishing the musical continuity. D.J.

- A [fl/cl/bcl/bn, hn/tp, gong, cel, hps, pn, s vn/rip vn/s vl/s vc/s cb] (© 1969 Donald Jenni) 16-st, 2 pp
 α^1 [bcl, cel, s vn/s vl/s cb] 16-st, 1 p
 α^2 [fl/cl/bn, hn, tmp, hps, pn, s vn/rip vn/rip cb] 16-st, 1 p
- B [cl/bcl/bn, tp/tn, vb, pn, rip vn/rip vc/2 cb] 16-st, 1 p
- Γ [bcl/bn, hn/tp, xyl, hps, pn, rip vc/cb] 16-st, 1 p
- Δ [picc/bcl/bn, tp, bs dr/tmp, rip vn/rip vl/rip vc/rip cb] 16-st, 1 p
 δ^1 [fl/ob/eb/bcl, hn/tp, bs dr/gong, pn, rip vn/rip vc/rip cb] 16-st, 1 p
- E [cb, gong/bs dr, rip vn/rip vl/rip vc/rip cb] 16-st, 1 p
 ε^1 [ob/bcl, tp, tmp, bs dr, pn, rip vn/rip vl/rip vc/rip cb] 16-st, 1 p
 ε^2 [fl/bn, hn, cel, rip vn/rip vl/rip vc] 16-st, 1 p
 ε^3 [fl/cl/bn, hn/tp/tn, cel, pn, rip vn/rip vl/rip cb] 16-st, 1 p
- Z [fl/ob/eb/cl/bcl, hn/tp/tn, bs dr, pn, rip vn/rip vl/solo vc/rip vc/rip cb] 16-st, 2 pp
- H [fl/ob/cl/bcl/bn, hn, cel, hps, pn, s vn/s vc] 16-st, 1 p
- Θ [fl/ob/cl/bcl/bn, hn/tp/tn, vib, hps/cel, pn, rip vn/rip vl/rip vc/rip cb] 16-st, 2 pp
 $\theta 1$ [fl/cl/bcl, hps, pn, s vl] 16-st, 1 p
- I [cl/bn, hn/tn, cel, hps, s vn/rip vn/2 cb] 16-st, 1 p
- K [fl/ob/bcl/bn, cel, hps, s vn/s vl/s cb] 16-st, 1 p
- Λ ($\lambda 1 = m.1$) [ob/cl, hn/tp/tn, tmp, vb, pn, rip vn/rip vc/rip cb] 16-st, 2 pp
- M [fl/ob/eb/cl/bcl/bn, cel, hps, pn, s vl, rip vl, s vc, rip vc, rip cb] 16-st, 2 pp
- N [fl/cl/bcl/bn, hn, vb, hps, pn, s vn/rip vn/s cb] 16-st, 1 p
- Ξ [bn, cel, pn, rip vn/rip vl/rip vc/rip cb] 16-st, 1 p
- O [fl/cl/bn, hps, rip vn/s vc/s cb] (Santa Cruz, Spring 1966) 16-st, 1 p
- Π [fl/cl/bcl/bn, hn/tn, hps, s vl/s vc] 16-st, 1 p
 π^1 [picc/cl/eb/bn, hn, vb, s vl/s vc] 16-st, 1 p
- P [eb/bcl/bn, s vn/s vc] 16-st, 1 p

ρ¹ [fl/cl, bn/tn, hps, s vl/s vc/s cb] 16-st, 1 p
 Σ [fl/ob/eb/bn, bn, tmp, t.blk, hps, cel, pn, s vn/s vl/s vc] 16-st, 2 pp
 T [fl/eb/cl/bn, bn/tp/tn, tmp, pn, rip vn/rip vl/rip vc/rip cb] 16-st, 1 p
 Y [picc, bn/tn, t.blk, hps, pn, rip vn/rip vc] 16-st, 1 p
 Φ [fl/ob/cl/bn, hps, pn, s vn/rip vl/s vc/rip vc] 16-st, 1 p
 φ¹ [fl/ob/bcl/bn, vb, s vn/s vl, s vc] 16-st, 1 p
 X [fl/ob/eb/cl, bn/tp/tn, tmp, bgos, xyl, pn, s cb] 16-st, 1 p
 χ¹ [tmp, bs dr, vib, xyl, bgos/gong/cb] 16-st, 1 p
 Ψ [fl/ob/cl/bn, bn, vb, pn, s vn/rip vn/s vl/rip vl/s vc/s cb] 16-st, 2 pp
 Ω [cl, cel, s vc/s cb] 14-stave, 1 pp

Santa Cruz, spring term 1966: my D.M.A. dissertation composition (Stanford). Application of aleatoric conditions to a work for small orchestra; one sequence (of vastly many) determined by cardgame played by my students (named in the work's dedication). The subsequent oral defense reviewed early aleatoric theory and its musical applications. The title refers to the passage from Gide's *Si le grain ne meurt* cited in the note. The work's 30-odd moments are given Greek letters, majuscule for principal events, minuscule for variants. Never performed. The notion of generating multiple continuous orderings of events is surely impractical with this medium, but is realizable digitally.

LIQUOR STORE HAIKU voice and piano. 1979

- I. Rake's Progress: *Wild Turkey, Daniel's, Black, Green, Brook's, Davies County, Old Mister Boston.*
- II. Bride's Progress: *Cold Duck, Almadén, Blancs des Blancs, Dom Perignon, Veuve Cliquot Sixty.*
- III. False Progress: *Smirnoff ninety proof, Black Bull, Bacardi One-five-one, grain alcohol.* [Vance Bourjaily]

Composed for a joint session (Composers Seminar, Poetry Workshop) taught by Vance Boujaily and Richard Hervig. The score bears dmj's dedicatory haiku: *Rakes and brides advance | Deviously, each one aisle: | Liquor store haiku.* [Iowa City, 25.Feb.79]; the poet is named [*~vance*]. The text is composed entirely of liquor brand names (including vintagers).

LONG HILL MAY for Piccolo alone, 1976, ACA

[Published note] "Composed at Long Hill, a serene country estate near the Delaware River in eastern Pennsylvania, the work is dedicated to the English flautist Roger Mather, who now teachers with his wife, Betty Bang, at The University of Iowa. It is not a catalog of birdsong, although the influence of Long Hill's many feathered songsters is undeniable. (Playing sections of the piece at the piano in the estate's late 18th-c. cabin invariably elicited commentary from nearby orioles.) The tempo should be maintained (but not inelastically) without excessive rubato; 'phrase' division, marked by barlines, should be sensed, but without the addition of rests. Changes in dynamics are usually sudden and should create a spatial effect. The expression *poco piangendo* should evoke the sound of a (piccolo!) shakuhachi. Duration: 7 ½ minutes."

Made during a summer residence at the country estate of Herbert Solomon and Anita Weschler, in the log cabin, on a rented piano. Interlarded variations on miscellaneous themes and birdcalls, organized in periods marked A through R. An (indirect) wedding gift to colleague Bang, with references to her new husband Roger. Much feedback from local

birds. (Period B begins with the signature birdsong heard along the quarter-mile hike to the postbox.) Discussed for AMP publication; thus an engraver's copy (too dense to perform from) exists as well.

THE MENÆCHMI [Plautus]: *Prolog, Cantica, Finale*. 1988

- I. PROLOGVS: *Salutem primum iam principio propitiam, mihi atque vobis spectatores nuntio: apporto vobis PLAVTVM lingua non manu, quaeso ut benignis accipiatis auribus. Nunc argumentum accipite atque animadvertite, quam potere in verba conferam paucissima. | Atque hoc poeta faciunt in comædii omnis gestas esse Athenis autumant, quo illud vobis græcum videatur magis. Ego nusquam dicam nisi ubi factum dicitur, atque adhe' hoc argumentum græcis sat tamen, non atticissat verum sicilicissitat.*
- II. PENICVLI CANTIO: *Inventes nomen fecit Peniculo mihi, ideo quia mensam quando edo de tergeo.*
- III. MENÆCHMI CLAVSVLA: *Quando ego tibi ancillas penum lanam aurum vestem purpuram, bene præbeo nec quicquam eges: Malo cavebis si sapis, virum observare desines!*
- IV. EROTHI INTROITVS: *Anime mi Menæchme salve! Animule mi Menæchme, salve!*
- V. MESSENIIONIS CANTIO: *In Epidamni eis papa! Voluptarii atque potatores maxumi, tunc sycophanta et palpatores plurimi in urbe hac habitant, in Epidamno. Tum meretrices mulieres nusquam perbibentur blandiores gentium, propterea huic urbi nomen Epidamno inditum'st quia nemo ferme huc sine damno [...].*
- VI. MATRONIS INCREPATIO: *Egone hic me patiar frustram matrimonio, o vae mihi vae vae mi misera vae mihi, ubi vir compilet clanculum quid quid domist atque ea ad amicam deferat. [PENICVLVS:] Quin tu taces.*
- VII. SENIS PLANCTVS: *Lumbi sedendo, oculi spectando dolent, manendo medicum.*
- VIII. MENÆCHMI QUATTUOR: *Quid vis?*
- IX. MENÆCHMI SYACVSANI INTROITVS (extra numerum): *Voluptas nullast navitis, Messenio, maior me animo quamquam ex alto procul terram conspiciunt.*
- X. [RESVMITVR PROLOGI MVSICES] *Nunc spectatores valet et nobis clare plaudite!*

Project proposed and directed by Visiting Professor of Classics, Gerda Seligsson. Texts realized metrically and set in caberet style, directed by dmj at the piano, who also sang the PROLOGUS.

MOISSON D'ŒUFS ballet = **BALLFALL** 1982.

Performed by the Compagnie de Danse Jo Lechay, Montréal, to a taped performance of Ballfall by Steven Schick.

MONASTIC OFFICE: ADVENT, ORDINARY TIME, LENT, PASCHALTIDE; SOLEMNITIES OF CHRIST THE KING, EXALTATION OF THE HOLY CROSS, TRANSFIGURATION, ALL SAINTS; FEAST OF SAINT MARTIN OF TOURS; COMMON OF APOSTLES AND EVANGELISTS; MASS PROPERS.
unison chorus 1990-99, 2003-, Monastery of Christ in the Desert, Abiquiu NM.

Project informally begun in the early 1990s, later more systematically. Texts from the *Thesaurus monasticus*, melodies refitted from existing chants (e.g. *Antiphonale monasticus*, *Liber hymnarius*) or newly composed. In 1996 invested as Claustral Oblate in recognition of the project. Much achieved (e.g. the book of the Ordinary Time Office) during residence, late-

1999—2001. Two final projects, an *Officium defunctorum* and *Commune BVM*, begun in late 2004.

MOND/MONDE multimedia ballet, 2 *tapes* (no longer extant) 1968 stage*

Composed for the Illinois Sesquicentennial (1968), using Moog equipment of Gene Pauls, Chicago. (A photograph exists of dmj seated before the synthesizer.) Performed at DePaul Little Theatre (Jackson & Wabash) by dancers from Michigan City. The performance occurred on the night of Dr Martin Luther King Jr's assassination. Ending modified: male dancer comes out from under "debris" before curtain call.

MUSIC FOR BAND 1961* = HANNIBAL OF CARTHAGE

MUSIC FOR FRIENDS No. 2, *guitar, flute*. 1974, AMP; 2002, AGP

Two of the movements (I, III.) composed in 1964 as incidental music for a play produced at Stanford; remaining movements composed at the suggestion of Mario di Bonaventura, director of publications AMP. Reengraved and printed by Amoriello Guitar Publications following the appearance of *Variazioni sopra Crux fidelis*.

MUSICA DELL'AUTUNNO, organ. 1975, AMP

Composed for UI colleague Delbert Disselhorst to inaugurate the new Cassavant organ in Clapp Hall. Begun chez CW in Coralville, completed during undergraduate interviews in my office at the MB. Inspired vaguely by the circulating organ track early on in the Marienbad film. Innovation chiefly the use of prerecorded organ passages, including the major closing episode. Performed on 5 or 6 occasions in Germany (incl. Darmstadt) by Gary Verkade. Third in the Seasons collection (see *M. della primavera*, *M. dell'estate*).

MUSICA DELL'ESTATE, viola. 1974, AMP

Second of the Seasons collection (see *M. della primavera*), a contrafactum for viola of the clarinet piece. Composed for William Hibbard.

MUSICA DELL'INVERNO, harpsichord. 1976

Last of the Seasons collection (see *M. della primavera*, *M. dell'estate*, *M. dell'autunno*). Dedicated to Irwin Jacobi. 1975/76 Gerra (Gambarogno), Santa Cruz. One of the 2 copies extant in the CPC has additions and emendations in pencil, suggesting the work was at some time considered still "in progress."

MUSICA DELLA PRIMAVERA, clarinet. 1974, AMP

Composed for Christopher Hills. Source of the three contrafacta (*M. dell'estate*, *M. dell'autunno*, *M. dell'inverno*) that with it constitute the “seasons.”

MUSICA PER FLAUTO E CLAVICEMBALO, flute, harpsichord. 1966, ACA

Composed in Chicago, during DePaul tenure, for Kate Lukas and myself. Begun as a harpsichord solo—and left so—until the entrance of flute pitch, **b**. Arrival of second instrument initiates a “second exposition.” A sonata of Webernesque proportions.

MUSIQUE PRINTANIÈRE, flute, piano. 1967, AMP

Composed in Chicago, during DePaul tenure, for Kate Lukas and myself. Ms. evidence shows an initial “take” in ink, with subsequent developmental expansions. A very intimate sense of chamber music, as also the earlier piece with harpsichord (see *M. per flauto e clavicembalo*).

NIGHTBAY, soprano, contrabass. 1975, ACA

Composed for Candace Natvig and Jon English, during their sojourn in Amsterdam as a new music duo called Muziek Nu. Begun at Long Hill 8.VIII.75, completed 10.XI.75 at Fürli (Seelisberg CH) and performed in Utrecht the following month (14 November 1975). “Texted” impressionistically, with vowel timbres and interrupted fragments:

“would I go in green,” “hard by the la[GOON] when new [A]gain to you,” “we Thee ever Thy beau[TY],” “rangi kamanye kunde nyeusitunda kama zambara u, wakati wafua kali... umeme wa...upande” [Swahili, various fruits and vegetables], *“when I...” “per desertum quadraginta a[NNI]...aut in quo contristavi te,” “would I de[PART].”*

Revised, Iowa City (September 1978) and performed by the CNM, Hibbard conducting(!).

ON THE ENDURANCE OF MAN [Faulkner] mixed chorus, brass ensemble. 1982, μ

I decline to accept the end of man. It is easy enough to say that man is immortal simply because he will endure: that when the last dingdong of doom has clanged and faded from the last worthless rock, hanging tidely in the last red and dying evening, that there will still be one more sound: that of his puny inexhaustible voice still talking. I refuse to accept this. I believe that man will not merely endure, he will prevail. Man is immortal not because he alone among creatures has an inexhaustible voice, but because he has a soul, a spirit capable of compassion and of sacrifice and of endurance. [Faulkner, “Speech of Acceptance upon he award of the Nobel Prize for Literature,” Stockholm, 10 December 1950 (excerpt); by permission of Random House.]

Commissioned for the presidential inauguration of James O. Freedman, who selected the text (as one of two, the other being Wallace Stevens' *The Blue Guitar*). Selection for the project, which necessitated visits to the offices of the Pres. and the VP, led to inclusion in—and then chairmanship of—the internal committee to review the College of Liberal Arts, the beginning of a long succession of similar academic pursuits. The work was used at the inauguration of the next UI president as well.

ON THE LUF OF JESU s[A*]TB [R. Rolle 1300-49], 1958 ACA

1. *Of Jesu mast like me speke, that al my bale may bete; Methink my bert may al tobreke when I think on that swete; | In lufe lacid He has my thoght, that I sal never forgete; | Ful dere me think He has me boght with bloody hende and fete. | | 2. Na wonder gif I sighand be and sithen in sorrow be sette: Jesu was naild apon the tre and al bloody forbette; | To think on Him is grete pité, how tenderly He grette; | This hase He sufferde, man, for thee, if that thou sin will lette. | | 3. Jesu es lufe that lastes ay, til Him is oure langing; | Jesu the night turnes to the day, the dawing intil Spring, | Jesu think on us now and ay, for Thee we halde oure king; | Jesu gif us grace as Thou wel may to luf Thee withouten ending.*

Perhaps this antedates the complete *Cantata anglica*, q.v.

THE OPALION piano. 1994

Dated 3.VI,94, during a rainy Memorial Day weekend (Sunday), at the Music Building, with its litter-mate *Canto*, q.v. Both minimalist pieces, but *The Opalion* is insistently single-minded. A Composer's note maintains that "the sonorous materials of *The Opalion* were transformed from the metallophone-derived harmonies discovered last year during the making of my *Figura circularum* (inspired by Jehan de Meur's 'chaos of latent forms'). The opal is my birthstone." Reference to de Meur (*Musica speculativa*) refers to my part in Susan Fast's doctoral edition of the treatise. The statement is deliberately telescopic ("transformed from," "inspired by"), and it follows a composer's joke inspired by the Greenaway-Nyman film, *Prospero's Books*, to wit:

The Opalion: fabulous machine of Al-Khāyāl the alchemist, for transmuting ether waves into opals of great size and luminosity; said to have been successfully operated through seven cycles, after which it vanished in an aura of pure opalescence. From *The Book of Fabled Devices*.

The work is, of course, divided into 7 segments.

ORGANUM SEPTUPLUM, 21 flutes. 1980

Composed in celebration of Leon Stein's 70th birthday. A bold invention for moving sonorities and lines directionally in space. (Perhaps influenced by John Chowning's works in spatially designed computer music.) The chordal sonorities relate to those in *Cherry Valley*. At the first performance, in the super-live Sculpture Court of the UI Art Museum—

conducted by dmj—the plan was overwhelmed by the acoustics. Some ideas continued in the work for Flute Force (*Gales*).

PER ELYSIOS: Wm. H. in memoriam, oboe, horn, viola, harpsichord. 1990, δ

First performed the in spring follow Bill Hibbard's death. A metrum (meter-driven) composition loosely modelled on Couperin's *Les Gondoles de Délos*, i.e. a rondeau with independent couplet-episode. The whole is obsessed with the *soggetto cavato* **b-h** [B-flat, B-natural]. The far-out couplet cites *R-Music Asphodel* (first work written for Hibbard's CNM); the work ends in a 10-m. citation of the conclusion of *Get Hence Foule Griefe* (1975).

PHAROS, piano. 1980, δ (not in 3E)

For Iowa colleague James Avery, on his removal to Freiburg (i.B.). Thus requiring a particularly strong pianist (cf. m. 17, *con massima forza*, spanning the entire keyboard). The conceit is a “*Blendungsrythmus*” (the circular occurrence pattern of that moment in a lighthouse beam rotation of maximum brilliance—with anticipation and afterglow). Thus, a hypermetrical piece (like *Sam mbira*, *Per Elysios*): 50 mm. of $3/2 + 1/16$, with a quarter pulse of 52; the meter is reversed twice, in m.42 and 46. Brilliant, glorious, high tessitura harmonics laced with complex intervals and echoing sonorities; experiments with resonance: the deep sonority in m.27 reproduces the sound of the clockchime at Kay Weston's chapel in Goosetown, Iowa City, where the work was composed over May & June of 1980. (See *Songs from The Country of Marriage*, II.)

PIDIPADAM, glockenspiel. 1988

For Patrick Doyle, percussionist at Iowa. The choice of instrument was based on the peculiar resonances of the glockenspiel in the Percussion Department of UI. Certain interval complexes resulted from striking particular bars; these complexes are maximized in Pidipadam. The title suggests a gamelan.

RECONNAISSANCE AUX MAÎTRES, harp. 1978, μ

Composed for C. Sigsbee, MA dance thesis (*Pas de Deux*). (Ultimately realized on the piano for the performance.) Stylistic invention, terpsichorean, sentimental, voluptuous, formally somewhat circular—the choreography perhaps came first.

R-MUSIC, ASPHODEL, large ensemble. 1969, AMP

First Iowa work specifically for the CMN ensemble of the late 60s, with “extras.” Hibbard conducted; the huge percussion ensemble was the domain of Will Parsons, the Center's percussionist (see *Eulalia's Rounds* e.g.). The work came to mind earlier that summer at Long Hill, while reading Woolf's *To the Lighthouse*, the temporal rhythms of its second and

third part proving a formal fascination dealt with in *R-Music*. (*Asphodel* is a Woolfian image.) First performed in the pit of the little theater in UI's Old Capitol complex; the theatrical situation referred to by the suggestion in the score that the work be performed in darkness, with standlights. Complex metrical simultaneities (e.g. mm. 47-61, cited in *Per Elysios*), "bent" sonorities. The contrabass string-end harmonics appear again in *Eulalia's Rounds*, *Nightmusic* and *Figura circularum*. (Some theatrical connection with DePaul, e.g. *Mond/monde?*)

ROMANZA A. *cello, piano*. B. *cello and orchestra*. 1987

Commissioned in 2 versions by David Low, whose album *The Romantic Cellist* gave rise to the work's title. Version with orchestra (Omaha Youth Symphony) premiered in Omaha in 1987; the same group performed the work in Chicago later that year. Recorded by Low & myself in Omaha. The work is a contrafactum of *Five Songs from The Country of Marriage*, with interpolated refrain (based on a student's sketch). Entrance of piano l.h. [m.9] correspondence to the text *And I have a persistent music in me*. The contrafactum begins as a direct transfer through *but the song's [for singing]*, where the first lurch occurs. The fourth of the Berry songs, *The Wild Geese*, is not incorporated. (There is a one-measure Schoenberg quotation.)

ROUNDELS *fl, cl, vc, 2 perc, pfl/hps*. 1975

Dance music (2 mvts of *Ice*). I. explores mechanical repetition, multivoice harmonies, motor (incl. hps); II. atmospheric solos (vc harmonics, cl—cf. *Airs & Seasons*, fl), strummed pf strings.

SAM MBIRA *marimba quartet*, 1985, μ

Requested by a graduate percussionist at Iowa, David Colton; before several times at Iowa and, again through Colton, at Rice. The inner cover of the score bears this note:

SAM MBIRA's game of composition is, like its title, anagrammatic. Fixed elements are: five numerators [*sam* 1, *jeh* 3, *na* 5, *dé* 7, *mbira* 9] and six "themes." The numerators are ordered in a series of twelve: *sam, jeh, sam, na, jeh, dé, jeh, sam, dé, na, sam, mbira*. Each of the first four numerators has variable denominators [*na* and *de*: sixteenths, eighths; *jeh*: sixteenths, eighths, quarters; *sam*: sixteenths, eighths, quarters, half, whole] and *mbira* (sixteenths), is capable of many internal resolutions. The themes are initially ordered in periods, but their elements become exchangeable as the game progresses. | METERS: Resist the usual practice of resolving meter changes into a common denominator; think changing denominators! (e.g. 1/16, 1/8, 1/4, 1/2, and 1/1 should be felt as one of each respective denominator. | mallets: As there is no time to change mallets comfortably, varieties of nuance must be achieved by attack characteristics. These are indicated in the usual manner (dots, tenuto signs, accents, etc.) and suggestively (*mezzo voce*, *sotto voce*, *mezzo forte*, *forte*, *leggiere*, *spiccato*, *dolce*). Stick clicks are indicated (uniquely) at the beginning of the last period. | SPOKEN SYLLABLES: These are to be uttered in the manner of the Indian *boles*, at the prevailing dynamic level (unless otherwise indicated), and for the full duration notated (of the struck note under which a syllable occurs, or—voice alone—of the indicated value).

Pronunciation: *sam* rhymes (more or less) with TOM, *jeb* with English J and (Canadian) EH, *na* as NAH, *dé* as if French, *mbira* as three syllables (*m* as in *prism*) | disposition [of instruments]

Serialization (modularization) of meter thus produces the numerator pattern 1|3|1|5|3|7|3|1|7|5|1|9. Variable denominators create a series of metrical variations, in addition to the thematic series. The first period (I.a) came before the work's plan and final medium; metrical analysis of that period (1/8, 3/16, 1/4, 5/8, 3/4, 7/16, 3/8, 1/2, 7/8, 5/16, 1/1, 9/16) suggested treating denominators serially. The laying out of the metrical variations (without pitch) was done chiefly in Switzerland, in cantons Zürich and Graubunden, at year end of 1984; musical realization took place in Iowa City, about a month into the spring semester of 1985. (I recall the experience, particularly near the work's end, of terrific intensity. The thematic plan is thus: Ia., Ib., IIa., IIIa., IIIb., IIIc., IVa., Va., Vb., Ic., IIIc., VIa., VIb., IVb., Vc., IVc., IIc., Vd., VIc., VII. (Seven parts cf. The Opalium.) Theme IV is a running augmentation of sixteenths (effectively **2, 3, 4, 5, 6, 7, 4+4+4, 8, 2+2+2+ 2+2+2+2, 2+2+2+2+2, 4+4+4+4, 9**) with interruptive large-duration patterns, actually 3/4, 7/8, 5/8, 1/1). Such incremental elongation is a link to the *Ice pas de deux* for bass clarinet (recorded by Christopher) and *Ballfall*. Theme V., occurring initially as the 7th period, is based on a repetitive set I concocted at a very early age (standing at a piano) and remembered as a kind of contrapuntal generator of mildly dissonant harmonies. The idea of using this stuff, after over four decades of invention, came to me in the kitchen of 1155 during a visit of M. Boyd. The next idea was how, five times in all. It is the affective peak of the piece, utterly joyous fun. Theme VI. was consciously inspired by marimba music that accompanied the Hartz Mountain Canaries radio broadcasts of my youth; the harmonic rhythm makes the denominator the unit of (*tremolando*) sonority-duration. This is immensely playful music, a kind of music theatre in its performance.

A SHORT PSALM (133) for voice and organ, 1956 μ

Joyful and strong. To my Father.

Come then, praise the Lord, all you that are the Lord's servants; | you that wait on the Lord's house at midnight: lift up your hands unto the sanctuary and bless the Lord, | alleluia. Amen.

Composed probably at the time of my reception into the Catholic Church. Stylistically akin to *Ecce Sacerdos*.

SONATINE FOR PIANO. 1952, BMI

A Stein assignment, during my highschool-years study with him on Saturdays in Chicago. (I had written a pseudoclassical sonatine at Alverno, also as a formal exercise—though I found textbook definitions surprisingly vague.) Presumably the work followed the variations exercise (10 *Laconi*), since the middle movement here is a variation set reminiscent of Var. 6. The form of the first movement (*Allegro animato*) is virtually miniaturized, though the “second theme” is lyrically contrastive and expanded. There is no reprise; the development presents a central transposed reference to the second theme. The *Siciliana* (cf. *Variazioni sopra Crux fidelis*) is expansively lyrical, and the *Presto* breathless and explosive. Entered in the 1952 BMI Young Composers Award, the first such submission

The first movement, as part the award publicity, was arranged for string orchestra and performed by the CBS radio orchestra (Chicago?).

STRING QUARTET 'WESCHLER'. 1965, ACA/ δ

Inspired by Anita Weschler's anti-war sculpture series, *Martial Music*, particularly the group of marching soldiers led by Death. Composed during the first Stanford year, at the family house in Mañana Woods (Santa Cruz, CA); the score is dated October 1964 (my 27th birthday) through May of 1965. The quartet was first performed at Stanford on May 21, 1965 and was awarded the Stanford University Humanities Award in the same term. Three movements: I. *Marziale e giusto*, II. *Vivo, scherzando*, III. *Adagio molto*. The last movement was composed on a single Sunday. The sole recording known to me is that of the UI Stradivari Quartet, some-time in the 1980s. Stylistically a farewell to Bartók (cf. Terzetto)

SUITE ON SWEET REENCOUNTERING, soprano, flute, vibraphone, guitar, cello. 1966

And a joy's summerful after: | Fall-felled, morning go we mourning | Winter-wept sweep upon sleeping | And oh, too, are met returning, You. [DMJ]

Setting the first of a set of 6 poems (of which *Suite on Sweet Reencountering after Long Winter* is the title), composed soon after returning to Chicago from Stanford, the year of the summer European sojourn with MFS. Cited in *Cucumber music*.

10 LACONIC VARIATIONS FOR PIANO (1952)

The theme, lyrical and modal, a period with two consequent phrases, is marked *slightly sentimental*. The variations are: 1. *bright*, 2. *slowly*, 3. *energetic*, 4. *lightly, not too quick*, 5. *rather freely, with expression*, 6. *slowly*, 7. *very lively*, 8. *rather straightforward, moderately quick*, 9. *slowly, singing*, 10. *moderately slow, like the beginning*. Following the *Sonatine* and like it a Stein assignment; pre-college study with L.S. was directed chiefly to exploring genres and professional skills (e.g. extracting parts). Cited by H. Tischler in *MQ*. As a student problem, the composition was begun by listing—in the abstract—variation types & techniques. The musical language is that of the *Sonatine*, with somewhat greater lyrical range (e.g. Var. 9).

TERZETTO (July 1955) ACA Lib

In memory of Béla Bartók 10 years after his death. Hommage—from intensive study (through highschool) of the quartets—in terms of dissonant counterpoint, organic formalism, euphoria, tragic heights. In three movements: *Broad, Allegro rigoroso (poco scherzando)*, *Adagio*. Cited in Tischler's *MQ* review.

THIS IS THE YEAR! 3 choruses, band [fl,pc, ob,cl, bn, a sx, t sx, b sx, 3 corn, 3 hn, 3 tn, bar, tuba, pc], orchestra [2/2/2/2, 4/2/3, cel, 2 vb, 2 ch, glk, strings] 1986

This is the year, we are the ones, come celebrate our sesquicentennial! | Here's to the stars, thousands of kids, one hundred fifty years of music! | Thanks to our teachers, thanks to the board, thanks to our parents, thanks to all!
[Sister Marion Verhaalen]

Commissioned by the Milwaukee Public Schools for its 1986 Sesquicentennial. Performed twice in Milwaukee in a stadium suitable to accommodating elementary, middle school and high school choirs plus the All-City Band and All-City Orchestra. The work's 5/8 meter was revised to 6/8 as being more practical.

TIO'S FOURSOME, saxophone quartet. 1995

Tio = T[im] O[brien], who asked for the piece and arranged for his Quad-city college to "commission" it. Brief (5' 45"), playful, nearly monothematic (Lydian diatessaron).

TR: SESTINA VARIATIONS, percussion. 1984*

Composed at the request of UI undergraduate percussionist Terrence R[?], for sixfold assortment of lignophones, metallophones & membranophones, in which the order of the six different letters of given and family names functions as a trigger. Like many works of the 1980s, a "gameplan" conception.

TRAITZ DE LA FENESTRE: Cinq Chansons à troys voyx, deux viels, luth & flûte à bec; sur des textes de Charles d'Orléans, Christine de Pisan, Joachim du Bellay, & Guillaume de Machault [SAT, recorder, 2 viols]. 1956, ACA

1. *Gardez le trait de la fenestre, Amans, qui par ruez passez. Car plus tost en serez blessez que de trait d'arc our d'arbalestre. N'alez à destre ne à senestre regardant, mais les yeux bessez. Gardez... | Se n'avez medicin, bon maistre, si tost que vous serez navrez, à Dieu soyez recommandez; mors vous tiens, demandez le prestre: Gardez... [d'Orléans]*
2. *Se souvent vais au moustier c'est tout pour veoir la belle fresche com rose nouvelle. D'en parler n'est nul mestier, pourquoi fait-on tel nouvelle Se souvent vais... | Il n'est voye ne sentier ou je voise que pour elle. Folz est qui fol m'en appelle Se souvent vais... [de Pisan]*
3. *J'offre ces violettes, ces lys et ces fleurettes, et ces roses icy, ces vermeillettes roses tout freschement écloses, et ces ailletz aussi. [du Bellay]*
4. *Yver, vous n'estes qu'un villain. Esté est plaisant et gentil, en tesmoing de May et d'Avril, qui l'accompaignent soir et main. Esté revest champs, bois, et fleurs de sa livrée de verdure, et de maintes autres couleurs par l'ordonnance de nature. Mais vous, Yver, trop estes plein de nége, vent, pluye et grezil. On vous deust banir en essil; sans point flatter, je parle plain: Yver vous n'estes qu'un villain. [d'Orléans]*
5. *Blanche com lys, plus que rose vermeille, resplendissant com rubis d'orient, en remirant vo biauté non pareille resplendissant... | Suy si ravis que mes cuers toudis veille. Afin que serve à loy de fin amant. Blanche com lys... [de Machault]*

Pseudomedieval, the style of the music being in some instances earlier than that of the texts. Undergraduate production—the medieval attraction antedating graduate study.

TUTTI PER VERDI, brass quintet. 1987

A Dieter von Jena piece, commissioned by a German quintet (who didn't get the joke); adopted by the Iowa Brass Quintet and performed in Iowa City by them in 1988. The entire work is excerpted from Verdi scores, namely: *Aida*, *Attila*, *Arnoldo*, *Il Ballo in Maschera*, *Don Carlos*, *Ernani*, *I Lom-bardi*, *Luisa Miller*, *MacBeth*, *I Masnadieri*, *Nabucco*, *Rigoletto*, *La Traviata*, *Il Trovatore*, *I Vespri Siciliani*. These are distributed, according to [uninterrupted] "movement," as follows:

- I. INTRODUZIONI: *Nabucco*, *I Lombardi*, *Nab.*, *MacBeth*, *Don C.*, *Vesp. Sic.*, *Nab.*, *Ernani*, *Don C.*, *Trov.*
- II. ARIE MISTE: *Ballo in M.*, *Aida*
- III. CADENZE AL DENTE: *Attila*, *Ballo in M.*, *Trov.*, *Ernani*, *Luisa M.*
- IV. CAVATINA DISPUTATA: *Attila*, *Arnoldo*, *Ernani*
- V. TRIPLA TROVATA: *I Masn.*, *Luisa M.*, *Rigoletto*, *Ballo in M.*, *La Trav.*, *Rig.*, *Trov.*, *Vesp. Sic.*, *Trov.*, *Vesp. Sic.*, *Attila*, *La Trav.*, *Aida*
- VI. FINALMENTE: *MacBeth*, *Trov.*

The overall affect is sentimental comedy—even of the absurd (e.g. *Cadenze al dente*).

TWO SEA PIECES FOR NATURAL HORN: I. ENYS ROCK SOLILOQUY *cornò in fa*, 1982. II. MORDROS *cornò in re*, 1983

For Michael Tunstall-Behrens, written during summer visits to Prussia Cove, Cornwall. Dated 2 May 1982 and 23 May 1983. The earlier piece, made after playing the Beethoven sonata with Mike, was written in one of the Coast Guard Cottages; the second as a guest of the main house (Trenalls). (The pieces gave us mutual pleasure.) There is a third piece (*for the cornò in m*).

TWO EASY SONGS: 1. ANDREW, THE FISH-LOVING CAT. 2. RAIN 1976

1. *I had a cat named Andrew who loved to eat sardines. | He went away from home one day to join the cat marines. | | When Andrew was a kitten, he played with balls of string, | But now, you see, he sails the sea meow meandering. | | Alookin' not for treasure of emerald or gold, | But balibut and mackerel and perch and bass and sole! | | Now cats don't take to water except to quench their thirst, | But Andrew, if he spies a fish, will jump right in head first!*

2. *Rain, says the ground, washes my face, and | Rain, sings the brook, splashes all over the place! | Rain on the roof dances a minuet, but | Rain, say we, just makes us wet, wet, wet, just makes us wet!*

Texts dmj. These and the "very easy songs" came in response to an invitation to publication in Holt, Rhinehart, Winston's Exploring Music series (in classroom copies & teacher's edition). Two of the four were chosen (see next).

TWO VERY EASY SONGS: 1. THE MAGIC GARDEN. 2. CAMEL RIDE HWR

(*Exploring Music*) 1966

1. *Swallow, swallow in the sky, may I follow you as you fly | to the magic garden. | Swallow, swallow, not so high! You fly faster than I can climb | to the magic garden.*
2. *A camel ride is a bumpy way | to go across the desert. | Kabump, kabump, karumpity bump, | how far it is to Cairo!*

Texts dmj. Two other children's songs [*Two Easy Songs*] ozalyd-printed on the μ verso, q.v. Only a copy of Book 3 of the series extant, which includes *The Magic Garden* on p. 140 (in both singing-line presentation with teaching suggestions and in the accompanied settings in the latter half of the book). Listed first among adviser for the project was Milton Babbitt, through whom I was probably contacted. Better-than-typical notes:

EXPRESSION: Read the words of the song aloud before listening to the record. Discuss the kind of music that might be appropriate to describe the mood of this poem. It is a poem of "pretend," of an imaginative world beyond the real one. WHAT KIND OF MUSIC CAN SUGGEST THIS? Children may suggest that the music should sound different from everyday music. The song, written by a contemporary composer, is different in several ways from many of our songs. Draw attention to the harmony which sounds quite different from the chords we are used to hearing on the autoharp. Listen for the interesting melody, which sometimes moves in unexpected ways, and for the smooth flowing rhythm that is also somewhat unexpected at times. | Enjoy listing to the song together on several different days before attempting to sing it. | RHYTHM: In answer to the question in their texts, guide the children to discover that this song keeps changing meter signatures. [...] Listen to the recording of this song, and notice the accompaniment. Much of the beauty of the song is in its harmony. Can you see and hear something in the rhythm of this song that is different from most of the songs in your book?

TYMPANORUM MUSICES, percussion. 1968, AMP

For 4 timpani, 3 bongos (high, medium, low). Composed at Canton, NY (13-15 III. 1968) presumably during a visit to R. Saylor at St. Lawrence U. For Gary Chaffee, DePaul percussionist.

VARIAZIONI SOPRA CRUX FIDELIS, guitar. 2001, AGP

[*Published Performance Notes:*] CANTO. The source is a chant setting of the passion poem by Venantius Fortunatus (6th c.) which begins, *Pange lingua gloriosi prætium certaminis* ('Strike up, o tongue, a hymn in praise of the prize of glorious contest [i.e. between Life and death]'). *Crux fidelis* is the sixth stanza of the hymn, but it occurs first and as a refrain when the hymn is sung during the Good Friday liturgy. The text of that stanza can be translated: 'Faithful Cross, among all trees the one high-born, no forest offers such a tree in leaf, in flower, in bud: sweet wood, by sweet nail bearing so sweet a weight!' Let the guitar sing the Latin text [*given in the MS present to Amoriello but not included in the published score*!] In CANTO the noteheads have the flow of eighths. (In the draft I made in Moscow—during the *cnm* performance there of Cucumber music—they had stems and flags, but I think there's little need to translate them into modern notation.) I thought about the suggestion 'quasi-

glissando,' though I don't know if this is feasible given the acoustics of a large performance space. Best to sing the chant (vocally) and then decide how to convey the effect. PRIMA. The hymn-tune is meant to arise from the "natural voice" (mostly open strings) of the instrument. It should sound not quite formed. SEGONDA. Here the essential gist of prima becomes accompaniment to the hymn-tune. (Maintain two distinct levels.) TERZA. Lots of barring, with enough rubato to allow the harmonies to speak. The odd bars (5:4 and the long measure of 6/4) should bespeak a certain uneasiness, as of grief. QUARTA. A kind of abstraction of the CANTO, but simply and straightforward. The chief ideas are the contrast between *modo ordinario* and a kind of muted (*coperto*) alter ego, plucked closer to the fingerboard. QUINTA. A Siciliana, with gentle graceful movement. Again, a dynamic (and tonal) contrast between melody and accompaniment. SESTA. This is obviously related to *terza*, but "unleashed" in its agitated grieving, now expressed as well through chromatic and registral distortion of the hymn-tune. It then dissolves in a reminiscence of PRIMA. SETTIMA. A kind of lute piece: counterpoint in several registers. The tempo should be comfortable, with a gentle movement related to QUINTA. The eighths of the 6/8 measure should be maintained in the $\frac{3}{4}$ *espressivo* measures, though these latter should have somewhat greater urgency. The last two bars should be taken rather freely. The mysterious word in SETTIMA—*liutato*—is my translation from the French *luthé* used by clavecin composers (esp. Couperin) to evoke the sound of the lute (*liuta*). A bit drier and quasi pizzicato (though not the coperto sound in *quarta*). OTTAVA. With lyrical freedom and gently impassioned tone, generally rubato—lingering within the measure, and arpeggiando. The last bit of the melody (d-e-d c-d) is the formula of the chant's Amen. (Please note the last note of this formula is embedded in the prima-style concluding sonority.) As to the time between variations, I'd think of it as both a "recovery interval" determined by the nature of the variation just ended, and a psychological preparation for what comes next. This isn't only a temporal concern, it's also one of physical release (between TERZA and QUARTA, SESTA and SETTIMA) or, as in the case between prima and seconda, a mental continuation. In any case, probably better on the breve side than the lunga. The pause before ottava should be reflective (preparation for the finale) and the occasion for a good deep breath or two. Note: Fingerings have been left out of the notation and are personal to the performer.

VERBUM SUPERNUM (The supernal Word goes forth), organ. 1975, AMP

"In joyful memory of my father (1897-1971) and for the occasion of the dedication of the organ in Messiah Lutheran Church [Santa Cruz, California]." Exuberant, wild (quasi-Messiaenish) music. To have been played by the organist of Grace Cathedral, San Francisco, but as he claimed the ms. got to him too late I was obliged to play it myself (somewhat under tempo). Simple registration [GT: *Found.* 8' & 4', *Reeds, Mixtures*; SW I: *Strings, Fl.* 8' & 4'; SW II (*or POS.*): *Gamba, Vox cel.*; PED: 8' & 4', *Coup.* (*with SW II: Lieb. ged.* 16', Fl. 8')]. Scored the following year for wind ensemble as *Allegro estatico*, the tempo marking of the organ version.

VESPERS OF CHRIST THE KING, women's chorus and organ. 1993, μ

A setting of solemn Vespers [English-language] for the solemnity.

LUCERNARIUM [formulaic] *Jesus Christ is the Light of the world, | the light no darkness can overcome. || Stay with us Lord, for it is evening, | and the day is almost over. || Let your light scatter the darkness | and illumine your Church.* HYMN [text dmj] *O Sun of justice, Light of light, | resplendent vanquisher of night, | be praise, King Christ, Redeemer! || Bright flame of Wisdom, Love's pure fire, | ignite our hearts, our minds inspire! | O bless'd King Christ, Redeemer! || O Prince of Peace, Creation's Lord, | supernal Ruler, saving Word, | be ours, King Christ, forever!* ANTIPHONS & PSALM TONES. Ps 23: *O gates, lift high your heads! Raise high the ancient gateways! | Ps 44: From the ivory palace you are greeted with music. The daughters of kings are among your loved ones. | NT Cant [Phil 2:6-11] For this God raised him high, and gave him a name which is above all other names.* MAGNIFICAT *His throne is like the sun in my sight, and like the full moon perfect forever.* TROPARION *I heard the sound of an immense number of angels gathered round the throne and the living creatures and elders; there were ten thousand times ten thousand of them and thousands upon thousands, loudly chanting: | Worthy is the Lamb that was sacrificed to receive power, honor, glory and blessing! || You are worthy to take the scroll and break its seals, because you were sacrificed. | Worthy... || With your blood you bought people for God of every race, language, and nation. Worthy... || Those you bought with your blood you made a line of kings and priests forever. || I heard... | Worthy...*

The commission came shortly after having visited Sister Agnes Meysenburg (olim Sylvestra) and Sister Janet in Milwaukee. It occasions a token of gratitude for my formative instruction at Alverno between 1947-49. The score is inscribed: *For the School Sisters of St Francis with gratitude and affection DMJ Oct 4.93*

WE ARE SEVEN 7 piano pieces for children 1953, ACA

1. *preludio, follow the leader [brightly]*, 2. *lament [a little sadly]*, 3. *teasing [playfully]*, 4. *tears [sensitive]*, 5. *visitors [easily]*, 6. *rainy day [slowly, but not sentimentally, Q c. 104]*, 7. *hobby-horse [gayly DQ = 138]*.

Composed in Milwaukee highschool days, Saturday interurban train rides to Chicago for lessons with Stein. Quartal sonorities, highly contrapuntal, well-formed miniatures. A rare survivor of the period. *Follow the leader* (1.) is canonic, and there are canons in 2., 3., 4., 5. Simultaneous inversion and terrific energy (“with humor?”) in 7. *Teasing* (3.), based on the childhood taunt, is answered in *Tears* (4.), but the technical language is mature.