

Ave Verum Corpus by Thomas Slawson
For SATB divisi chorus, unaccompanied
Walton Music 3301137

This is a beautiful setting of the often-set Ave verum text, very rich and tuneful, with specific motivic ideas used to create sectional structure. The melodies are also well structured and full-bodied, especially the soprano. The harmonies are lush and reminiscent of Lauridsen's sacred music. A very expressive piece, it could be very interesting to pair this with another setting of the same text.

Gloria by Jeffrey Rickard
For SATB (div) chorus, unaccompanied
Sacred Music Press

Originally published in the late seventies and recently reissued by the Sacred Music Press, Rickard's *Gloria* employs ABA form, with the opening and closing sections employing a repeating melodic pattern that moves between six-eight and five-eight time. The contrasting middle section is a simple duet of soprano and alto supported by ostinato in the bass and tenor. The final coda is also rather sophisticated with unorthodox chordal progressions found in the divided men's parts that alternate with divided women's parts. While this piece incorporates many challenging ideas, such as asymmetric meters and modal vocal lines, it is largely very accessible, and appropriate for groups of all sizes and levels of experience.

Ne sedi, Djemo, arr. Steven Sametz
For SATB (div) chorus, unaccompanied
Oxford University Press

Sametz's arrangement of this Bosnian folk song is lively and rhythmic, with a varied setting for each verse. It is an engaging piece employing several asymmetric meters that work to create a continuous energy throughout, from the pianissimo first verse to the powerful fortissimo final section which incorporated foot stomps for added dramatic effect. Harmonically the setting is very tonal and simple, allowing the rhythms to create the interest.

Pater Noster by John August Pamintuan
For SATB (div) chorus, unaccompanied
www.johnpamintuan.com

John Pamintuan is a Philippine composer who has received a great deal of acclaim in recent years. His works are quite challenging and varied in style. *Pater Noster* is a setting of the Lord's Prayer, which borrows from the Russian Orthodox works of Rachmaninoff and his contemporaries, with slightly more harmonic exploration. Largely chordal and very thick in texture, this piece moves from powerful declamation to moments of great tenderness. It's continuous sustained sound can be a challenge for the younger or smaller choir, but overall this is a very rewarding piece.

The Snow by Edward Elgar, arr. John Pointer
For SATB chorus, two violins, and piano
Novello and Co. Ltd.

Pointer's lush choral arrangement of Elgar's beautiful solo song has become a standard and is a striking setting of Alice Edgar's poem. The two violin parts are rather sophisticated and independent of the other. Chorally this piece is on the simpler side but is very rewarding as an expressive piece for singers and audience alike. Note: this piece also has a well known and widely performed SSA arrangement, but the SATB offers an opportunity to explore a deeper, richer sound from the work, that is very effective.

CPDL score of the month: *Justorum Animae* by Charles V. Stanford

Justorum Animae is the first of three motets by Stanford about the transition between life and death collected in Opus 38 (the third of the set is the much performed *Beati quorum via*, also highly noteworthy). Set for SATB in occasional divisi, it is a powerful setting of the text and moves through interesting chords and harmonies and building to powerful moments of chordal sonority.