

COMPLETE MUSICAL WORKS

INSTRUMENTAL WORKS

Canon: In Memoriam Igor Stravinsky, 1971
for three horns

First performance: Lyons Concert Hall, University of York, May, 1971

Puzzle Canon Nov.21, 1973
open-score canon for four voices

August 5, 1974, 1974
Piece for three pianos

Points and Verses on Atalanta Fugiens, 1974
for piano solo

Commissioned by Milton Abbey School, Blanford Forum, Dorset.
First performance, Milton Abbey School, July, 1973

Nat. Gal. Cat. No. 663, 1974
for piano solo

First performance: Haverstock School, Chalk Farm, London, July, 1974

Canon in mem. David Munrow, 1976
two to four part canon, open score

Eterne rerum conditor, 1976
4 pieces for piano

Commissioned by the City of Astoria, Oregon.
First performance: Randall Giles, piano, The Astoria Public Library, Astoria, Oregon. February, 1978

Three pieces for Oboe and Piano, 1980

Commissioned by Melinda Maxwell, oboist, London Sinfonietta.
First performance: Melinda Maxwell, oboe, John Lenehan, piano at Thorpe Manor, Surrey. May, 1980

Three Variations for String Trio, 1982
for viola, 'cello and contrabass

First performance: Portland Center for the Visual Arts,.Oregon.
February, 1983

Pastorale, 1982
for flute, violin and harp

First public performance: Southeast Alaska Fine Arts Camp, Sitka.
July, 1983

Saxophony, 1983
round for saxophonist and pre-recorded tape

First performance, Denise Meyer, Pick-Staiger Concert Hall, Northwestern University, October, 1985

Dream-Song, Medicine-Song, Dream-Song, 1984
three pieces for solo guitar:
dream song: I the song, I walk here
medicine song: A dawn appears: behold it
dream song: Who am I, who am I?

First performance: John Ortiz, Guitar, Mandeville Recital Hall, UCSD, February, 1989.

To the Far Spring, 1984

for alto/bass flutes and contrabass

Commissioned by Bertram Turetzky, University of California, San Diego.

First performance: John Bailey, flutes, Douglas Johnson, contrabass, Alice Millar Chapel, Northwestern University, June, 1986.

Three Pieces for Solo Horn, 1985

First performance, Richard Wagner, horn, Pick-Staiger Concert Hall, Northwestern University, February, 1986

Sonata for Solo Guitar: Gymel, 1986, rev. 1989

Commissioned by John Tamborello with funds from the Metropolitan Arts Commission, Portland, Oregon.

Nenia, 1988

for solo flute,

First performance, John Sebastian Winston, flute, Mandeville Recital Hall, UCSD, May, 1990

Trompe l'oreille, 1989

for two mechanical-action organs,

Commissioned by Friends of Music, University of San Diego.

First performance Nicholas Reveles and Robert Thompson, organists.

Founders' Chapel, University of San Diego. September, 1989

Cibavit eos, 1989

for solo viola,

commissioned by Richard Forde, violist, San Diego.

Farendole, 1991

for solo violin and solo dancer

Commissioned by Lorna Dunn, dancer, San Diego.

First performance, Lorna Dunn, dancer, and Agnes Gotteschewski, violin, Sushi Performance Gallery, San Diego. March, 1991

Molly and Ken's Love-song, 1997

for Celtic harp

at the marriage of Molly Blalock and Kenneth Koral, 1 April, 1997

ENSEMBLE WORKS

Cantata: Pieta, 1972

on a text from Rilke's Das Marienleben,

for high soprano and chamber orchestra (strings, harp, solo clarinet and percussion)

First performance: Poppy Holden, soprano, Janet Kibblewhite, clarinet,

Fitzwilliam String Quartet, David Blake, conductor, Lyons Concert Hall, University of York. April, 1971.

Veilles, 1972

on a text of Artur Rimbaud (Les Illuminations)

for Tenor solo, string quartet, flute, oboe, clarinet, bassoon, four horns, piano and percussion

first performance: Richard Orton, Tenor, Fitzwilliam String Quartet, University New Music Ensemble, Roger Marsh, cond.

Lyons Concert Hall, University of York, June, 1972

Songs for Bunerton, 1974, rev. 1982

on texts of George McKay Brown

for soprano, string quartet (mandolin, banjo, guitar and theorbo), and percussion

First performance: Lynda Richardson, soprano, Oliver Knussen, conductor, St. Giles's Church, Cripplegate, as part of the City of London Festival. July, 1982

Seven Verses and a Ritornello, 1974
for 4 flutes and guitar

Hara Hara To, 1975
on a text (in Japanese) from Strindberg's *The Great Highway*
for Soprano and String Trio

Five Japanese Lyrics, 1976, rev. 1988

You say: "I will come"
Autumn has come to the lonely house
I go out of the darkness
On the shingle beaten by waves

for soprano and mezzo soli, flute, oboe, violin, 'cello, contrabass, harp and guitar

First performance: New Music Ensemble, Linfield College, McMinnville, Oregon. February, 1989

Piano, Winds and Percussion, 1979
concertino for military band (4,3,2,4,4; 4,4,4,2 baritone horns,1,1; 6 timpani; solo piano)

Fanfare for six winds; a sad minuet for for viols, 1982

Two pieces for a production project by the Consort of Musicke, London,
to re-create the *Masque Microcosmus*, of Thomas Nabbes, 1637

Toward the Whitening Dawn, 1981
cantata on Inupiaq texts

Far will I go, far away over yonder
The great sea has set me adrift
The arch of sky and mightiness of storms
Bring me your wooden hair ornament
My face is turned from the dark of night

for two sopranos, string orchestra and percussion

Commissioned by Kato Havas for the 1981 Oxford International Festival.
First performance: Festival orchestra, Peter Allen, conductor, St. Mary's Church, Oxford, August. 1981

Orchestra Piece: the noise in the pool at noon, 1981, rev. 1983
2,2,3+bass cl,0; 2,3,3,0; timp, perc [3 players], piano, mandolin;
solo violin, strings

commissioned by the Walton and Weybridge (Surrey) Youth Orchestra.

Travel-music, 1983
piece for wind band, (2,0,0,2,2,; 0,2,0,2,0,1; perc [2 players]; electric bass guitar)

for the Philomath High School Band, Philomath, Oregon.

String Quartet: Over the black lake, 1986, rev. 1988
quartet in 5 movements with soprano solo

First performance, Lark Quartet with Gwenellyn Leonard, soprano. Portland State University, February, 1987

Chiasso, 1987
for double reeds (oboe, oboe d'amore, english horn, bass oboe, bassoon/contrabassoon) and percussion.

First performance: Mandeville Recital Hall, UCSD. February, 1988.

Wind Quintet, 1989
for flute/alto flutes, oboe, clarinet/bass clarinet, horn and bassoon.

Commissioned by Linfield College for a National Endowment for the Arts "Meet the Composer" residency.
First performance: the Faculty Wind Quintet, Linfield College, February, 1989.

Saxophone Quartet, 1993

for Soprano, Alto, Tenor and Baritone saxophones,

For the Composers' Symposium at the 1993 Ernst Bloch Festival, Newport, Oregon

VOCAL WORKS

Four Beasts, 1965

on texts of Hilare Belloc

The Big Baboon

The Yak

The Lion

The Tiger

first Performance, Margene Qualls, soprano; Randall Giles, piano, Gladstone, Oregon Arts Fair, 1965

13 haiku, 1966

on Japanese [in English translation] and English texts

*in my new clothing
a childless housewife
you stupid scarecrow
elegant singer
do I dare depend upon you
women planting rice
samishen music
Buddha on the hill
mirror-pond of stars
fleeing the hunter
funeral scene
good friend grasshopper
envoi: if they ask for me*

for soprano and piano, 1966

First performance: Mary Beverley, soprano, and Dominic Muldowney, piano, Lyons Concert Hall, University of York, March, 1971

Three Emily Dickenson Songs, 1968

I many times thought peace would come

To make a prairie

My river runs to thee

for Soprano and Piano,

First performance: Mark Barham, baritone; Randall Giles, piano, West Linn High School, West Linn, Oregon, June 1968

Three songs from Theatre-piece: Screens, 1974, rev. 1978:

High on the mountain

Forsaking the mists

The sea dark

for soprano and piano

Four Songs on texts of Naziban Odze, 1977, rev. 1989:

Here is a short walk

The silence speaks

On the shore

In my world

for soprano and guitar

First performance: Gwenellyn Leonard, soprano, Brian Johannson, guitar. Linfield College. February, 1989.

Tango: *Widow Begbick's Mobil Bar* (after Paul Dessau), 1986
for singer and piano

First performance: Northwestern Univ. production of Brecht's *Mann ist Mann*, May, 1986

Five Songs on texts of John Ashbery, 1987
from 37 Haiku:

***A blue anchor grain of grit in a tall sky sewing
And it is a dream sailing in a dark unprotected cove
Night occurs dimmer each time with the pieces of light smaller and squarer
There are some places kept from the others they are separate they never exist
The dreams descend like cranes floating on gilded unforgetful wings***

for soprano and piano

Commissioned by Linfield College, McMinnville, Oregon.

First performance, Gwenellyn Leonard, soprano, Jill Timmons, piano. Linfield College, McMinnville, Oregon. February, 1987.

Three songs on texts of Basil Bunting, 1991

***Not to thank dogwood
A thrush in the syringa sings
A strong song tows us***

for soprano, flute, violin/viola, guitar, contrabass and percussion.

Commissioned by Kitty Pappas, soprano, San Diego, California.

First Performance, Kitty Pappas, soprano; UCSD New Music Ensemble, Erickson Recital Hall, UCSD, La Jolla, California, June, 1992

Carol: *Pater de Caelis, Deus*, 2007
solo voice and guitar or lute

MUSIC FOR FILM AND TELEVISION

Katzenmusick, 1982
title music for an animated film
for SATB soli and violin

Commissioned by Richard Purdum Productions (Animation Studio), London.

L'Union Fait la Force, 1982
sound track for a ten-part television series for Belgian Television
for saxophone, clarinet, electric guitars, percussion, violin and soprano

Commissioned for mime-troupe RADEIS by SCHAAMTE, Brussels, and broadcast on Belgian and Dutch television networks. Summer, 1982.

WORKS FOR THE STAGE

Theatre-piece: *Screens*, 1972
after the play by Jean Genet, on classical Japanese texts.
For singing actress (coloratura), flute, clarinet, trombone, violin, piano, percussion, two mimes and twelve silent performers

Theatre-piece: *Basho*, 1973
after the Noh drama by Komparu Zenchiku,
For soprano, guitar, flute, clarinet, violin, 'cello, contrabass, harp, piano and a chorus of seven dancers

Theatre-piece: *Te lucis ante terminum*, 1976
on texts of Pope Alexander VI and the office hymn *Te lucis ante terminum*.
For three mimes, soprano, clarinet, 'cello, keyboards (piano and amplified clavichord) and percussion
for the Montagna Trio, Los Angeles.

Theatre piece: *Respondens autem...*, 1978
on a (Latin) text from the book of Job.
for seventeen players, baritone solo, twelve dancers and kinetic sculpture

Commissioned by the North Coast Chamber Orchestra, Cannon Beach, Oregon.
First performance; North Coast Chamber Orchestra, Cannon Beach, Oregon, James Smith, conductor; Maddox Dance Studio, Astoria, Oregon, Carol Vanick, choreographer; James Fink, sculptor. Coaster Theater, Cannon Beach, Oregon. March, 1978

UNACCOMPANIED CHORAL WORKS

***I sing of a maiden*, 1967**

on a fifteenth century English text.
For SATB chorus

***Anthem: From on high, O merciful saviour*, 1968**

Antiphon from the Liturgy of Saint John Chrysostom
For SATB chorus

First performance; West Linn Lutheran Church Choir, West Linn, Oregon,
Randall Giles, conductor. May, 1968.

***Carol: Both all and some*, 1969**

On a sixteenth century English text
For SATB chorus

First performance; Concordia High School Choir, John Strege, conductor,
Portland, Oregon. December, 1969.

***Collect for Evensong: Lighten our darkness*, 1969**

From Evening Prayer, Rite I, The Book of Common Prayer
For SATB chorus

First performance, Saint Mark's Church Compline Choir, Berkeley California,
David Farr, conductor. January, 1969.

***Regina caeli*, 1969**

Marian antiphon for Easter
For SATB chorus

First performance; Saint Mark's Church Chancel Choir, Berkeley, California,
David Farr, conductor. April, 1970.

***Carol: Ave domina*, 1973**

On a sixteenth century English text.
For SATB chorus

***Carol: Salve sancta parens*, 1974, rev. 1982**

On a sixteenth century English text
For SSATBB chorus

***Five Carols for Children's voices*, 1974**

On fifteenth and sixteenth century English texts

Ave Maria, gracia Dei plena

Ave Rex angelorum

Nova, nova

There is no rose

Lullay/I saw

For SSAA chorus; SA soli and handbells

Commissioned for the Froeble Institute School, London by Shirley Salmon.
First performance: Froeble Institute School Chorus, Shirley Salmon, conductor. November, 1974

***Carol: Qui natus est de virgine*, 1975**

On a sixteenth century English text.
For SSA chorus

***Carol: Tidings true*, 1975**

On a sixteenth century English text.
For SSA chorus

Choral piece: in the Bulgarian manner, 1975
Textless piece for three part women's chorus

Respond: Verbum Caro Factum Est, 1975
for SSATTB chorus and AT soli

Three Holy Week Canons, 1976
Antiphons at Lauds at the Benedictus es Dominus in Holy Week

Traditur autem dedit (TBB soli)
Posuerunt supre caput (AT soli)
Mulieres sedentes (SSS soli)

First performance: I Cantori, Los Angeles, Edward Cansino, conductor, St. John Vianni Church, Los Angeles. July, 1978.

Carol: Of a rose singë we, 1976
On a sixteenth century English text.
For SSA chorus

Nunc Dimittis, 1976
English text from the Book of Common Prayer, 1976
For SATB chorus

Commissioned by the First Presbyterian Church, Newhall, California.

Carol: Eya Martyr Stephane, 1976
On a sixteenth century English text.
For SATB chorus

Carol: Novo profusi gaudio, 1976, rev. 1986
On a sixteenth century English text.
For six equal voices

Carol: Have mercy of me, 1977
On a sixteenth century English text.
For ATB chorus

Music for the Good Friday Liturgy, 1978
Anthems, responds, antiphons and reproaches for the Book of Common Prayer , 1976
For SATB chorus

Carol: Verbum Caro/Faites belle chere, 1977, rev. 1981
On a sixteenth century English text.
For SSAATTBB chorus; SS soli

First performance: (arranged for double reed octet) The Double-Reed Ensemble of London, Dominic Muldowney, conductor. National Theatre of Great Britian "Foyer Concert". December, 1981.

O sacrum convivium, 1978
Hymn to the Blessed Sacrament
For SA chorus

Respond: O magnum mysterium, 1978
Antiphon at First Mass of Christmas,
For SATB chorus

Ave verum corpus, 1979
Antiphon at Benediction of the Blessed Sacrament
For ATB chorus

First performance, Cantores in Ecclesia, Dean Applegate, conductor, Holy Rosary Church, Portland, Oregon. March, 1983.

Carol: Jesu! Save us all, 1981
On a sixteenth century English text.
For SSATB chorus

First performance, Oregon Repertory Singers, Gilbert Seeley, Conductor, Westminster Presbyterian Church, Portland, Oregon. December, 1983.

Psalm-tones and antiphons, 1982-1995:

various modal chant antiphons for Cantores in Ecclesia,
Portland Oregon, 1982-1987

**nine unison psalm tones and antiphons from
Responds and Antiphons for Tenebrae, 1983**
**three psalm-tones for 2 part chorus and modal antiphons from
Music for the Great Paschal Vespers, 1990 [cf. VI.37]**
nine Anglican Chant formulae, 1991-1993
Six unison psalm tones (for Psalm 22), 1995

O salutaris hosita, 1982
Hymn to the Blessed Sacrament
For SATB chorus

Anthem: Archangelus Gabriel ait ad Mariam, 1982
Antiphon for the Feast of the Visitation
For TTBB chorus

Commissioned by the Liturgical Arts Resource Consortium, Marylhurst College, Marylhurst, Oregon.
First performance: Schola Cantorum of St. Mark's Church, Portland, William Schuster, conductor. Marylhurst College Theater
December, 1982.

Motet: Ubi caritas est vera, 1984
Hymn at the Maundy, Holy Thursday
For SSATBB chorus, SS soli

First performance, California State University Concert Choir, John Alexander, conductor, Fallbrook High School Auditorium.
October, 1984.

Respond: O vis aeternitatis, 1986
On a text of Hildegard von Bingen
For SATB chorus

First performance: Cathedral Chamber Singers, (Holy Name Cathedral), Randall Giles conducting
Seabury-Western Seminary Chapel, Evanston, Illinois. May, 1986

Carol: O clavis David, 1987
On a sixteenth century English text.
For SATB chorus

Carol: O radix Jesse, 1988
On a sixteenth century English text.
For SATB chorus

Music for the Great Paschal Vespers, 1990
Anthems, antiphons, psalms, and a Magnificat for the Prayer Book Office (1979):

The Lord is risen indeed
The Lord is my light
The Lord is risen from the tomb
Psalms 111, 113, and 114 with their antiphons
Christ being raised from the dead
O springs of water
We adore you, O Christ
Magnificat Antiphon: The same day at evening;
Magnificat
Responds to the sufferages

For SATB chorus

Commissioned by the Cathedral of Saint Paul, San Diego, California.
First performance: Schola Cantorum of St. Paul's Cathedral, Easter, 1990.

Magnificat and Nunc Dimittis: St. Paul's, 1990
Canticles for Evensong, the Magnificat from the Music for the Great Paschal Vespers
for SATB Chorus

A carol for peace: Jesu, for thy mercy endless, 1990
On a sixteenth century English text.
For SSATTB chorus

First performance: Cathedral Chamber Singers, Richard Proulx, conductor. Holy Name Cathedral, Chicago, Illinois. March, 1991.

Carol: Mater Ora filium, 1993
On a sixteenth century English text.
For SSATBB chorus.

First performance, Capella Romana, Portland, Oregon. Alex Lingas, conductor,
19 March 1994

Motet: O Factura Dei, 1994
on a text of Hildegard von Bingen
for SSAA chorus

Commissioned by the Urban Sky Consort, Pittsburgh, Pennsylvania.

Carol: Jesu Save us all/Jesu was born of a may, 1994
on a Cxv English text
for SSATB chorus

second version of the carol by the same name (1981).

Rorate Caeli Desuper, 1994
Introit for Advent IV
for SAB chorus or soli

for Magdalene Chapel, La Roche College, Alison Park, Pennsylvania
First performance, 18 December 1994

Ave Maria, 1994
Antiphon of the BVM
for SAB or TBB chorus or soli

Carol: Into this world/O Worthy Lord, 1995
CXVI English carol
for SSAATBB chorus

First performance, Christmas Vigil Mass, St. Patrick's Church, Portland Oregon,
Cantores in Ecclesia, Dean Applegate, conductor, 24 December, 1995

Hymn: A Solis Ortus Cardine
for SSATBB chorus

First performance, Feast of the Holy Family, St. Patrick's Church, Portland Oregon,
Cantores in Ecclesia, Dean Applegate, conductor, 28 December 1996

Adoremus Te, Christe, 1997
Latin version of an anthem from Great Paschal Vespers (1990)
for SATB or SSAA or TTBB chorus

To You, O Champion Leader/Remember Your Servants, Lord, 1997
Final chorus from The Ballad of the Death of the Mother of the Jugovici (1997)
(see below) on texts from the Orthodox Liturgy and the Beatitudes
for SSAATTBB chorus

First performance, Cappella Romana, Portland Oregon, March 1998

Remember Your Servants, Lord/The Beatitudes, 1997
From the Orthodox Liturgy (the Beatitudes)
for SSAATTBB chorus

Ya Baha ul Abha, 1997
Text in Persian
for SSSAATTBB chorus

Commissioned by John and Carillon Nicol, Portland Oregon, for the Baha'i
International House of Worship, Wilmette Illinois

Jesu, dulcis memoria, 2001
SATB chorus a cappella

For the Voices of Praise, Cebu City, The Philippines

First performance, Cantores in Ecclesia, Portland Oregon, August 2002

Magnificat & Nunc Dimittis "Sancti Pauli"

TTBB chorus
for Holy Rosary Church, Portland, Oregon 2001

Salva nos, Domine, 2001

Antiphon at the Nunc Dimittis from Sancti Pauli service
TTBB chorus

Carol: Jesu, fili virginis, 1999

Text: 16th century English carol
for SATB chorus; solo soprano

First Performance, Grace Episcopal Church Choir, Amherst Massachusetts, Randall Giles conducting, Dec 24 1999

Carol: Who wot nowē that ys here, 1999

Text: 16th century English carol
for SSATBB chorus

Carol: To many a well, 1999

Text: 16th century English carol
for SATB chorus

First performance Gloria Dei Cantores, Orleans Massachusetts

Carol: Sancta Maria, ora pro nobis, 2000

Text: James Ryan, c. 1492
for SATB Chorus

First performance: Grace Episcopal Church Choir, March 25 2000,
Randall Giles Conducting.

Motet: Salvator mundi, salva nos, 2000

Text: 1560 [Latin] Book of Common Prayer
for SSATB chorus

First Performance, New York Episcopal Parish, David Hurd conducting,
Sept 14 2003

Service music for St. Mary's, 2001

Text: Church of South India Book of Common Worship

For St Mary's Church, CSI, Fort St George, Madras
Published in Enriching our Music 2004, Church Publishing

Missa Brevis, 2001

SATB chorus or unison congregaton and organ

Carol: Blessed mote thou be sweet Jesus, 2002

Text: 16th century English carol
for SATB chorus and soprano solo

A Hymnary, 1967-2002

ADAM: 87 87, 1998 (for the bread which you have broken), hymn by Louis F. Benson)
AMHERST: 10 10 10 10 10, 1999 (Awake, mute heart and sing), hymn by Janine Applegate
APPLEGATE: 11 8 11 8, 2001 (When Mary so tenderly held her small son),
hymn by Janine Applegate)
ARCH CAPE: CM, 1997 (This thirst, O God, cannot be quenched), hymn by Janine Applegate
ASTORIA: 10 10 10 10, 1997 (From the Judean countryside), hymn by Janine Applegate
BARHAM: 87 87, 1967 (Word of God who spoke through whirlwinds),
hymn by Janine Applegate
BOLTON: 87 87 D, 1982 (May we be a gentle people) [1], hymn by Janine Applegate
CANDELMASS NEW: LM with alleluias, 1991 (Light leads to light),
hymn by Janine Applegate
COLOMBO: SMD, 2001 (Teach me, my God and King), hymn by George Herbert)
CREATION'S LIGHT: SMD, 2002 (Light of all creation), hymn by Janine Applegate
DARK HILLS: SMD, 2002 (In dark hills of desolation) hymn by Janine Applegate

DILLOW: CM, 1982 (Put down your nets and follow me), hymn by Janine Applegate
 DOWNING STREET: 87 87 77, 1997 (All that lives breathes through God's being),
 hymn by Janine Applegate
 DORLAND MOUNTAIN: 10 10 10 10, 1992 (Alone to sacrifice thou goest),
 hymn by Peter Abelard
 DORLAND MOUNTAIN: 10 10 10 10, 1995 (Abide with Me) hymn by Henry F. Lyte
 FARR: 88 88, 2002 (Come, let us with our Lord arise), hymn by Charles Wesley
 GEARHART: CMD, 1993 (No earthly thing that man can own), hymn by Janine Applegate
 IRVINGTON: 87 87, 1997 (Where is this stupendous stranger?) hymn by Christopher Smart
 JESU SUPRIYA: irregular meter, 2001 (Jesu supriya) Sanskrit hymn
 LANKA: SM, 2001 (Blest are the pure in heart), hymn by John Keble
 LAWRENCEVILLE: 66 66 with refrain, 1995 (Let all the world in ev'ry corner sing),
 hymn by George Herbert
 LINMAN: 66 66 with refrain, 1995 (Lord, our God, with praise we come)
 hymn by Peter Daas
 MADRAS: 87 87 87, 1991 (Like the son who lost his fortune), hymn by Janine Applegate
 MARYLHURST: 10 10 10 10, 1993 (Sing praise to God), hymn by Janine Applegate
 ME BLESS THE CROSS: LM, 1974 (No mortal mind can grasp the ways of God),
 hymn by Janine Applegate
 MONROVIA: CM, 1990 (Faithful Cross above all others), hymn by Venantius Fortunatus
 PYRCH: irregular meter, 1967 (I sing of a maiden), 15th century English Lyric
 RESURRECTION NEW: CM, 1982 (Be not of sorrow but rejoice), hymn by Janine Applegate
 ST. GEORGE'S SCHOOL: CMD, 1991 (My God, I love you), hymn by Janine Applegate
 SANTHOME: 10 10 10 10 (Verbo verbum virgo concipiens, hymn by Peter Abelard)
 SCHUSTER NEW: 667 667, 1996 (O gladsome light), 3th century Greek Hymn)
 SHERIDAN: 87 87, 1982 (God shall ever choose the lowly), hymn by Janine Applegate
 SILENT STEPS: 8 8 8 8, 2002 (The soul moves on in silent steps), hymn by Janine Applegate
 STAFFORD: 87 87 D, 1982 (May we be a gentle people) [2], hymn by Janine Applegate
 THOMAS MOUNT: SMD, 2002 (The Lord, our God, is King), hymn by Janine Applegate
 TRIPLICANE: 11 11 11 5, 2002 (O Wonder of Wonders), hymn by Janine Applegate
 WARRENTON: 87 87, 1997 (God, who calms the restless waters), hymn by Janine Applegate
 WHITBY: irregular meter, 2001 (The weakness of God bore the weight of the world)
 hymn by Janine Applegate
 WINTER'S CHILL: LM, 1982 (When winter's chill sounds its refrain),
 hymn by Janine Applegate

Music for Evensong, for Grace Cathedral, 2002

TTBB
 For Christopher Putnam and the Men of the Choir of Grace Cathedral

First performance, August 2002, Grace Cathedral, San Francisco

The Angelus, 2002

TTBB
 For Christopher Putnam and the Men of the Choir of Grace Cathedral

Carol: Jesu, fili Dei, 2002

SA chorus or soli
 For the Most Rev'd K. J. Samuel

Service Music for the CSI Liturgy (Malayalam text), 2004

unison voices unaccompanied
 For the Madhya Kerala Diocese, Church of South India

Carol: Regina Caeli, Laetare, 2007

SA chorus or soli, handbells or two treble instruments
 Commissioned by Paul Cunningham and the Goldsboro Children's Choir, Goldboro North Carolina

WORKS FOR CHORUS WITH INSTRUMENTS

Anthem: For the time being, 1969

On a text of W. H. Auden
 For SSATB chorus and organ

Commissioned by St Michael and All Angels Church, Portland, Oregon.

Cantata: Vidi aquam, 1971

On texts from the antiphon Vidi Aquam and the Cxv carol Maiden in the moor lay
 for ST soli, ATB chorus, flute, clarinet, bassoon, violin, viola and cello

First performance; University of York New Music Ensemble, Christine Batty, soprano, Nigel Robson, Tenor, Dominic Muldowney, conductor. Lyons Concert Hall, University of York. May, 1971

Canon and Carol: *Sol occasum nesciens, ortus est ex stella*, 1972

On a fifteenth century Latin text
For SATB chorus and (open score) instruments.

First performance, University of York New Music Ensemble, Lyons Concert Hall, University of York, June, 1973.

***Planh*, 1973**

on Latin, English, Hebrew and Chinese texts from the Lamentations of Jeremiah and the Confucian Book of Odes
For SATB chorus, SSA semi-chorus, SSATB semi-chorus, winds, percussion and three conductors.

Commissioned by the University of York Music Society.
First Performance: University of York Combined Choirs and Chamber Orchestra, Roger Marsh, David Kershaw and Dominic Muldowney, conductors. June, 1973.

***Respond: Dum transisset sabbatum*, 1973**

Respond at Matins, Easter Day
For ATTBB chorus, two trombones, chamber organ and percussion

Commissioned by the Chapel of St. Mary the Virgin, Eton College, Windsor.
First performance: The college choir and chamber Orchestra, Alisdair Sampson, conductor.
The Chapel of St. Mary the Virgin, Eton College, Windsor. April, 1973

***Mass*, 1975**

For 4 voices and 4 (open score) instruments

***Missa Brevis*, 1975**

For SATB chorus and Organ,

Commissioned by All Saints Church, Pasadena, California.
First performance: All Saints Episcopal Church, Pasadena, David Farr, conductor. June, 1975.

***Anthem: Hic domus*, 1976**

(textless)
For two SATB choirs, trumpet, horn, two trombones, string quartet and percussion

Commissioned by the First Presbyterian Church of Newhall, California for the dedication of a new church building.

***Pange lingua gloriosi*, 1977**

Hymn to the Blessed Sacrament
for SATB chorus and organ

***Sing-Song*, 1981**

(textless)
For SSAATTBB chorus, two pianos (acoustic and Fender-Rhodes), electric bass guitar and percussion

Commissioned by the American School in Switzerland.
First performance: TESIS-England School Senior Class and chamber orchestra,
Thorpe, Surrey. June, 1981.

***Anthem: Verbum caro factum est*, 1981**

Saint John 1: 14,15
for TTBB chorus, soprano solo and organ

First performance: Schola Cantorum of St. Mark's Episcopal Church, Portland, Oregon. Barbara Custer, Soprano, William Schuster, conductor. January, 1983

***Fanfare voor aijunen en pataaten*, 1982**

(textless)
For SSATBB chorus with loud-hailers

Commissioned by the Megafoon Fanfare van Gent.

***Invocation*, 1984**

On a text of Janine Applegate
For SSAATTBB chorus, SATB semi-chorus, soprano solo, english horn solo, oboe, bassoon, three horns, piano and harp.

Commissioned by Physicians for Social Responsibility, and Performing Artists for Nuclear Disarmament, Portland, Oregon.
First performance: members of the Oregon Symphony Orchestra and combined choruses of Portland State University, Lewis and Clark College, Portland Philharmonic Choir and Oregon Repertory Singers, Ruth Dobson, soprano, David Orem, solo english horn, Gilbert Seeley, Conductor, at benefit performance: "In concert against nuclear arms", Portland Civic Auditorium. May, 1984.

Mass: *Ubi caritas*, 1985

For SATB chorus, congregation (or children's chorus) and organ

Commissioned for the Roman Catholic Archdiocese of Oregon.
First performance: Cantoris in Ecclesia, Dean Applegate, conductor.
Chapel of the Convent of the Holy Names, Marylhurst, Oregon. October, 1985.

Psalm 134, 1986

Text from the Vulgate Bible
For two sopranos and mezzo-soprano soli, two flutes and guitar

First performance: Northwestern University New music ensemble, Randall Giles conducting. Pick-Staiger Concert Hall, Northwestern University, February, 1986.

Anthem: *Caritas abundat in omnia*, 1987

On a text of Hildegard von Bingen
For SSATBB chorus and organ

Commissioned for Saint Augustine-by-the-Sea Church, Santa Monica, California.
First performance, St. Augustine- by-the-Sea Church Choir, Owen Burdik, conductor. February, 1988

...riverrun..., 1988

on a text by James Joyce from finnegans wake
For nine part speaking chorus and percussion

Service Music for Lent, 1988

Psalms, Responses, Communion Antiphons and Tracts for the season, for use with the lectionary of the Book of Common Prayer, 1976
For SATB choir, congregation and organ.

Commissioned By All Souls Church, San Diego.
First performance: All Souls Church, Point Loma, San Diego. Lent, 1989.

Choral Song, 1989

Text from the sequence Dies Irae and the inrtiot for the Requiem Mass
For TTTBBB chorus and solo flute

Commissioned by the Santa Cruz (California) Men's Chorus.
First performance, Santa Cruz Men's Chorus, Brett Sherman, conductor, Santa Cruz. March, 1990.

Canticum fratris solis, 1990

Text (in Italian) from the Canticle of Brother Sun of St. Francis of Assisi
For SSSAATTBB soli, organ, and percussion (18 handbells played by the singers)

Commissioned for the Ambrosian Singers of Kansas City, Kansas City, Missouri. First performance: on series "Chamber Music in Historic Sites", Mary Ann Bonino, Coordinator. I Cantori, Los Angeles, Edward Cansino, conductor, Church of the Nativity, Rancho Santa Fe, California. May, 1991.

Passio Domini Nostri Jesu Christi secundum Johannem, 1991-1992

Latin setting of St. John XVIII- and -XIX, with interpolations from liturgical sources and from the poetry of Louis Zukofsky as translated by Basil Bunting, in 28 sections:

For SSAATTBB chorus, SSAATTBB soli, wind quintet, brass quintet, strings, percussion, two harps and chamber organ (emulator = harp II)

Commissioned for the Church of the Nativity, Rancho Santa Fe, California, with a grant from the W. Ford Schumann Foundation.
First performance: Church of the Nativity, Rancho Santa Fe, California, I Cantori, Los Angeles and the UCSD New Music Ensemble, Edward Cansino, conductor. 25 May, 1992

Anthem: *Ephesians 2: 4-10*, 1994

for TTBB chorus, solo oboe, harmonium, 2 tamburas and optional percussion (tablas or mridangam)

Commissioned by the Men's Choir of the Cathedral of Saint George, Madras, India.

Orison: Seek him who made the Pleiades and Orion, 1994
Opening Sentence for Evening Prayer from the Book of Common Prayer, 1976
For unison chorus and organ

Commissioned by Christopher Putnam for the Children's Choirs of
All Saints Episcopal Church, Beverly Hills, California.

Phos Hilaron, 1994
Anthem at the Lucinarium, vespers
in two versions:
Unison voices and organ
SA/TB chorus and SATB chorus unaccompanied

for Christopher Putnam and the choirs of Grace Cathedral, San Francisco

A Hymn to God the Father, 1995
(Wilt Thou Forgive)
on a text of John Donne
for 2 part mixed Chorus and organ

...and make me new, 1995
text from Divine Meditation XIV, John Donne
for SATB chorus and organ

Commissioned for the installation of Cynthia Bronson Sweigert as Rector of the
Church of the Redeemer, Squirrel Hill, Pittsburgh.
First performance: 30 April, 1995

Psalm 70, 1995
SATB chorus and five Tibetan "singing bowls"

for the Compline Choir of Heinz Chapel, University of Pittsburgh

Let all the world in ev'ry corner sing, 1995
Hymn-anthem on a text of George Herbert
for SSATB chorus and organ

Word of God who spoke through whirlwinds, 1995
Anthem on a text of Janine Applegate:
In two versions:
for solo voice or unison chorus and organ
for SATB chorus and organ

For the Episcopal Church of the Redeemer, Squirrel Hill, Pittsburgh

Easter Anthem, 1996
Anthem on texts by St. John Chrysostom (from the Homily for Easter Day) and
the Introit Resurrexi adhuc tecum tuum for Easter Day
for 8 Part chorus (SSAATTBB) and organ

Commissioned for the Three Choirs Festival, Portland, Oregon,
First performance, 5 May 1996

The Ballad of the Death of the Mother of the Jugovici, 1997
on a text from the Kosovo Ballad cycle, Cxv, and the Orthodox Liturgy
for eight solo voices (SSAATTBB) and Indian harmonium

Commissioned by Tijana Ilich, Los Angeles, as a gift to the Serbian Institute for Culture and History,
for the vocal ensemble Chicago a capella

Music for Evensong, Rites I & II, Book of Common Prayer, 1979, 1997
for TTBB chorus and organ

Phos Hilaron (O Gladsome Light)
Magnificat and Nunc Dimittis

Commissioned by the Men's Schola Cantorum of The Parish of Saints Peter and Paul, Portland, Oregon

First Performance, St. Aiden's Episcopal Church, Gresham, Oregon, October 26, 1997, William Schuster, conductor

Anthem: *Where is This Stupendous Stranger?*, 1997

Text by Christopher Smart
SATB chorus and organ

First Performance 31 December 1997, St. Patrick's Church, Portland Oregon
by Cantores in Ecclesia, Dean Applegate, director

***Hallelujah*, 2000**

SSAATB chorus, piano, tubular bells

(a Version of LuLu, 1982)

***Deus autem qui dives est*, 2001**

TTBB chorus, two tamburas, solo oboe, tablas, Indian harmonium

(Latin version of Anthem "For God loved us" above)

***Music for the 28th General Synod of the Church of South India*, 2002**

unison voices, SATB chorus, keyboard

Commissioned by the General Synod of the Church of South India

First performance by the Synod Choir, January 2002, Melakvumattom, Kerala

***Canticle of Praise (Glory to God in the Highest)*, 2006**

unison voices & organ

For the installation of Deborah Premraj, as rector of St Mary's Church, Fort St George, Chennai, June 2006

EDITIONS, TRANSCRIPTIONS AND ARRANGEMENTS

Igor Stravinsky: *Symphonies of Wind Instruments*,

arrangement for 2 pianos, 1972

First performance: Marion Lees and John Cardale, pianos, Lyons Concert Hall, University of York. February, 1972

William Cornysh: *Ave Maria Mater Dei*,

arranged for eight double reeds, 198

for the Double Reed Ensemble, London.

First performance: National Theatre of Great Britain "Foyer Concert". December, 1981

Three Bulgarian Folk Songs:

Maika Rado sitno plete

Dilmano dilbero

Polegnala ye Tudoro

Arranged for SATB Chorus, 1981

First performance: TESIS-England Upper School Choir, Thorpe, Surrey. May, 1981.

Guillaume de Machaut: *Quand je suis mis au retour*,

arranged for 3 flutes, 1982

John Cage: *Cheap Imitation, Part 3*,

Arrangement for String Orchestra, 1983

First performance: Portland Center for the Visual Arts, Portland, Oregon. February, 1983.

Thomas Tallis: *Mass for four voices*

Performing version for SATB chorus, SATB soli and four viols, 1983

Performing version for SATB Chorus and SATB soli, 1995

First performance, version for chorus and viols: Cantores in Ecclesia, Dean Applegate, conductor, Holy Rosary Church, Portland, Oregon. February, 1984.

Thomas Tallis: *Lamentationes Ierimiae Prophetae*

New performing version for ATTBB chorus, 1983

Saint Matthew Passion

Dominican Passion Tone pointed to the text of the Revised Standard Version, for Holy Rosary Church, Portland, Oregon. Palm Sunday, , 1982.

Laude Spirituale

***Alta Trinita beata
Amor dolce senca para
Gloria'n cielo
Laudar volloio per amore
Radiante lumera***

Arrangements of thirteenth century monophonic Italian Laude, 1986;1990.

Commissioned by Holy Name Cathedral, Chicago, Illinois. First performance: Holy Name Cathedral Choirs, Richard Proulx, conductor. December, 1985.

William Lawes: *Psalms to the common tunes*

For TTB soli and SATB chorus or congregation
twelve verse anthems in Christ Church Library, Oxford, Och 768-770
(edition), 1990:

- 1 **The Lamentation** (O Lord, turn not away thy face)
- 2 **Psalm 67** (Have mercy on us, Lord)
- 3 **Psalm 100** (All people that on earth do dwell)
- 4 **Psalm 6** (Lord, in thy wrath reprove me not)
- 5 **Psalm 51, part 1** (O Lord, consicer my distress)
- 6 **Psalm 51, part 2** (Cast me not, Lord, out from thy face)
- 7 **Psalm 18, part 1** (O God, my strength and fortitude)
- 8 **The Humble Suite of a Sinner** (O Lord, of whom I do depend)
- 9 **The Lamentation of a Sinner** (O Lord, turn not away thy face)
- 10 **Psalm 22, part 1** (O God, my God, wherefore hast thou forsaken me utterly?)
- 11 **Psalm 22, part 2** (O Lord, depart not thou from me)
- 12 **Psalm 22, part 3** (All ye that fear him, praise the Lord)

Santo, 1995

Choral Setting of an popular anonymous Mexican congregational Sanctus for SSAATTBB chorus; cantor and congregation.

Commissioned by Cantores in Ecclesia, Portland, Oregon

First performance, Cantores in Ecclesia, the Shrine of Our Lady of Guadalupe, Mexico City, November, 1995.

Veni, veni Emmanuel/O Come, O Come Emmanuel, 1997

Three harmonizations of original 2-part music for the Advent hymn,
alternating with plainsong:verses
v.4: SATB; v. 6: SATTBB; v. 8:SSAATTBB chorus

First Performance 14 December, 1997, St. Patrick's Church, Portland Oregon
by Cantores in Ecclesia, Dean Applegate, director

Jesu, dulcis memoria, 2001

harmonization of the office hymn,
SATB alternating with plainsong verses

Commissioned by "Voices of Praise, Cebu, Philippines