

The name of Mary Howe (1882–1964) seems to have vanished from the history books. But she was an important voice in American music in the first half of the twentieth century, as an activist and organiser, as a concert pianist and, especially, as a composer. This pioneering album of her songs shows her late-Romantic style open to influences from Debussy, Mahler, Richard Strauss and other contemporaries: she was, she said, 'alert for new sensations, like a Puritan on a holiday'.



MARY HOWE Songs and Duets

[1] <i>The Horseman</i> (1940)**	1:25	[14] <i>L'Amant des roses</i> (1942)*	4:27
[2] <i>Berceuse cosaque</i> (1922)*	3:52	[15] <i>Two Mirza Schaffy Settings</i> (1942)	7:34
[3] <i>Chanson souvenir</i> (1925)	2:41	[16] No. 1 <i>Nicht mit Engeln*</i>	4:22
[4] <i>Reach</i> (1925)*	3:02	[16] No. 2 <i>Mein Herz**</i>	3:12
<i>Vier Gedichte</i>			
[5] No. 1 <i>Der Einsame</i> (1931)*	2:48	[17] <i>Lullaby for a Forester's Child</i> (1945)**	3:46
[6] No. 2 <i>Liebeslied</i> (1931)	3:50	[18] <i>Rêve</i> (1945)*	5:37
[7] No. 3 <i>Schlaflied</i> (1931)*	3:10	[19] <i>Spring Come Not Too Soon</i> (1947)*	2:08
[8] No. 4 <i>Herbsttag</i> (1934)*	3:29	[20] <i>Horses</i> (1951)*	1:26
[9] <i>The Ragpicker</i> (1932)**	1:18	[21] <i>Little Fiddler's Green</i> (1952)*	1:20
[10] <i>Chanson de Coulennes</i> (1933)*	6:14	[22] <i>Music When Soft Voices Die</i> (1921)**	1:53
[11] <i>Now Goes the Light</i> (1935)*	3:39		
<i>Two Goethe Settings</i> (1940)*	5:43		
[12] No. 1 <i>Am Flusse</i>	2:47		
[13] No. 2 <i>Die Götter</i>	2:56		

TT 69:24

Courtney Maina, soprano [1–2 4 10–13 15–16 19–20 22]

Christopher A. Leach, tenor [1 3 5–10 14 17–18 21–22]

Mary Dibbern, piano

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