

gutwrencher. Here, Davidson seems to have reached the mark. The ambient sounds bring up images of a mean, metallic world, while the voices plaintively beg for mercy. "Quoniam" (You alone are holy) is also in the groove-of a mantra, that is. Its quiet, circular chanting is quite meditative and comforting. "Credo" (I believe) is where the church really lays out what you SHOULD believe. A perfect opportunity to turn on your heel. Here, Davidson has a woman's

voice read the lengthy text; this is followed by a Swingle Singers interpretation, a capella.

Intriguing. "Sanctus" (Holy, holy) is typically the roof raiser of most

masses. Davidson begins it as a deep Tibetan chant followed by high voices. Percussion and bass seem appropriate here, adding a buoyant atmosphere. "Benedictus" (Blessed is he who comes) finishes the mass with a meditation for string ensemble. The mass is capped off with the choir singing in tight, but simple, harmony. Davidson admitted in the promo material that he had no interest in the religious beliefs or in "stepping in dogma." What might he compose if he spiritually "owned" the material? Compare to Bach's B minor Mass. He'll make a believer out of you-and he's not even Catholic.) -CW

INSTRUMENTATION: Multi-track vocals, keyboards, percussion

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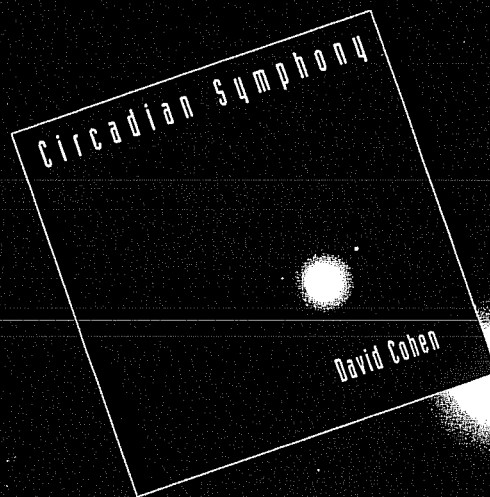
lovers, eventually sleep, then morning again. It is a subtle yet distinctive shift from "Midnight Conversation" to "Hope" and from "Words Never Spoken" to "I Watch Her Sleep." The intimate movements he uses to outline the course of events from the evening to the late night are familiar but well tended delights. -DL

INSTRUMENTATION: solo piano

continued

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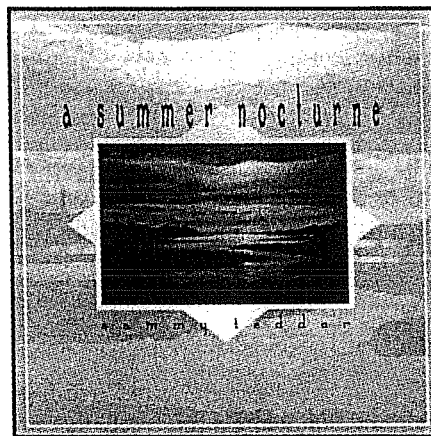


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