

III

for two organs

Signs in the Sun

Daniel Pinkham (b. 1923)

WORLD PREMIÈRE

Commissioned for this concert

DONALD McDONALD

and

FREDERICK SWANN

Organists

Daniel Pinkham, distinguished American composer, lives in Boston where he teaches at the New England Conservatory and is Music Director of historic King's Chapel. His large catalogue includes two symphonies and other works for large orchestra, *Saint Mark Passion*, a dozen or so cantatas, chamber music, organ pieces and songs.

Mr. Pinkham makes the following remarks about this new work:

"The problems created by widely separated instrumental forces were skillfully resolved by the Venetians working around 1600 in the Cathedral of San Marco. These masters of sonority, such as Giovanni Gabrieli and his circle, created a brilliant style and wrote numerous dialogue or antiphonal works for two, three or four groups of voices or instruments. It was consequently reasonable to follow their example in planning my piece. The nature of the acoustics in The Riverside Church was another feature which influenced my approach, an acoustics which is such that the most successful music heard there is either of a heroic or a pastoral nature.

Signs in the Sun is made up of a mosaic of short contrasting fragments, all of which are derived from a single melodic idea. The various sections are unified by the recurring interval of the minor ninth and an over-dotted rhythm reminiscent of the pomp and majesty of the baroque 'French Overture' rhythm."

The composer has designated the following quotation from St. Luke 21:25-28: "And there shall be signs in the sun, and in the moon, and in the stars; and upon the earth distress of nations, with perplexity; the sea and the waves roaring; men's hearts failing them for fear, and for looking after those things which are coming on the earth: for the powers of heaven shall be shaken. And then shall they see the Son of Man coming in a cloud with power and great glory. And when these things begin to come to pass, then look up, and lift up your heads; for your redemption draweth nigh."

IV

the organ as an accompanying instrument

Laudes Organi FOR MIXED VOICES AND ORGAN

Zoltán Kodály (1882-1967)

THE RIVERSIDE CHOIR

FREDERICK SWANN

Director

JOHN CARTWRIGHT

Guest Organist

SUNG IN HOMAGE TO THE COMPOSER

Through the recent death of this renowned Hungarian composer, the world of music was made poorer. The text of this, his final choral work, is a peculiarly fitting tribute both to this occasion and to his life. It differs from his famous *Missa Brevis* (which was taped for television broadcast two years ago in the Nave of this church with the composer present) in that it is in one movement and the music does not contain the religious fervor inspired by the liturgical text. Yet it has certain similarities, such as the prominent part given to the organ. *Laudes Organi* was commissioned by the Atlanta Chapter of the American Guild of Organists for the 1966 National Convention of the guild held in Atlanta, Georgia. It had its world première there on June 30, 1966, at which time it was sung by the Scola Cantorum of New York under the direction of Hugh Ross, with Frederick Swann at the organ. Tonight's performance is the New York première of this work.

*Audi chorum organicum instrumentum
musicum
Modernorum artificum documentum melicum
Canentem ludere amabiliter
Canere laudabiliter (alto: utiliter humiliter)
Docens breviter leniter dulciter
Ludentem canere laudabiliter
Docens breviter
Ludentem canere
Dulciter, humiliter
Ideo persuadeo hic attendere
Jubeo commoneo haec apprehendere mentifigere
humiliter.*

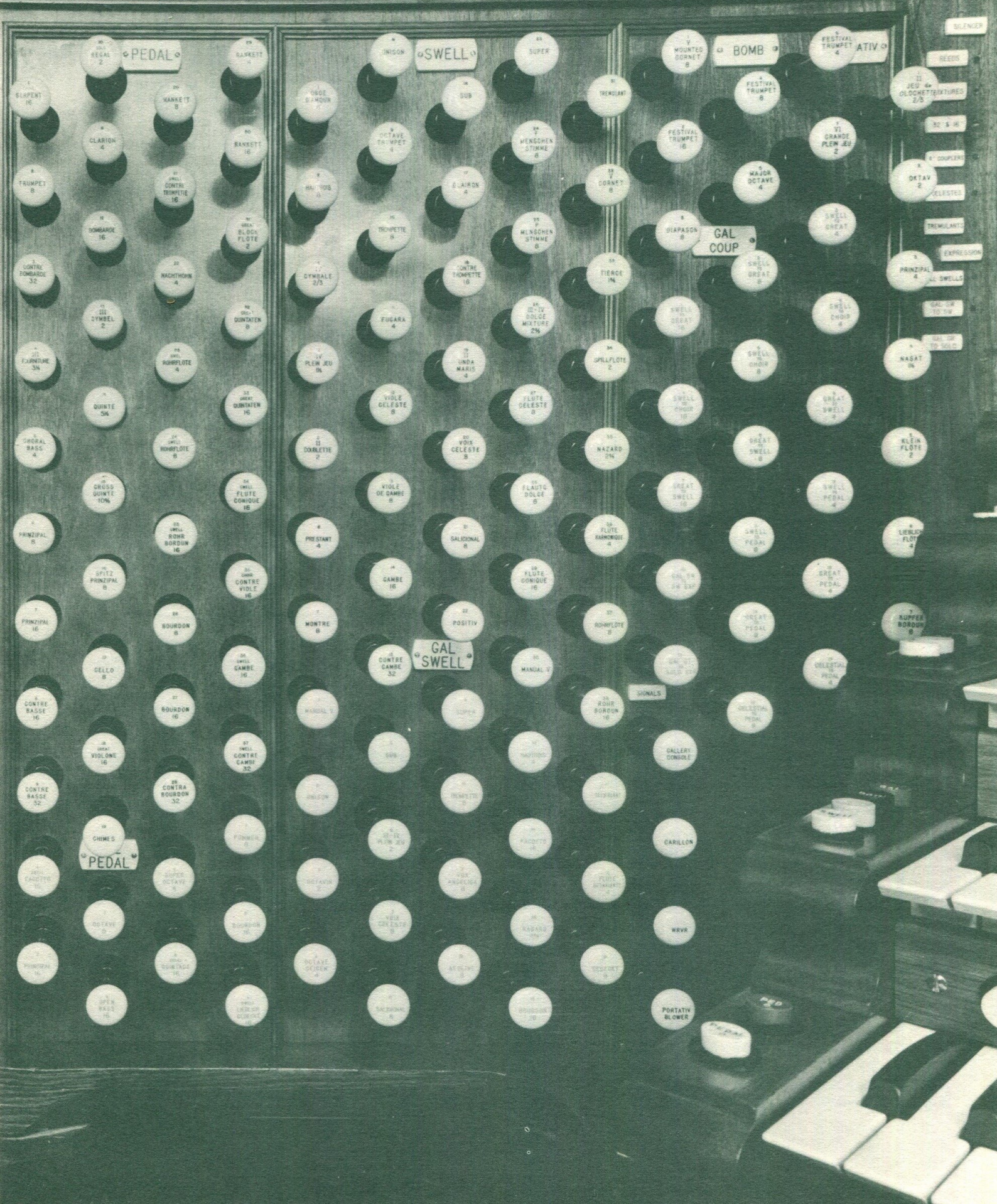
*Musice! milites te habiles
Usum exercites artem usites
Habilem corpore te prebeas facilem pectore te
exhibeas
Follibus provideas bene flautes habeas istare
praetereas
Diligenter caveas
His prae habitis sonum elice doctis digitis
modum perface neumis placitis.*

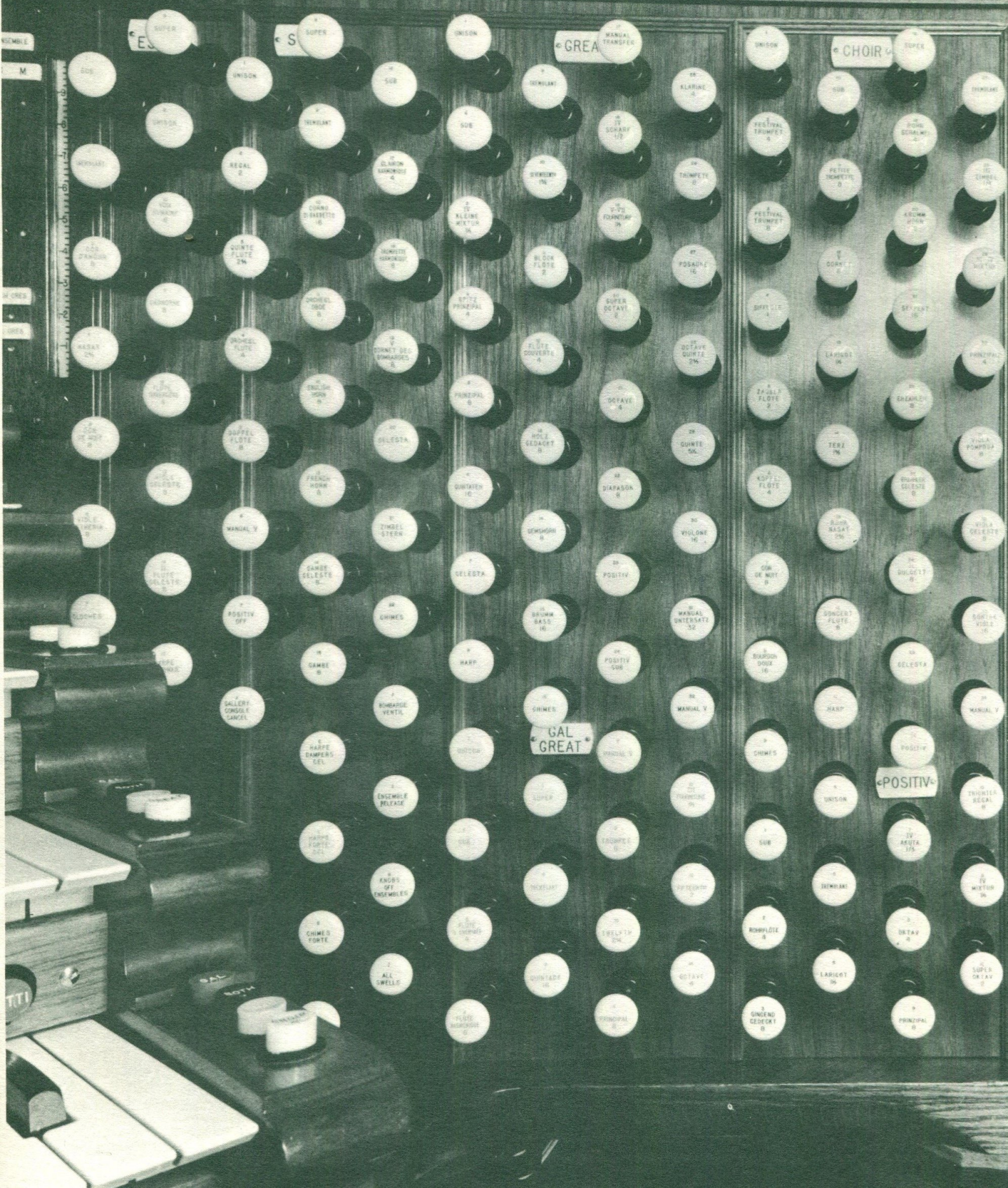
*Gravis chorus succinat —
Qui sonorus buccinat —
Vox acute concinat
Choro chorus succinat
Diafonico et organico
Nunc acutas moveas
Nunc ad graves redeas modo lyrico
Nunc per voces medias transvolando salias,
saltu melico manu mobili, delectabili,
cantabili
Tali modulo, mellis aemulo, placens
populo
Qui miratur et laetatur et cantatur et
laudatur
Deo sedula qui regnat in saecula
Huius artis praeceptorum secum Deus det
Guidoni vitam aeternalem fiat
Amen.*

Hear the organ chorus, musical instrument
Of modern artists, lyric model singing forth
Playing delightfully
Singing praisefully, worthily, humbly,
Teaching briefly, gently, sweetly,
Singing praises, celebrating in song.
Therefore I urge your attention,
I command and remind you to perceive these
qualities humbly.

Music! your talents soldiers employ,
Your art the armies often use,
May you prove worthy in content, favorable
in spirit,
May you be provident with your bellows,
well supplying the flutes, may you excel
and stand forth;
May you diligently guard these qualities
mentioned before,
Draw forth sound from skilled fingers, ful-
fill your phrases in pleasing harmonies.

Let the massive chorus join in —
Let it loudly trumpet —
May its voice sound sharply in concert —
Let chorus accompany chorus
In double voiced and full harmony,
Now moving to high tones,
Now returning to low ones in lyric measure,
Now leaping quickly over middle notes, in
musical spring with facile hand, delec-
tably, singingly,
In such way as to please rivals with
sweetness.
God marvels and rejoices and is celebrated
and praised,
The One who rules diligent through the ages;
To Guido, the teacher of this skill with
Himself,
May God grant eternal life.
Thus we pray. Amen.





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FREDERICK SWANN

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*The congestion of the Chancel with chairs, television equipment,
and the organ mirror necessitates that no one enter the Chancel
to view the organ console at the conclusion of the concert.*