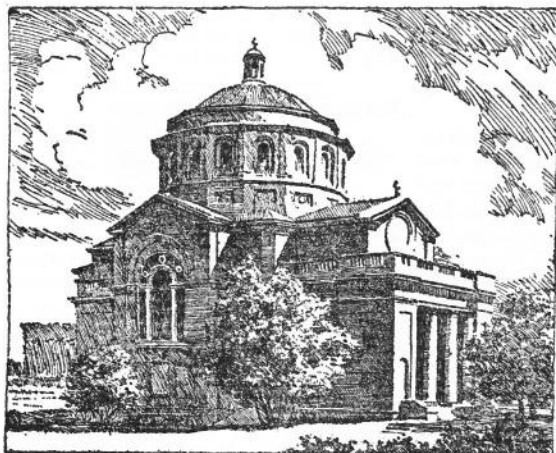




# St. Paul's Chapel

Columbia University  
in the City of New York



THIRTEENTH ANNUAL  
SPRING FESTIVAL CONCERT

Music of SETH BINGHAM

presented by

THE DEPARTMENT OF MUSIC

and

ST. PAUL'S CHAPEL CHOIR

OF

COLUMBIA UNIVERSITY

in cooperation with

THE ALICE M. DITSON FUND

Sunday, May 9, 1965, at 8:30 P.M.

— PROGRAM —

(Applause is permitted at the conclusion of each Part)

FANFARE FOR A COMPOSER (1965) . . . . . *Otto Luening*  
(Written to honor Seth Bingham on this occasion)

MUSIC OF SETH BINGHAM

Part I

1. BELLS OF RIVERSIDE (1939)  
(organ) Ralph Kneeream  
Assistant Organist,  
St. Paul's Chapel
2. MISSA SALVATORIS (1955)  
(chorus and organ)

*The text is sung in Latin*

(a) Kyrie Eleison

Lord, have mercy upon us. Christ, have mercy upon us. Lord, have mercy upon us.

(b) Gloria in Excelsis

Glory be to God on high, and on earth peace, good will towards men. We praise thee, we bless thee, we worship thee, we glorify thee, we give thanks to thee for thy great glory, O Lord God, heavenly King, God the Father Almighty.

O Lord, the only-begotten Son, Jesus Christ; O Lord God, Lamb of God, Son of the Father, that takest away the sins of the world, have mercy upon us. Thou that takest away the sins of the world, receive our prayer. Thou that sittest at the right hand of God the Father, have mercy upon us.

For thou only art holy; thou only art the Lord; thou only, O Christ, with the Holy Ghost, art most high in the glory of God the Father. Amen.

— English trans. from *The Book of Common Prayer*

3. TWO SETTINGS OF MARIAN LITANIES (1955)  
(a cappella chorus)
  - (a) Moderato (No. 1, in C sharp)
  - (b) Con moto (No. 4, in F)

Little Litany for the Marian Year  
(The text is the same for both settings)

God the Father,  
God the Son,  
Holy Ghost,  
O Triune One,  
Have mercy on us.

Lady of virginity,  
Patroness of chivalry,  
Saint above all saints there are,  
Clearer than the evening star,  
*Ora pro nobis.*

Axis of all good intent,  
Sweetener of punishment,  
Prospect of our fallen fate,  
Hunger of our human state,  
*Ora pro nobis.*

Of the serpent under heel,  
Of the greatest Commonweal,  
Of extent, not understood  
Here on earth, of grief and good,  
*Ora pro nobis.*

Sorrowed of the promised sword,  
Trustee of the living Lord,  
Sway of seas, and Hue of skies,  
Object of our Litanies,  
*Ora pro nobis.*

Purifier of our themes,  
Guardian in our graceless dreams,  
Guarantee of human good,  
Watchman of the Holy Rood,  
*Ora pro nobis.*

Pledge of angels, Satan's bane,  
Succour's Agent, healing Rain,  
Heaven's Crown and earth's Content,  
Ladder of our sure ascent,  
*Ora pro nobis.*

Absolute and able Maid,  
Promised Comfort, queenly Aid,  
Solace of the frozen soul,  
Benevolence's Self and Whole,  
*Ora pro nobis.*

Bearer of the sins that damn,  
Of God the sparing, living Lamb,  
Gracious Heart and Highest Liege,  
Saviour in the final siege,  
Have mercy on us.

— C. C. Gould

4. CONNECTICUT SUITE (1953)  
(organ, strings and brass)

Dr. Marilyn Mason  
Professor of Organ,  
University of Michigan

- (a) Town Meeting
- (b) Picnic
- (c) Autumn Haze
- (d) Old Yale

(INTERMISSION)

Part II

5. MEMORIES OF FRANCE (1920)  
(orchestra)

- (a) Carillon de Chateau Thierry
- (b) Mi-Carême à Paris

6. TWO CHRISTMAS PIECES

- (a) The Christmas Man (1949)  
(a cappella chorus with soprano solo)

A Babe implored me, Christmas morn:  
His tender fingers clasped a thorn  
Until, alas! His hand was torn.  
A lad I greeted, Christmas day,  
Across whose back a sapling lay,  
Which more than all the world did weigh.  
I faced a Man, on Christmas night,  
A Man with grieving eyes so bright  
That shadowed places seemed alight:  
A common Man, poor, dusty shod,  
Who far in every land had trod.  
Yet, suddenly, I knew my God.

— John Underwood Stephens

(b) O Man, Rejoice (1948)  
(a cappella chorus)

O Man, rejoice:  
O'er Infant bed  
The sky is riven  
The Light is shed.  
Old Night hath striven,  
And Night is dead.  
Rejoice, Rejoice!

Exulting hear  
The Word forthspoken:  
To God how dear  
Thou art, though broken  
By grief or fear.  
Rejoice! Rejoice!  
Kneel, and rejoice!

Again rejoice:  
Receive the Son,  
Who homeward leadeth  
Each homeless one.  
Thy love He pleadeth.  
Thy wandering done,  
Let heaven rejoice!

— John Underwood Stephens

7. UT QUEANT LAXIS (1962)  
(organ)

Eugene Hancock  
Assistant Organist, Cathedral  
Church of St. John the Divine

8. THE CANTICLE OF THE SUN (1949)  
(chorus and orchestra)

A voice: Here begin the praises of the creatures of God, made to the honor of His Holy Name by the blessed Francis while he was ill at St. Damian's.

Most high, omnipotent, good Lord,  
Praise, glory and honor and benediction, all are Thine.  
To Thee alone do they belong, Most High,  
And there is no man fit to mention Thee.

Praise be to Thee, my Lord, with all Thy creatures,  
And especially to my worshipful brother sun,  
The which lights up the day, and through him dost Thou brightness give;  
And beautiful is he and radiant with splendor great;  
Of Thee, Most High, signification gives.

Praised be my Lord for sister moon and for the stars,  
In heaven Thou hast formed them clear and precious and fair.

Praised be my Lord for brother wind,  
And for the air and clouds and fair and every kind of weather,  
By the which Thou givest to Thy creatures nourishment.

Praised be my Lord for sister water,  
The which is greatly helpful and humble and precious and pure.

Praised be my Lord for brother fire,  
By the which Thou lightest up the dark.  
And fair is he and gay, mighty and strong.

Praised be my Lord for our sister, mother earth,  
The which sustains and keeps us,  
And brings forth divers fruits with grass and flowers bright.

Praised be my Lord for those who for Thy love forgive  
And weakness bear and tribulation.  
Blessed those who shall in peace endure,  
For by Thee, Most High, shall they be crowned.

Praised be my Lord for our sister, the bodily death,  
From the which no living man can flee.  
Woe to them who die in mortal sin;  
Blessed those who shall find themselves in Thy most holy will,  
For the second death shall do them no ill.

Praise ye and bless ye my Lord, and give Him thanks,  
And be subject unto Him with great humility.

— St. Francis of Assisi  
English trans. by Father Pascal Robinson

## SETH BINGHAM

(born April 16, 1882)

SETH BINGHAM has enjoyed a long and fruitful career as one of America's most gifted composers, teachers, church organists, and, in general, promoters of vital, forward-looking music. Born in Bloomfield, New Jersey, Bingham studied theory with Parker, composition with d'Indy, and organ with Guilman, Widor, and Jepson. In 1904 he graduated from Yale University where he did subsequent study until 1908. From 1913 to 1951 he was Director of Music at the Madison Avenue Presbyterian Church. Dr. Bingham was Vice President of the American Guild of Organists from 1943 to 1958. He was Instructor of Organ at Yale University and later, Professor of Theory and Composition at Columbia University. Although he retired officially from Columbia in 1950, he continued as a member of the music faculty through 1961. Dr. Bingham has been Professor of Composition at Union Theological Seminary for the past twelve years and is retiring this year.

The organ works and church music of Seth Bingham are widely used throughout America and England, and his orchestral works have been played by many of America's leading orchestras.

FANFARE FOR A COMPOSER, written by *Otto Luening* less than a month ago, in Rome, will have its first performance this evening as a surprise salute to Seth Bingham. It would seem particularly fitting that a work honoring this composer be contributed by Luening since it was he who succeeded Dr. Bingham upon his retirement as Professor of Composition at Columbia University. The FANFARE is scored for nine brass and three percussion instruments.

### PROGRAM NOTES

by SETH BINGHAM

BELLS OF RIVERSIDE — After sketching (and destroying) two unsatisfactory pieces based on the quarter-hour chimes in Riverside Church (CGAE, AECG, GCEA, EAGC) I became aware of their twenty-four available regroupings, readily adaptable for modulation, imitation, rhythmic variety and other procedures, resulting in the present version played this evening.

MISSA SALVATORIS is dedicated to the Paulist Choristers and their Director, Reverend Joseph R. Foley. While the text is in Latin, the music is generally metric with frequent fugato passages; however, the first and final *Kyries* are partly melismatic. The *Gloria* is mostly chordal except the *Qui tollis* which purposely employs a quasi-Gregorian style.

TWO SETTINGS OF MARIAN LITANIES — The terse, dramatic verses of the Australian poet, C. C. Gould's *Little Litany for the Marian Year* breathe urgent hope, faith, adoration. The musical settings aim to reflect the emotion of these verses as though uttered by a celebrant with the people's answering plea for mercy and intercession. There is no intention to reproduce the subtle undulations of Gregorian chant or the imitative patterns of 16th century polyphony. Rather the melodic line stems from the obvious scansion of the words; the harmonic texture is predominantly modal in keeping with the devotional character of the litany.

CONNECTICUT SUITE — The subtitles of the *Suite* remind us that it is not intended as religious music. *Town Meeting* — The old Connecticut town meeting was a give-and-take affair. Both sides of the tracks were represented—the gentle-born and the proletariat. Taxes, road repair, the water supply, the new fire house, national politics—such were the bones of contention. There were clashes, sour notes, dissonant harmonies, persuasive women's voices. Things did get done and a good time was had by all. *Picnic* — The Annual Sunday School Picnic usually occurred at the start of summer vacation. The preparations, the excitement, the train-ride, the appetites! The triumphal ascent of High Rock. Baseball, hymn singing on the way home, thirteen-year old heroes and heroines . . . *Autumn Haze* — An Indian

Summer dawn, The seasonal flights of birds. Strolling through Connecticut woods: a pleasing reverie, sweet melancholy; the shining future! *Old Yale* — The tingling newness of Freshman life. Exams, profs, glee club, fraternity, campus politics, dates, college widows, nostalgic end of Senior year. Mother of men, *Old Yale*!

MEMORIES OF FRANCE — A summer vacation in 1911 included a month-long stay in Chateau Thierry (destined to see heavy fighting in the First World War). Every morning, from the ancient belfry of St. Crepin, we heard the pleasant chime of three bells (E,G,F-sharp) now loud and clear, now faint and distant, depending on the wind—or the sexton. On this motive a *Carillon* was sketched for piano, four-hands, and later orchestrated as the first number in *Memories of France. Mi-Carême* (Mid-Lent) in the Paris of 1906-7 was a unique spontaneous outburst of carefree rejoicing with a special French flavor of relaxation and fun. There were processions, confetti-throwing, even occasional fireworks; snatches of popular songs, dancing or waltzing in the city squares and cafes. Near midnight, from the open door of a church came the solemn strains of the organ; the merry-makers paused briefly, then continued — youth and oldsters having their fling in holiday mood. *Mi-Carême* is the final movement of *Memories of France*.

THE CHRISTMAS MAN and O MAN, REJOICE are unaccompanied settings of two poems by John Underwood Stephens, who keeps in touch with his many friends through this lovely form of Christmas greetings.

UT QUEANT LAXIS employs two principal themes. The first is the ancient Latin hymn to St. John the Baptist, based on the notes UT (DO) RE-MI-FA-SOL-LA (sometimes called "Guido d'Arezzo's hexachord"). The Latin text is:

UT queant laxis REsonare fibris  
MIRA gestorum FAMuli tuorum,  
SOLVE polluti LABi-i reatum,  
Sancta Joannes.

The second theme is a rather impatient, slightly polytonal subject in uneven rhythm which might suggest the Baptist. The music moves through variations and fugal development to an extended canonic coda.

THE CANTICLE OF THE SUN — There exist numerous settings of St. Francis' *Canticle*; they vary from the grandiose symphonic to simple chant-like treatment. The present version lies somewhere between these. A brief introduction contains the principal motives which recur during the ten verses of the *Canticle*. The accompanying instrumental groups are varied in size and color following the mood of each verse.

## THE CHOIR

(St. Paul's Chapel Choir is augmented for this occasion.)

<i>Sopranos</i>	Nancy Burroughs	Robert Pierce
Sally Fox, <i>soloist</i>	Mary Cunningham	Cedric Reverand
Jean Austin	Ellen Frye	Peter Smith
Cynthia Burke	Lucy Kantrowitz	Matthew Vellucci
Lucille Curran	Linda Macrae	Randolph Zercher
Carolly Erickson	Jane Myers	
Romaine Gardner	Mary Nott	<i>Basses</i>
Hallie Hayward	Lorna Tracy	Allan Evans, <i>soloist</i>
Linda Israel	Jeanette Vargo	Thomas Baker
E. Mackay Keasbey	Lucy Weed	Allen Burns
Katherine Meyer	Julia Wendell	Alfred Charley
Louise Meyer		William Clark
Mary Nunez	<i>Tenors</i>	James Crissman
Abigail Peterson	Larry Brucker, <i>soloist</i>	Arthur Eaves
Polly Perkins	Robert R. Bourscheidt	Alan Hogenauer
Sheila Willner	Robert Clark	Michael McIlroy
Joem Wilson	Arnold Genus	John Parks
	John Graham	Birger Salberg
<i>Altos</i>	Clarence Gregory	David Sard
Ruth Ray, <i>soloist</i>	Melvin Jordan	Gregory Schmid
Linda Barry	William Martin	Herbert Smith
Donna Brunisma	Robert Ossenfort	Timothy Vernon

## THE ORCHESTRA

(Members of the Orchestras of Juilliard School of Music,  
Manhattan School of Music and Mannes College of Music)

Bruce Freifeld,	Marian Heller	Thomas O'Donnell
<i>concertmaster</i>	Lucille Hymowitz	Nicholas Parker
Peter Armin	Alexander Irving	William Peck
Jan Baxter	Lawrence Jacobs	Merlin Petroff
Vincent Belford	LeRoy Johnston	Peter Piaquadio
Alan Birnbaum	Leonard Kacenjar	Ronald Pisarkiewicz
David Bloom	Camellia Kacenjar	David Plesnicar
Matitiah Braun	Philip Karp	Marsha Popowitz
Nancy Brennand	Peter Kline	Dorian Rudnytsky
Ellie Burg	Ted Konstantin	Lois Slessinger
Helen Carter	Charles Lehman	Peter Sokole
James Carter	Lisa Levine	Gregory Squires
Gregory Donovetsky	Eric Lewis	Douglas Stewart
Ronald Erickson	Robert Lloyd	Arlene Stock
James Erwin	Janet Millard	Dorothy Strahl
John Feddersen	Istvan Mohos	Joseph Szilaczi
Martin Flowerman	Nicholas Molfese	James Tranks
Delbert Fransen	Alfred Morris	Judith Trostle
Joseph Goodman	Ruth Morrow	Richard Wertheimer
Nathaniel Green	Gilda Muhlbauer	Ifan Williams
Norman Grossman	Francine Nadeau	Howard Winslow
Dorothy Habig	Odile Nadeau	Joel Winter
	George Novak	

Conducted by

SEARLE WRIGHT, F.A.G.O., F.T.C.L., Director of Chapel Music