



Organ & Choral
Music of

Larry
King

VOL. 5

MUSIC
FROM
TRINITY
CHURCH
WALL
STREET

NEW
YORK
CITY

GOTHIC

**THE CHOIR OF TRINITY CHURCH IN
THE CITY OF NEW YORK**

Larry King, Music Director and Organist
James A. Simms, Associate and Principal Conductor
Timothy Smith, Organist

The Choir of Trinity Church consisted of six sopranos, four altos, four tenors and five basses. The works in this recording were recorded at different times from different locations in the church using different microphone placement. Therefore, the astute listener will hear varying acoustical ambiances in the recorded sound.

Larry King left Trinity Parish and New York City in 1989 due to a terminal illness. However, the solo organ works were recorded by Mr. King prior to his leaving. The choral works were recorded during the year following Mr. King's departure. James A. Simms was the conductor and Timothy Smith the organist. The recording was made possible by Trinity Parish as a tribute and remembrance to the life of Larry King.

LARRY KING (1932-1990) was appointed Organist and Music Director of Trinity Parish in 1968. A native of California, Mr. King did his undergraduate work at The University of Redlands and then spent a year at the Royal Academy of Music in London on a Fulbright Grant. Upon his return to the United States, he earned a Masters Degree in Sacred Music from Union Theological Seminary in New York City while serving as assistant organist of the Cathedral of St. John the Divine. After graduation, he was appointed Organist and Choirmaster of St. Clement's Church in St. Paul, Minnesota. From that post he moved to the position of Organist and Choirmaster of St. Paul's Church in San Diego, California. During his five-year tenure at St. Paul's, he founded the St. Paul's Choristers and developed a large choral program.

In his twenty years at Trinity Parish, Mr. King clearly demonstrated his musical genius and versatility. A brilliant organist of international renown, and a much-sought-after leader of workshops on church music, he championed the use of electronics in instrumental and choral music. His compositions, always on the "cutting edge," are scripturally based and express the concern he had for the spiritual and emotional survival of a contemporary world.

The anthems and solo pieces on this recording represent only a portion of Mr. King's compositional legacy. Much of the service music, which includes three complete mass settings for choir, congregation and organ, several large psalm settings, numerous liturgical responses and many festival hymn arrangements for brass, organ and percussion, had to be omitted due to the time limitations.

It is fitting that this tribute to Larry King is realized through the guidance and supervision of his dear friend and long-time colleague, James Simms, Principal Conductor of the Trinity Choir. Certainly, there is no one who knew Larry, his music, and the spirit that his music embodies as well as Jim Simms. Likewise, it is both fitting and fortunate for us that Larry recorded his three solo organ works at Trinity, which are the performances presented on this disc, prior to his leaving New York in 1989.

Performer, composer, teacher, pastor, friend—Larry King embodied these characteristics and many more. Those of us who had the privilege of knowing and working with him were touched by his greatness.

—Timothy Smith

NOTES
by Timothy Smith

FANFARES TO THE TONGUES OF FIRE

Fanfares to the Tongues of Fire was commissioned by The Riverside Church in New York City in 1978 for the dedication of its new Trompeta Majestatis. Based on the plainsong *Veni Creator*, which is the office hymn of Terce on Whitsunday, the work commemorates the outpouring of the Holy Spirit on the third hour of that day. *Fanfares* is dedicated to Anthony Bufano, Curator of Organs at The Riverside Church.

When the day of Pentecost had come, they were all together in one place. And suddenly a sound came from heaven like the rush of a mighty wind, and it filled the house where they were sitting. And there appeared to them tongues as of fire, distributed and resting on each one of them.

Acts 2:1-3

INTROIT FOR A FEAST DAY

Introit for a Feast Day was composed for use at Trinity on various major religious celebrations throughout the church year. After the opening salutation, there are three possible texts which relate to the proper liturgical occasion. The text chosen for this project is for the Feast of the Epiphany.

Salve Festa Dies! On this day the Lord has acted. We will rejoice and be glad in it. I will give you as a light to the nations that my salvation may reach to the ends of the earth. Nations shall come to thy light and kings to the brightness of your rising. Alleluia!

LET US LOVE IN DEED AND TRUTH

Written for the Family Choir of Trinity Parish, *Let Us Love in Deed and Truth* is one of Mr. King's most beautiful anthems. The text, taken from the First Letter of John, was unmistakably the focus, purpose and the challenge of Mr. King's ministry at Trinity. His deep concern for social justice and Christian responsibility is echoed in the simple, yet moving composition.

If any one has the world's goods and sees his neighbor in need, yet closes his heart against him, how does God's love abide in him? Let us not love in word or speech, but in deed and in truth. By this we shall know that we are of truth. We have confidence before our God and we receive from him what ever we ask, because we keep his commandments and do what pleases him. And this is his commandment, that we should believe in his Son, Jesus Christ, and love one another.

MY HEART IS READY, O GOD

My Heart is Ready was composed in 1979 for the consecration of The Right Reverend Arthur Walmsley, Bishop of Connecticut, who had served Trinity Parish as the Deputy of Downtown Ministries. The brass fanfares set the mood for a festive, bright work, which was thought by Mr. King to be one of his best.

My heart is ready, O God; I will sing your praise, Awake my soul, lyre and harp, I will awake the dawn! I will thank you, Lord, among the peoples, among the nations will I praise you; For your love reaches to the heavens and your truth to the skies. O God, arise above the heavens; may your glory shine on earth.

THE LORD'S PRAYER

One liturgical setting for choir and congregation is *The Lord's Prayer*. On the recording, the choir sings the four-part version which states the melody in the tenor voice, very much in the fauxbourdon style. At Trinity, the piece was often performed in unison with all voices singing the tenor line.

Our Father in heaven, hallowed be your Name, your kingdom come, your will be done, on earth as in heaven. Give us today our daily bread. Forgive us our sins as we forgive those who sin against us. Save us from the time of trial, and deliver us from evil. For the kingdom, the power, and the glory are yours, now and for ever. Amen.

AND HE SHALL REIGN AS KING

And He Shall Reign as King was composed in 1979 and dedicated to his mother, Dorothy. Drawing texts from Revelations, Jeremiah, John and Colossians, the anthem is a statement of the everlasting nature of God's reign, as well as a testament to the all-emerging divine presence in heaven and on earth, through His Son, Jesus Christ. This is accomplished musically through the use of sustained chords in the accompaniment, held for several measures unchanged despite the current-like flow of the music above it.

I am the Alpha and the Omega; the first, the last; who is and who was and who is to come. I will raise up a righteous branch and he shall reign as king. For this I was born, and for this I have come into the world to bear witness to the truth. In him all the fullness of God was pleased to dwell, and through him to reconcile to himself all things whether on earth or in heaven. King of kings! Lord of lords!

BENEDICTUS ES, DOMINE

In 1963, Mr. King founded the Choristers of the Cathedral of St. Paul, San Diego, California. Quite appropriately, he was asked to compose a work and to conduct it on the occasion of their 25th anniversary. *Benedictus es, Domine* (1988) is the result. The work is scored for organ, choir and optional handbells and percussion.

Glory to you, Lord God of our fathers; you are worthy of praise; glory to you. Glory to you for the radiance of your holy Name; we will praise you and highly exalt you for ever. Glory to you in the splendor of your temple; on the throne of your majesty, glory to you. Glory to you, seated between the Cherubim; we will praise you and highly exalt you for ever. Glory to you, beholding the depths; in the high vault of Heav'n. Glory to you, Father, Son, and Holy Spirit.

O GRACIOUS LIGHT

For eleven years, perhaps the highlight of liturgical and musical events at Trinity was the annual Feast of Lights pageant, which involved hundreds of parish members, musicians, dancers and countless behind-the-scenes volunteers. Written for this occasion, the music of *O Gracious Light* reflects the joyfulness of creation at the coming of Christ, along with

the awe that is felt in God's presence. It is dedicated to Mrs. John Heuss, wife of the XIV Rector of the Parish of Trinity Church, and is scored for double choir, brass, organ and percussion.

O gracious Light, pure brightness of the everliving Father in heaven, O Jesus Christ, holy and blessed! Now as we come to the setting of the sun, and our eyes behold the vesper light, we sing your praises, O God: Father, Son, and Holy Spirit. You are worthy at all times to be praised by happy voices, O Son of God, O Giver of life, and to be glorified through all the worlds.

Phos Hilaron (The Book of Common Prayer, 1979)

RESURRECTION

The second of Mr. King's three organ pieces, *Resurrection*, portrays four aspects of the resurrection experience: *The Lament; The Rising; The Ecstasy; Reflection*. Originally titled for liturgical use, the piece was composed in 1981 while Mr. King was on sabbatical leave from Trinity Church. The composition grew out of his reactions to America's changing priorities and his longing for the resurrection of the social consciousness which had stopped a war and prioritized caring.

Lament combines the liturgical mourning of the plainsong *Vinea mea electa* (O my vineyard, I planted and tended thee...and thou hast prepared a cross for thy Saviour) with a soulful expression of contemporary grief. *The Rising* grows from this grief, using 12-tone rows and techniques to express its cosmic nature. *The Ecstasy* develops a populist alleluia strain with embellishments not unlike those used in the music of the Aquarian Age. *Reflection* combines the liturgical rejoicing of the plainsong *Haec Dies* (This is the day which the Lord has made) with the alleluia fragments.

Resurrection was written not only to convey a fresh vision of the historic resurrection of Jesus the Christ, but also in hope for the resurrection of the consciousness that reflects and implements His ministry.

THE PROPHET

The Prophet, a tone poem on words of Isaiah and Amos, was the last work Mr. King composed before leaving New York. The stirring work, scored for choir, organ, brass sextet, and percussion, received its premiere in 1989 at the Cathedral of St. John the Divine, New York City, upon the occasion of the retirement of The Right Reverend Paul Moore, Jr.

Thus speaks the God of Hosts to his Holy Prophets: Shout aloud! Shout as loud as you can! Lift up your voice like a trumpet! Tell my people about their sins: Your faithful city now is shameless; compassion and justice once lodged there but now murders, hypocrites and thieves; You do not defend the fatherless, and the plight of the poor does not interest you. When you spread forth your hands I will hide my eyes from you, though you make many prayers I will not listen; you are keeping no fast that will carry your cry to heaven. I hate, I despise your feasts; and I take no delight in your solemn assemblies. Take away from me the noise of your songs; to the melodies of your harps, I will not listen. For this is the fast that I ask of you; To loose the chains of oppression, to undo the yoke of injustice, to share your bread with the hungry and shelter the homeless poor; to give clothes to those who have nothing to wear, and to honor your kinsfolk. Put an end to the perversion of justice and the pointing of accusing fingers. Let justice roll down like waters, and righteousness like an ever-rolling stream. Then shall your light break forth like the dawn! Your righteousness shall go before you; the glory of the Lord shall be your rear guard. Then you shall call and the Lord will answer; You shall cry and he will say: Here am I!

THE GOD-FEARING WOMAN IS HONOURED

The God-Fearing Woman is Honoured was composed in 1979 and draws its text from Proverbs 31. It is dedicated to Olive Chilton who served the Parish of Trinity Church for many years as the Assistant in Christian Education. The anthem grows out of a short melodic fragment, first heard in the accompaniment, which moves through the choral texture, builds to a tremendous climax, and returns to its original mood and quiet solo voice statements.

It is the God-fearing woman who is honoured. Extol her for the fruit of all her toil.

REVELATIONS OF ST. JOHN THE DIVINE

Performed in one movement, *Revelations of St. John the Divine* has three sections based on the printed texts of St. John. Included on the accompanying tape are synthesizer sounds which were composed and performed by Mr. King. The piece was written for Cherry Rhodes to be performed at the 1984 Annual Conference of the Association of Anglican Musicians held in Pasadena, California.

I am the Alpha and the Omega, who is and who was and who is to come. I looked, and behold, there was a great earthquake; and the sun became as black as sackcloth, the full moon became like blood, and the stars of the sky fell to the earth, as the fig tree sheds its winter fruit when shaken by a gale; the sky vanished like a scroll that is rolled up, and every mountain and island was removed from its place. Then the kings of the earth and the great men and the generals and the rich and the strong, and everyone, slave and free, hid in the caves and among the rocks of the mountains, calling to the mountains and rocks; "Fall on us and hide us from the face of him who is seated on the throne, and from the wrath of the Lamb; for the great day of their wrath has come, and who can stand before it?" The dwelling of God is with his people. And he will wipe away every tear from their eyes, and death shall be no more, neither shall there be mourning nor crying nor pain any more, for the former things have passed away.

THE TRANSFIGURATION

The Transfiguration is a stirring and exciting work which combines live choral voices and organ with a previously recorded tape track of electronic sounds and voice samplings, which was prepared by Mr. King. The result is an astounding musical piece which evokes the most fantastic mental picture of the moment of Christ's transfiguration. The work, a favorite at Trinity, is dedicated to the Reverend Dr. Robert Ray Parks, XV Rector of the Parish of Trinity Church.

Jesus took with him Peter and James and his brother John and led them up a high mountain where they could be alone. There in their presence he was transfigured, his face shone as the sun, and his clothes became as the light. Suddenly Moses and Elijah appeared to them. A bright cloud covered them with a shadow, and from the cloud there came a voice which said: This is my Son, the chosen one. Listen to him.

THE SONG OF MARY

The Song of Mary is one of the liturgical pieces written by Mr. King for use in the Evening Service, Rite II, found in the Book of Common Prayer. This canticle, also performed in the Trinity Feast of Lights, is dedicated to Mr. King's friend and colleague Skinner Chavez-Melo. Scored for two-part treble voices and organ, the work calls for an improvised handbell free-ring, which evokes an ethereal quality to the short anthem.

My soul proclaims the greatness of the Lord; my spirit rejoices in God my Saviour; for he has looked with favor on his lowly servant. From this day all generations will call me blessed; the Almighty has done great things for me, and holy is his Name. He has mercy on those who fear him in every generation. He has shown the strength of his arm, he has scattered the proud in their conceit. He has cast down the mighty from their thrones, and has lifted up the lowly. He has filled the hungry with good things, and the rich he has sent away empty. He has come to the help of his servant Israel, for he has remembered his promise of mercy, The promise he made to our fathers, to Abraham and his children for ever.

THE PERFORMERS

Larry King
Solo Organist

James A. Simms
Conductor

Soprano

Rebecca Armstrong
Sheila Barnes
Deborah Griffin Bly
Ruth Cunningham
Janine Ulliyette
Alessandra Visconti

Alto

Pamela Bolen
Derrick Butterfield
Linda Eckard
Sandra Goodman

Tenor

William Bly
William Randall
Stephen Rosser
Charles Schinkel

Bass

Christopher DeBlasio
Robert Osborne
Wesley Parker
Michael Sokol
David Varnum

Trumpet

James Hamlin
Chris Gekker

Trombone

Richard Clark
Jon Taylor

French Horn

Chris Costanzi

Tuba

Steve Johns

Percussion

Daniel Haskins

Chimes

Christopher DeBlasio

Handbells

Robert Zvaleko

Organist

Timothy Smith