

Toccata on Fortunatus (1995)

Bruce Neswick
(b. 1956)

Commissioned by St. Paul's Episcopal Church, Richmond, Virginia

--intermission--

Te Deum Laudamus (1981)

David Hurd
(b. 1950)

Toccata -- The Acknowledgment
Four Fantasies -- The Adoration
Recitative and Hymn -- The Humbling
Introduction, Fugue and Chaconne -- The Opening of Heaven

David Hurd, eminent composer and recitalist, is the Director of Chapel Music and Professor of Church Music at General Theological Seminary in New York City. He played a recital for the Summer Church Music Workshop in 1990. His large, four-movement work, *Te Deum laudamus*, was commissioned by and dedicated to Larry King, former Organist-Choirmaster of Trinity Church, Wall Street. About his work the composer writes:

Toccata -- The Acknowledgment uses the traditional solemn tone for the first verse of the Latin hymn *Te Deum* as a cantus firmus in the bass. The two phrases of the chant form the opening and closing sections of this movement while the middle section is a short fugue based on the melody of the first phrase.

Four Fantasies -- The Adoration is really four sketches strung together, each representing one of the four bodies of persons or souls which offer praise to God in the hymn *Te Deum*. The apostles' praise is cast in twelve-tone procedure. The outer portions of this ABA section make reference to the cantus firmus mostly through sustaining of the pitches of the chant melody as they occur in the order of the row. The prophets' praise utilizes the whole-tone scale mostly in ascending thirds. The shape of the chant melody can be recognized in the fugal episodes of this section. The martyrs' praise is characterized by boldly juxtaposed major triads. Like the section immediately before it, the martyrs' praise utilizes the chant melody in fragments, treating it in rhythmic patterns. The Holy Church's praise is heralded by the same fanfare used to begin the first movement. In this five-voice section the cantus firmus is stated by the upper pedal voice.