

The University of Iowa School of Music

ORGAN RECITAL SERIES

Clapp Recital Hall, Iowa City, Iowa

Visiting Organists

Marilyn Mason, University of Michigan

Dr. Mason has given recitals throughout North and South America and Europe. She has performed numerous premiere performances and will present a program of all contemporary works. Critics say she plays "... not only with brilliance but with affection, respect, imagination, taste, and vitality."

Master Class: September 18

Recital: September 19

Ton Koopman, Amsterdam, Netherlands

Combining a great musical personality with a wide knowledge of sources, Ton Koopman has recorded many albums and radio and television specials. He plays both harpsichord and organ and is the founder and conductor of the chamber orchestra Musica Antiqua Amsterdam. Mr. Koopman is known for his stylistically authentic performances of sixteenth- and seventeenth-century music.

Master Class: November 9

Recital: November 8

Martin Haselböck, Vienna, Austria

An electrifying performer, Martin Haselböck is the organist of St. Augustine's Church in Vienna. He has given a variety of performances, including solo recitals, concerts, and radio and television productions. He will perform a varied program of organ works. Joannes Roose of the Adelaide *Australian* says, "Many words might be used to describe Martin Haselböck but they all would have one thing in common: they would be superlatives."

Master Classes: March 7-8

Recital: March 7

Brett Wolgast, Kansas State University

Brett Wolgast is the 1982 National Competition winner, American Guild of Organists.

Recital: March 6

Master classes and the workshop are open to the public. Call the organ department (353-3623) for registration information.

Tickets for the visiting organists may be ordered with the enclosed order blank, from the Hancher Box Office (353-6255 or in Iowa, toll-free 800-272-6458) or may be purchased at the door.

The University of Iowa Organ Workshop

March 6-8

The University of Iowa Faculty Recitals

Delores Bruch, October 9

Delbert Disselhorst, April 10

The University of Iowa Student Recital

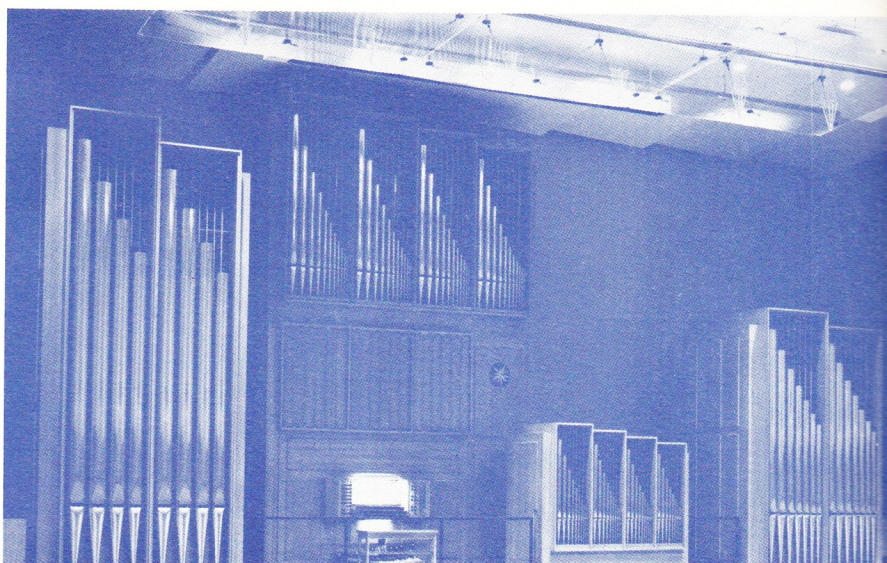
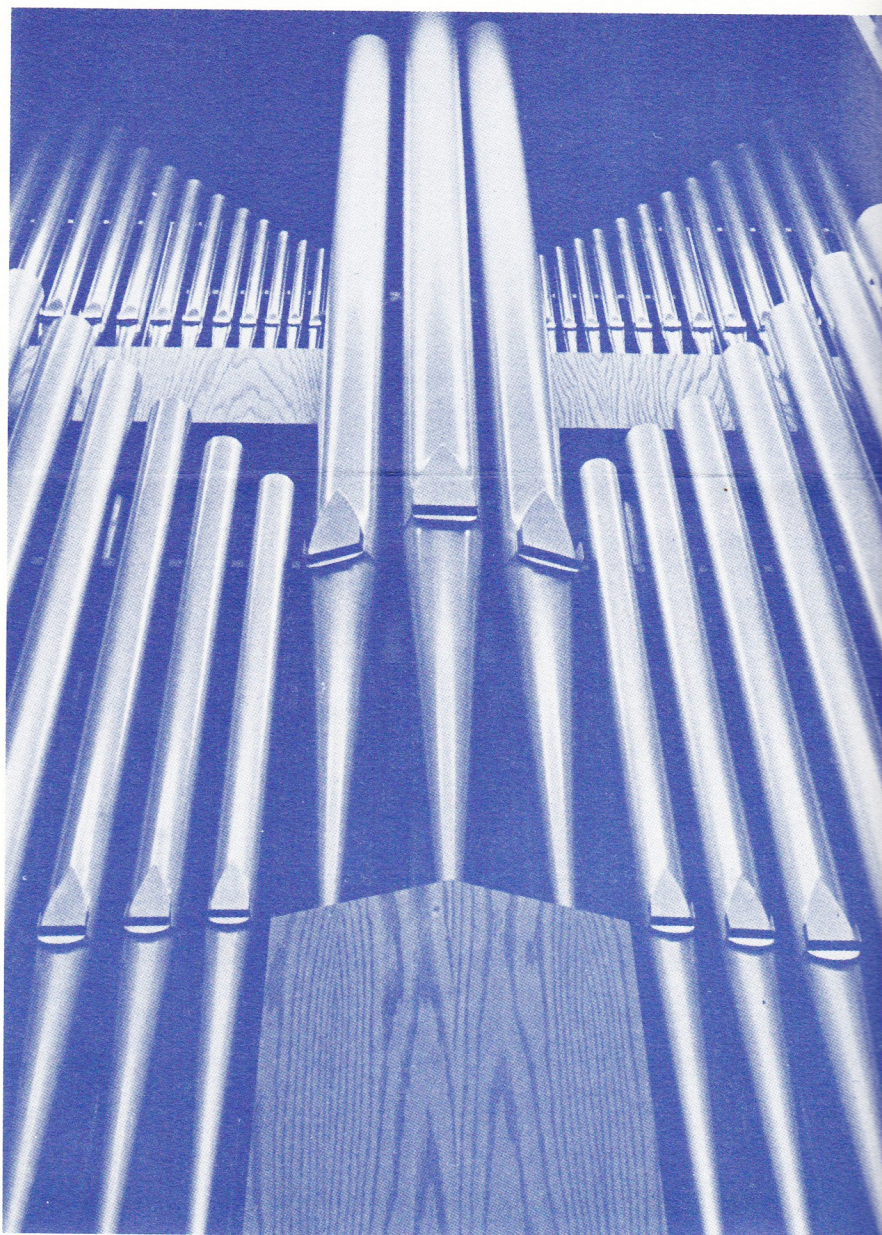
March 8

Purchase a series and save

Plan now to attend this exciting organ recital series. Performances by Marilyn Mason, Ton Koopman, and Martin Haselböck are priced at \$4 each for nonstudents, or all three are available at a special package price.

Enjoy also the Brett Wolgast recital, the master classes, The University of Iowa faculty and student recitals free of charge.

All recitals are at 8:00 p.m.



"Last Rites" adds the dimension of tape to the texture. Electronic sound caps the ferocity of the previous movement while retaining a basic similarity to organ timbre. The tape is largely drawn from purely electronic sources, although there is some manipulation of recorded organ material. In contrast to the other movements, the structure is fairly simple: large, uncomplicated blocks of sound juxtaposed and overlaid. The principal material is a descending cluster glissando.

Sailing to Byzantium, for organ and electronic tape (1973)** Alden Ashforth (b. 1933)

This work was commissioned by Marilyn Mason and is dedicated to her. The composer writes: "Yeats' poem SAILING TO BYZANTIUM expresses a desire to leave behind the transient temporal sensual world and retreat to the eternal world of the spirit, of art and of intellect: 'the artifice of eternity.' His image of this unaging realm, 'the holy city of Byzantium,' was inspired by reading that in the Byzantine Emperor's palace there was a tree of singing birds entirely wrought of silver and gold. The notion of a voyage from nature to art, from the world of reality to an artificial world existing outside of real time, struck me as a provocative musical scenario.

"The piece is in four sections. The opening section, suggesting the temporal world of the senses, includes such real sounds as brooks and birds and a melody hummed by a lyric tenor (Dennis Heath). In the second section, where both organ and tape are in transition to a different sort of world, the electronic sounds are constituted of materials created by encephalo-electronic (bio-feedback) means, whereby such dimensions as pitch, attack, and vibrato were produced by controlling electronic synthesizers directly by my own brain waves (amplified up to a million times). In the third section the organ and tape achieve a condition of melodic and harmonic balance and stasis. The organ solo of the final section, transforming the opening melody through variations techniques, is ultimately joined by 'birds' that are entirely artificially wrought.

"The subjective process of psychological and spiritual transformation is the intended essence of this aural migration."

Three Gospel Preludes (1981)**+ William Bolcom (b. 1938)
"Jesus Loves Me"
"Shall We Gather At the River?"
"Amazing Grace"

William Bolcom is Professor of Composition at The University of Michigan.

* Commissioned by Marilyn Mason and dedicated to her.
** Commissioned by the Marilyn Mason Commissioning Fund and dedicated to her.
+ First performance in Iowa City.