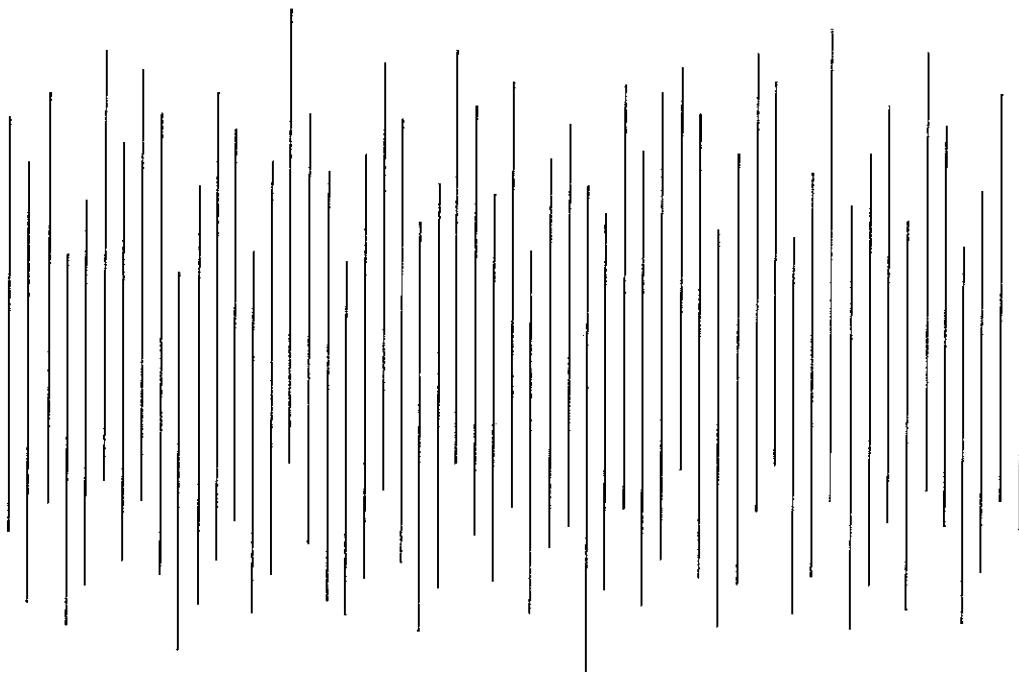


Music Programs and Notes

UNIVERSITY OF ILLINOIS 1963 FESTIVAL OF CONTEMPORARY ARTS



In size and scope the University of Illinois Festival of Contemporary Arts is of impressive dimensions, covering a large number of fields, lasting over a month, and attracting visitors not only from Illinois but from outside the state as well. It has a distinguished reputation, based upon ten former festivals. The festival brings distinguished guests to the campus to participate in its activities, and, through publications, recordings and broadcasts, extends beyond the university.

The musical contribution to the festival includes programs by guest artists and by faculty and students of the university. This year's music events are grouped on four successive weekends, to achieve greater unity and more concentrated activity. It is hoped that this arrangement will also facilitate attendance at the festival by out-of-town visitors. Each weekend includes at least one distinguished guest, either as performer or as lecturer.

The public cause of contemporary music cannot be considered won, but events such as this festival establish it as a significant artistic phenomenon. To bring together the contemporary composer and performer is difficult. To bring composer and audience closer together is still more difficult. The great importance of a contemporary music festival is that it brings the music of *today*, growing out of the life of today, before a wide audience. This does not mean all music being written now, nor does it exclude music several decades old, when it seems to have contemporary meaning and validity.

To most people contemporary music is a problem. It would be equally true to say that to most of us contemporary life is a problem. Many of the reasons are the same. If contemporary music produces

images of tension and anxiety (and worse states) we cannot deny it is holding up a mirror. It is often difficult to look. We would prefer something easier and more beautiful, but to demand merely this of art makes it a form of escapism. A habitual psychological state of high tension such as contemporary life tends to produce is a matter for serious concern. Art can help us by bringing to recognition, analyzing and making intelligible the complex patterns of these tensions. Music which evades the issue of complexity and tension is not accepting its psychological responsibility.

But there is beauty in much contemporary music. It is neither the beauty of wishful thinking nor the "beauty" of a cultivated taste for ugliness. It is often a tragic beauty, concerning confusion and anxiety. But sometimes it is a transcendent beauty, accepting the challenge of finding order and intelligibility in a thicket of complexity.

Today's music shows a number of opposing trends. Electronic music with no performer shares programs with totally improvised pieces which have (almost) no composer. Some compositions are mathematically designed, while others almost indistinguishable to the listener are made by methods of chance. There are sound compositions where pitch is only a color element, in sharp contrast to others based upon elaborately expanded pitch relations. Effective reconciliation of these opposites will take years. We can expect opposing "isms" for some time to come.

Our complex music reflects our complex lives. To extend musical order further into the jungle of randomness and complexity—and without simply eliminating that jungle—this is perhaps the fundamental aim of contemporary serious music. It is a great adventure. The planners of the 1963 Festival of Contemporary Arts hope to have captured some of the spirit of this adventure.

BEN B. JOHNSTON
*Chairman of the Music Committee of the
Festival of Contemporary Arts*

done this for musical study, first at the New England Conservatory of Music and later at Columbia University. He has studied composition with Nicholas Slonimsky, Edgard Varèse, and Otto Luening. *Metaphors* for winds and percussion develops Chou's unique blend of occidental and oriental style and technique. Much influenced by Chinese painting as well as music, he considers many of his works to be "landscapes." *Metaphors* is based upon the symbolism and imagery of the *I Ching* (Book of Changes), a traditional oracular book attributed in part to Confucius. The movements represent symbolically the seasons of the year.

CONCERT VIII

Sunday, March 24, 4:00 p.m., University Place Christian Church,
Champaign, Illinois

Marilyn Mason, organist, assisted by Jack McKenzie and Thomas Siwe, percussion; Robert Smith, celesta.

Program

Flourish and FugueJohn Cook
Quiet DesignNorman Lockwood
Suite for OrganEdmund Haines
Fantasy.....Ross Lee Finney
Variations on a Recitative, Op. 40Arnold Schönberg

Intermission

Adeste Fideles in an Organ Prelude
Variations on AmericaCharles Ives
Concertante No. 3 for Organ and PercussionDaniel Pinkham
Suite for OrganPaul Creston

Program Notes

JOHN COOK is a Canadian composer. For a number of years he was resident composer for the Stratford Shakespeare Festival. At present he is Organist-Choirmaster at the Church of the Advent in Boston, Massachusetts. *Flourish and Fugue* was commissioned in 1962 by Marilyn Mason.

NORMAN LOCKWOOD was born in New York City in 1906. His principal teachers of composition were Ottorino Respighi and Nadia Boulanger. He

has taught music at Oberlin Conservatory, Columbia University, Trinity University in San Antonio, Texas, and the University of Wyoming. *Quiet Design* is in a lyrical style typical of Lockwood's slow movements. This work, subtitled "Music for Meditation," is based on a single theme canonically imitated. It is dedicated to Miss Mason.

EDMUND HAINES is on the faculty of Sarah Lawrence College. This suite was commissioned by Marilyn Mason and is dedicated to her. It won the American Guild of Organist composition award in 1948.

ROSS LEE FINNEY was born in Wells, Minnesota, in 1906. His principal composition teachers were Nadia Boulanger, Alban Berg, and Roger Sessions. He is at present head of the Composition Department at the University of Michigan in Ann Arbor. This work is dedicated to Miss Mason.

ARNOLD SCHÖNBERG was one of the most important composers of the twentieth century. Born in Vienna, Austria, in 1874, he died in Los Angeles, California, in 1951, having come to the United States to live and teach in 1933. Schönberg's name is associated most readily with the liberation of music from rigid traditional tonal systems. His "atonal" style, his doctrine of "the emancipation of the dissonance," created a furor in musical circles of the early twentieth century. Schönberg's eventual development of the twelve-tone technique provided a new method of musical organization. His influence on other composers has been possibly greater than that of any other contemporary composer. *Variations on a Recitative, Op. 40*, was composed in 1940 and represents the most mature period of Schönberg's work. The expressionism of his earlier works is balanced by a severity of form and detail.

CHARLES IVES was born in Danbury, Connecticut, in 1874, and died in New York City in 1954. His principal teacher of composition was Horatio Parker. Ives formed a partnership with Julian Myrick in an agency for insurance and became a successful businessman. He was thus able to adopt a course of extreme musical independence. One of the most iconoclastic of all composers, Ives anticipated by a number of years many of the most important of twentieth century compositional techniques. *Variations on America* is an early work. It exhibits the irreverence and disconcerting humor which so characterize Ives. *Adeste Fideles in an Organ Prelude* is less irreverent, showing Ives' unusual adeptness at "serious parody."

DANIEL PINKHAM was born in Lynn, Massachusetts, in 1923. His principal composition teachers were Walter Piston, Aaron Copland, Arthur Honegger, and Nadia Boulanger. He has taught music at Simmons College, Boston University, and Harvard University. Pinkham's organ music is especially well-suited to the instrument, since he himself is an organist. The *Concertante No. 3* is a three-movement work, adding the color of celeste and percussion to the organ sound.

PAUL CRESTON was born in New York City in 1906. He studied piano with Randegger and Déthier, theory and organ with Pietro Yon. *Suite for Organ* was commissioned by Marilyn Mason. A brilliant and idiomatic work for the instrument, this suite is Creston's first work for organ.

MARILYN MASON is Chairman of the Department of Organ of the University of Michigan. She has been guest professor at Columbia University, and also at Union Theological Seminary where she received the Doctorate of Sacred Music degree in 1954. She has been heard in recitals throughout North America and Europe. Dr. Mason was the first American woman to play at Westminster Abbey, when she represented the United States at the International Congress of Organists in 1957. Last summer she played four concerts at the Auditorio Nacional in Mexico City, being the first woman organist to play in Latin America. She just returned from a European tour, playing in Stuttgart, Vienna, Berlin, and London. She has a special interest in contemporary music and has commissioned many composers to write for the organ.

CONCERT IX

Sunday, March 24, 8:00 p.m., Auditorium

The University of Illinois Symphony Orchestra, Bernard Goodman, conductor. The University of Illinois Oratorio Society, Harold Decker, conductor. The University of Illinois Wind Ensemble, Robert Gray, conductor. Soloists: James Bailey, tenor; Bruce Foote, baritone; Stanley Fletcher, piano.

Program

Perspectives in a Labyrinth for Three

String OrchestrasBurrill Phillips
(commissioned by the University of Illinois)

Variatione per OrchestraLuigi Dallapiccola

Decoration DayCharles Ives

The Bell on the Hook and Ladder or

Firemen's Parade on Main StreetCharles Ives
The University Orchestra, Bernard Goodman, conductor.

Intermission

Oiseaux ExotiquesOlivier Messiaen
The University Wind Ensemble, Robert Gray, conductor; Stanley Fletcher, piano.

Cantata ProfanaBéla Bartók
The University Chorus and Orchestra; James Bailey, tenor; Bruce Foote, baritone; Harold Decker, conductor.

UNIVERSITY OF ILLINOIS SCHOOL OF MUSIC

FESTIVAL OF CONTEMPORARY ARTS

RECITAL

MARILYN MASON, Organist

UNIVERSITY PLACE CHRISTIAN CHURCH
SUNDAY, MARCH 24, 1963, 4:00 P.M.

Flourish and Fugue.....JOHN COOK
Quiet DesignNORMAN LOCKWOOD
Suite for Organ.....EDMUND HAINES
Fantasy.....ROSS LEE FINNEY
Variations on a Recitative, Op. 40.....ARNOLD SCHÖNBERG

INTERMISSION

“Adeste Fidelis” in an Organ Prelude.....CHARLES IVES
Variations on “America”.....CHARLES IVES
Concertante No. 3 for Organ and Percussion.....DANIEL PINKHAM
 I. Aria
 II. Scherzo
 III. Elegy

ASSISTING ARTISTS

Jack McKenzie, *percussion*
Thomas Siwe, *percussion*
Robert B. Smith, *celesta*

Suite Op. 70 for Organ.....PAUL CRESTON
 Prelude
 Prayer
 Toccata

(Over)

COMING EVENTS

Sunday, March 24, 8:00 p.m. — Festival Concert, University of Illinois Symphony Orchestra, Bernard Goodman, Conductor; University of Illinois Oratorio Society, Harold Decker, Conductor, and soloists, Auditorium

Tuesday, March 26, 8:00 p.m. — Graduate Recital, Alan Porter, Tenor, Smith Music Hall

Thursday, March 28, 8:00 p.m. — Concert of Baroque Music, Faculty Lounge, Illini Union

Tuesday, April 2, 8:00 p.m. — Graduate Recital, James Weaver, Organist, at University Place Christian Church

Thursday, April 4, 11:00 a.m. — Senior Recital, Michael Rogers, Baritone Horn, Smith Music Hall