



East Carolina University
Seventh Annual Contemporary Music Festival
1968

WEDNESDAY-SUNDAY

24-28 APRIL 1968

Greenville, North Carolina 27834

Faculty Festival Committee

Robert Irwin
Herbert Carter
James Houlik
Charles Moore
Robert Hause
Gladys White
Brett Watson
Gregory Kosteck, Chairman

Program layout and design by
Gregory Kosteck

WELCOME

It is my personal and professional pleasure and honor to welcome you to the Seventh Annual Contemporary Music Festival of East Carolina University. The festival has had a continuous growth pattern and has been more successful each year in developing an awareness to an understanding of contemporary music literature. May I express the thanks of the School of Music to the administration of the University, the businessmen in music, to the guests, staff and students who have so willingly contributed to the growth and development of this most important musical venture.

It is our sincere hope that the festival will prove to be a satisfying musical experience to all concerned and that the musical standards displayed will continue to strive for and attain new heights.

Most sincerely yours,
Earl E. Beach
Dean of the School of Music

Saturday, 27 April 1968; Recital Hall, 8:15 P. M.

Marilyn Mason, organist

Program

Ein' feste Burg, Op. 26, No. 4 Jan Bender

Choralvorspiel, "Vom Himmel hoch, da komm
ich her" Ernst Pepping

Allegretto contabile
Scherzando
Pastorale
Allegro

Variations on a Recitative, Op. 40 Arnold Schoenberg

Intermission

Threnos: 1966 In Time of War Iain Hamilton

Dawn
Holocaust
Elevation

Commissioned by Marilyn Mason for her recital in
Westminster Abbey (4 October 1966) as part of the
900th Anniversary celebrations of the Abbey.

Verset, pour la fete de la Dedicace Olivier Messiaen

*Volumina György Ligeti

Variations on Sunday School Tunes Virgil Thomson

Come Ye Disconsolate
There's Not a Friend like the Lowly Jesus
Will There Be Any Stars in my Crown
Shall We Gather at the River

Marilyn Mason appears through arrangement with Lillian
Murtagh Concert Management.

*first performance in the United States

LOUISE TALMA, guest composer

Louise Talma (b. 1906 Arachon, France) received her general and musical education in New York City at Institute of Musical Art, New York University and Columbia University and in sixteen summer sessions at the Fontainebleau School of Music in France, studying composition with Nadia Boulanger and piano with Isidor Philipp. During the summers of 1936-39 she was herself a teacher of solfege at Fontainebleau, the only American to have taught there. Miss Talma has been on the faculty of Hunter College (New York City) since 1928 and has been Professor of Music there since 1952.

Miss Talma is the recipient of more than a dozen major musical awards, including the Bearns Prize for Composition, a Fulbright Grant, two Guggenheim Fellowships, a Koussevitsky Foundation Commission and the 1960 Marjorie Peabody Waite Award from the National Institute of Arts and Letters. Among her works are the opera THE ALCESTIAD on a libretto written for her by Thornton Wilder (1955-60), TOCCATA FOR ORCHESTRA (1944), "LA CORONA" (1954), a STRING QUARTET (1954), a VIOLIN SONATA (1962), two piano sonatas and, most recently, DIALOGUES FOR PIANO AND ORCHESTRA commissioned by the Buffalo Philharmonic Orchestra.

MARILYN MASON, guest organist

Marilyn Mason is Chairman of the Organ Department of the University of Michigan. She has been guest Professor at Columbia 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.

Marilyn Mason has been heard in recital throughout North America and Europe. She was the first American woman to play in Westminster Abbey, when she represented the United States at the International Congress of Organists in 1957. Subsequent tours of England and the Continent have included a return engagement at Westminster Abbey and appearances in Vienna, and Berlin. The summer of 1960 she played four concerts at the AUDITORIO NACIONAL in Mexico City, being the first woman organist to play in Latin America. She has a special interest in contemporary music, and has commissioned many composers to write for the organ.

Back cover illustration:

Detail from the amphora by the Berlin Painter: **A Young Citharoedus, singing to his own accompaniment.** Attic, early fifth century B. C. The Metropolitan Museum of Art, Fletcher Fund, 1956.