

College of the Desert and
Krenek Festival Committee
present a Festival in Honor of
ERNST KRENEK



January 19-26, 1975

Ernst Krenek

Ernst Krenek has lived and worked since 1947 in Southern California and became a Palm Springs resident in 1966 with his wife, composer Gladys Nordenstrom. The College of the Desert Music Festival will honor one of the most prolific composers of his generation. His works now approach 220, including most of the major trends and styles from romanticism, tonality through atonality, neoclassicism, dodecaphony, serialism, jazz, aleatory and electronic music. His compositions include opera, ballet, symphony, chamber works, lieder, and solo works.

Born in Vienna August 23, 1900, Krenek achieved his first great success with the jazzy opera *Jonny Spielt Auf* in 1927. Krenek was one of the first European composers to turn to jazz. Since that time he has occupied himself more with the twelve-tone technique and has composed some of the strongest works in this idiom. His first twelve-tone work, *Charles V*, was completed in 1933.

In 1937 Krenek first visited the United States as conductor of the Salzburg Opera Guild. The following year Krenek emigrated to America. A new phase of his life began as a distinguished educator. He taught at the Malkin Conservatory in Boston, and in 1939 became a teacher of composition at Vassar College. In 1942 he became head of the Music Department of Hamline University, St. Paul, Minnesota, later becoming dean of its School of Fine Arts. In 1945 he became an American citizen and turned to quite American subjects for musical ideas. Some of his compositions in this area are: *The Ballad of the Railroads*, a cycle of songs to texts of his own; *The Santa Fe Timetable*, for a cappella chorus; and a short chamber opera based on his own libretto called *What Price Confidence*.

Since 1950 Krenek has returned annually to Europe, where he is increasingly active in conducting his operas and symphonic works as well as producing television operas. His opera *Pallas Athene Weint* was premiered in 1955 in Hamburg at the opening of the new opera house, whereupon he was commissioned to write two more operas for this institution, *The Golden Ram* (1964) and *Sardakai* (1970). At the laboratories of Radio Cologne, Krenek created his first electronic score, *Spiritus intelligentiae, sanctus*. He has continued working in this medium at present in his own studio. In 1960 the Republic of Austria and the City of Vienna belatedly honored him by rewarding his double recognition, presenting him the Great Silver Cross and Gold Medal as tributes.





Program

Sunday, January 19

3:00 p.m. College of the Desert, Library

Opening of display of Krenek manuscripts, writings, and paintings.

Comments:

Mrs. Sanford B. Schulhofer, Coordinating Chairman,
Krenek Festival Committee

Dr. Fern D. Stout, President
College of the Desert

4:00 p.m. College of the Desert, Lecture Hall One

Opening Concert

Goldman-Brown Duo and Festival Chamber Orchestra,
Richard Kerwin O'Donnell, Conductor

Suite for Strings from 'Holberg's Time' Edvard Grieg

Allegro vivace

Sarabande

Gavotte

Air

Rigaudon

Sieben leichte Stücke für Streichorchester (1955)..... Ernst Krenek

Seven Easy Pieces for String Orchestra. These pieces being what the title indicates, an explanatory notes does not seem necessary.

Intermission

*Double Concerto for Violin,
Piano and Chamber Orchestra* (1950) Ernst Krenek

Harris Goldman, Violin and Carolyn Brown, Piano

The Double Concerto consists of seven sections played without interruption. A quiet introduction is followed by a vigorous Allegro which contains a brief cadenza for the violin. No. 3 revives the character of the introduction and deals with some of its motivic material. It is followed by a set of Theme and five variations. No. 5 is a slow movement in which the ideas of the introduction are elaborated upon. A short recapitulation of the Allegro follows, including a cadenza for the piano. The finale has some characteristics of a waltz. It again presents the initial ideas in varied shapes. The composition is based on a twelve-tone row.

Siegfried Idyll Richard Wagner

Orchestra Personnel

Concert Mistress: Meg Grab	Bass: Steve Edelman
Violin: Bob Lippset	Flute: Lisa Edelstein
Larry Sonderling	Oboe: Ray Pancost
Jim Thompson	Clarinet: Mary Gale
Jackie Evans	Carol Tobin
Linda Lippset	Bassoon: Darrel Dorr
Mary Ann Tucker	French Horn: Allen Grant
Viola: Reneta Koven	John Titmus
Laurie Jarvis	Trumpet: Howard Sonstegard
Roberta Schulman	Trombone: Dana Ebersole
Cello: Glenn Grab	
Janice Foy	

8:15 p.m., Palm Desert Community Church

Organ Concert

Marilyn Mason, Organist

Magnificat du Huiteme ton el sol Majeur Le Clerc

Plein Jeu
Duo
Jeu de Clarion
Flutte
Musette
Grand Jeu

The *Magnificat* (Hymn of the Virgin) comes from St. Luke's gospel. Although it was usually sung, the practice of performing alternate verses with the organ began in the 17th Century. Because there were twelve verses in the *Magnificat*, composers would write six verses for organ alone. Here Le Clerc utilizes the 8th tone as his melodic source. The work was obtained from the British Museum and edited for performance by Marilyn Mason.

(Assisted by the Men of the Vocal Ensemble)

Prelude and Fugue in D Major, B. W. V. 532 J.S. Bach (1685-1750)
Sonata for Organ (1941) Ernst Krenek (1900-)

The Sonata is in one movement. Its first section follows the model of the classical exposition, with first, second, and concluding theme. Its end is marked by a formula known as the "Dufay-cadence" (after the fifteenth-century composer). The development is soon interrupted by a slow section evolved from the second sonata theme. The Dufay-cadence announces the continuation of the development which quickly leads to the finale, a scherzo-like elaboration on the third sonata theme. The work concludes with a broadened restatement of the first theme.

**Signals from Nowhere*
for Organ and Electronic Tape (1973).....Gladys Nordenstrom

The electronic sounds symbolize the signals that we receive from the unknown reaches of infinity. The music of the organ reflects our reaction to these messages: fear, bewilderment, resignation, acceptance, reconciliation. This composition was commissioned by Marilyn Mason and is dedicated to her.

**Byzantium II,*
for Organ and Electronic TapeAlden Ashforth (1933-)

I have read somewhere that in the Emperor's palace at Byzantium was a tree made of gold and silver, and artificial birds that sang.

— William Butler Yeats

The composer comments: "Yeats' earlier poem *Sailing to Byzantium* (1927) expressed the desire of the aging poet to retreat from the turbu-

lence of reality 'into the artifice of eternity', a world of timeless art and 'unaging intellect'. *Byzantium* (1932) reflects a growing disillusionment with this 'glory of changeless metal' (which is eternal, but a world of death), and a yearning to return to the 'mire and blood' of the living world; 'that dolphin-torn, that gong-tormented sea'.

"In keeping with the poem's transition from artifice to spiritual rebirth in reality, the first fifteen minutes of the piece combine the organ solely with electronic sounds (produced by Buchla and Moog synthesizers); the final few minutes, starting with the crash of a tom-tom, are composed entirely of taped 'natural' sounds and organ bells."

This work was commissioned by Marilyn Mason and is dedicated to her.

Variations on "America" (1891)..... Charles Ives (1874-1954)

This work was first performed by the composer in 1891 in Brewster, New York, at a recital celebrating the fourth of July.

Wednesday, January 22

4:00 p.m. College of the Desert, Lecture Hall One

Program

Sonata for Harp (1955) Ernst Krenek

Allegro assai
Adagio
Vivace

The harp having only seven strings within the span of an octave, the additional five pitches of our musical language may be obtained only through changing the tuning of some of those strings by operating the pedals. This causes problems if one wishes to write music that employs all twelve tones within reasonably short spans of time.

The first movement of the sonata follows the traditional pattern, its second theme being identified with the up- and down-motion of fourths and fifths. The second movement is a contemplative Adagio, the third and lively, dance-like Rondo, whose central theme is related to the second of the first movement.

The piece was written for Nicanor Zabaleta.

Susann McDonald, Harp

Lecture by Mr. Ernst Krenek

Orga-Nastro (1971) Ernst Krenek

The structure of the piece is loosely knit, more in the manner of a toccata or phantasy than of a sonata or fugue, in keeping with the character of the electronic medium that lends itself to improvisational procedures of composition rather than rigid construction.

The following sequence of sections may be more or less clearly distinguished: a prevaillingly slow opening with many sustained electronic sounds; a more agitated section with dramatic contrasts of dynamics, ending with three wave-like electronic elements; a cadenza-like interlude for organ alone; a gently animated section in which arpeggio-like features of the tape blend with similar figurations of the organ; a brilliant

coda of fast runs introduced by echoing signal-like and gong-type electronic sounds.

The title of the piece refers to the Italian word *nastro* for recording tape.

Marilyn Mason, Organ

Recognition Dinner for Ernst Krenek

6:30 p.m. Eldorado Country Club, Indian Wells

Dr. John Stewart, Provost

John Muir College, University of California, San Diego

Presiding

Program

Songs from the 'Reisebuch'

(Journey through the Austrian Alps) Ernst Krenek

Sharon Davis, Soprano

Monroe Kanouse, Piano

RECITAL PROGRAM

Sunday, January 19, 1975, 8:15 p.m.
Palm Desert Community Church

Marilyn Mason, Organist

Magnificat du Huiteme
ton el sol Majeur Le Clerc

Plein Jeu
Duo
Jeu de Clarion
Flutte
Musette
Grand Jeu

Prelude and Fugue in D Major,
B.W.V. 532 J.S. Bach

Sonata for Organ (1941) Ernst Krenek (1900-)

**Signals from Nowhere*
for Organ and Electronic Tape (1973).....Gladys Nordenstrom

**Byzantium II, for Organ*
and Electronic Tape Alden Ashforth (1933-)

Variations on "America" (1891)..... Charles Ives (1873-1954)

**First Performance in Palm Desert*

WORKSHOP SESSIONS

Mornings at C.O.D.

Afternoons at P.D.C.C.

REGISTRATION

Monday, January 20
9:30 a.m.
Lecture Hall 1
Fee \$5.00

10 a.m.
Organ Repertoire for Manuals Only

2 p.m.
Study of Mendelssohn Organ Sonata VI
(copies will be furnished)

Tuesday, 10 a.m.
Service Playing and Organ Registration
(including registration for Krenek works)

2 p.m.
Master Class

MARILYN MASON

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 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, including Ernst Krenek.

LILIAN MURTAGH CONCERT MANAGEMENT
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MARILYN MASON



ORGAN WORKSHOP

Department of Music

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