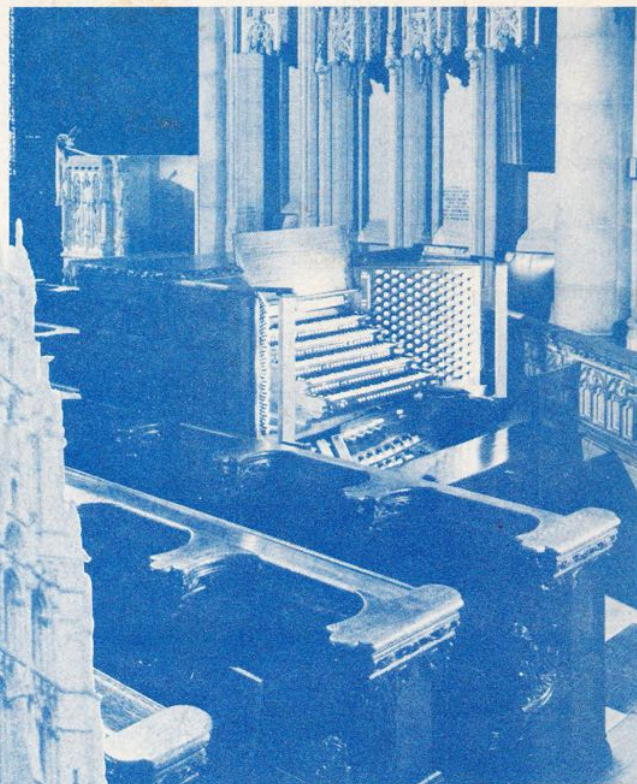


1975

Tuesday Evening Summer Organ Series

7:00 P.M. • No Tickets Required • Church Air Conditioned



Aeolian-Skinner Organ—210 ranks

JULY 1—MARILYN MASON

Chairman, Department of Organ
The University of Michigan, Ann Arbor

JULY 8—ROBERT MacDONALD

Associate Organist, The Riverside Church
Director of Music & Organist, The Interchurch
Center

JULY 15—ROLLIN SMITH

Organist, Lady of Angels Church, Brooklyn

JULY 22—FREDERICK SWANN

Director of Music & Organist, The Riverside
Church
Chairman, Organ Department, Manhattan
School of Music

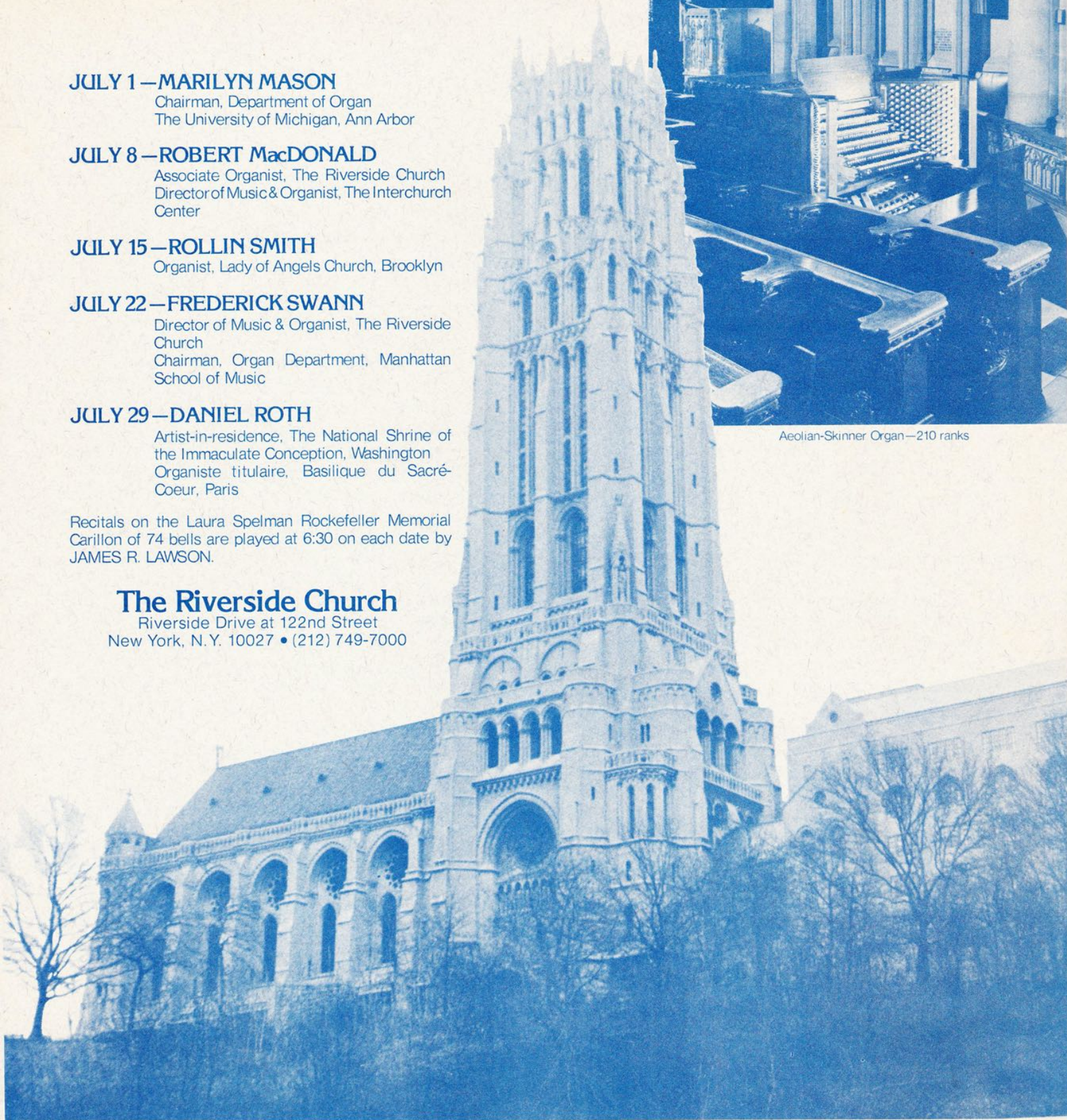
JULY 29—DANIEL ROTH

Artist-in-residence, The National Shrine of
the Immaculate Conception, Washington
Organiste titulaire, Basilique du Sacré-
Coeur, Paris

Recitals on the Laura Spelman Rockefeller Memorial
Carillon of 74 bells are played at 6:30 on each date by
JAMES R. LAWSON.

The Riverside Church

Riverside Drive at 122nd Street
New York, N.Y. 10027 • (212) 749-7000



JULY 1, 1975

At Six-Thirty

CARILLON RECITAL - JAMES GILLIS SAENGER, Guest Carillonneur
Carillon Compositions by American Composers

The One We Played Upstairs.....Leslie Ellen Mahaffey
Le Chenille en Amour.....James Gillis Saenger
Path of the Sun.....Frank Dellapenna
Summer Fanfares.....Roy Hamlin Johnson

At Seven O'Clock

ORGAN RECITAL - MARILYN MASON

Music by American Composers

Each of these compositions by contemporary American composers
was commissioned by Marilyn Mason, and is dedicated to her.

JOHN COOK.....Flourish and Fugue (1961)

LEO SOWERBY.....Bright, Blithe and Brisk (1966)

WILLIAM ALBRIGHT.....Pneuma (1966)

(An offering will be received)

ALDEN ASHFORTH.....Sailing to Byzantium (1973)
(For Organ and electronic tape - First New York performance)

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 motion 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 (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 variation 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."

PAUL CRESTON.....Suite for Organ (1957)
Prelude
Prayer
Toccata

LILIAN MURTAGH CONCERT MANAGEMENT, BOX 272, Canaan, Connecticut 06018

APPLAUSE IS PERMITTED, preferably at the end of each of the two groups of pieces.

YOU MAY GREET Dr. Mason at the Chancel steps at the conclusion of the recital.

PLEASE NOTE: Beginning time of each recital is seven o'clock promptly. No one will be seated after that hour except during breaks between compositions.

AN OFFERING is received at each recital to help defray expenses. These recitals are dependent upon your generous contribution.

The ORGANS in the Nave consist of a five-manual Aeolian-Skinner of 168 ranks (tonally revised and enlarged in 1967 by Gilbert F. Adams) and a three-manual Aeolian-Skinner of 42 ranks (in the second gallery, with a four-manual Austin console which plays a portion of the Chancel organ also.) The care of these magnificent instruments is entrusted to Anthony A. Bufano, who built the new Chancel console in 1967. If you wish to see the console following the recital, we request that you use the passageway at the chancel end of the extreme left aisle.

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NEXT WEEK

At six-thirty, James R. Lawson, carillonneur, will perform carillon compositions by Henk Badings.

At seven o'clock, Robert MacDonald, associate organist, will perform:

Prelude and Fugue in F-sharp Minor.....Dietrich Buxtehude
Fugue and Choral.....Arthur Honegger
Symphonie-Passion (I).....Marcel Dupre
Sonata on the 94th Psalm.....Julius Reubke