



LOUISVILLE
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**THE RIVER CITY**  
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GREAT LAKES
REGIONAL CONVENTION
JUNE 15-18, 1975
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## WEDNESDAY, JUNE 18

- 9:30 A.M.                    Buses leave Stouffer's Inn
- 10:00 A.M.                    **READING SESSIONS**  
                                  (a) CHORAL    (b) ORGAN  
                                  Highland Presbyterian Church  
                                  1101 Cherokee Road  
                                  Austin Organ
- 11:15 A.M.                    Buses leave from Church
- 11:30 A.M.                    **RECITAL BY**  
                                  **STUDENT COMPETITION WINNER**  
                                  St. Paul United Methodist Church  
                                  2000 Douglass Boulevard
- 12:30 P.M.                    Luncheon at Church
- 1:15 P.M.                    Buses leave for Stouffer's Inn
- 2:00 P.M.                    **RECITAL OF AMERICAN MUSIC**  
                                  **DR. MARILYN MASON, ORGANIST**  
                                  Christ Church Cathedral  
                                  421 South Second Street

### MUSIC BY CONTEMPORARY AMERICAN COMPOSERS

- Flourish and Fugue (1959) ..... John Cook
- \*"Orga-Nastro," for Organ and Electronic Tape, Op. 212 (1971) ..... Ernest Krenek  
(b. 1900)

Krenek's work was commissioned by Marilyn Mason and is dedicated to her. Concerning it, the composer has written:

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

The following sequence of sections may be distinguished more or less clearly: a prevailing slow opening, with sustained electronic sounds; a more agitated section of dramatic contrasts of dynamics, ending with three wave-like electronic sounds in the high register; a cadenza-like interlude for organ alone; a gently animated section, in which arpeggio-like features of the tape blend with similar figurations on 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 term **nastro** for recording tape.

- \*Pneuma (1966) ..... William Albright

WEDNESDAY, JUNE 18 (CONT.)

\*Sailing to Byzantium (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 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."

\*Suite for Organ (1957) ..... Paul Creston  
Prelude  
Prayer  
Toccata

Each of the compositions by living American composers was commissioned by Marilyn Mason and is dedicated to her.

\* First performance in Louisville.

Lilian Murtagh Concert Management

**CHRIST CHURCH CATHEDRAL**

Founded 1822

*"Louisville's oldest place of worship"*

The Right Reverend David Benson Reed, Bishop of Kentucky  
The Very Reverend Allen Lyman Bartlett, Dean of the Cathedral  
Mr. Anthony Cedric Furnivall, Organist-Choirmaster

**MEN AND BOYS CHOIR ESTABLISHED 1894**

Schantz Organ — 1952

**CHRIST CHURCH CATHEDRAL**

**Specifications of the Organ**

Schantz Organ Co., Orville, Ohio, 1952

**GREAT ORGAN**

|                                 |                                   |           |
|---------------------------------|-----------------------------------|-----------|
| 16'                             | Quintaton                         | 61 pipes  |
| 8'                              | Open Diapason                     | 61 pipes  |
| 8'                              | Gemshorn                          | 61 pipes  |
| 8'                              | Melodia                           | 61 pipes  |
| 4'                              | Octave                            | 61 pipes  |
| 4'                              | Flute Harmonic                    | 61 pipes  |
| 2 <sup>2</sup> / <sub>3</sub> ' | Octave Quint                      | 61 pipes  |
| 2'                              | Super Octave                      | 61 pipes  |
|                                 | IV Rk. Fourniture<br>(IV Rk. new) | 244 pipes |
|                                 | Chimes                            | 25 bells  |
| 8'                              | Trumpet                           | 61 pipes  |

**SWELL ORGAN**

|     |                         |           |
|-----|-------------------------|-----------|
| 16' | Bourdon                 | 85 pipes  |
| 8'  | Open Diapason           | 73 pipes  |
| 8'  | Gedeckt                 | 73 notes  |
| 8'  | Salicional              | 73 pipes  |
| 8'  | Voix Celeste            | 66 pipes  |
| 8'  | Spitzflute              | 73 pipes  |
| 8'  | Spitzflute Celeste (TC) | 49 pipes  |
| 4'  | Octave                  | 73 pipes  |
| 4'  | Flute Traverso          | 73 pipes  |
| 2'  | Flautino                | 61 pipes  |
|     | IV Rk. Plein Jeu        | 244 pipes |
| 16' | Contra Fagotto          | 73 pipes  |
| 8'  | Trompette               | 73 pipes  |
| 8'  | Oboe                    | 73 pipes  |
| 8'  | Vox Humana              | 73 pipes  |
| 4'  | Clarion                 | 73 pipes  |

**CHOIR ORGAN**

|                                 |               |          |
|---------------------------------|---------------|----------|
| 8'                              | Viola         | 73 pipes |
| 8'                              | Quintadena    | 73 pipes |
| 8'                              | Dulciana      | 73 pipes |
| 8'                              | Unda Maris    | 61 pipes |
| 4'                              | Octave        | 61 notes |
| 4'                              | Flute Ouverte | 73 pipes |
| 2 <sup>2</sup> / <sub>3</sub> ' | Nazard        | 61 pipes |
| 2'                              | Piccolo       | 61 pipes |
| 8'                              | Clarinet      | 73 pipes |

**POSITIV ORGAN**

|                                 |                             |           |
|---------------------------------|-----------------------------|-----------|
| 8'                              | Gedackt                     | 61 pipes  |
| 4'                              | Principal                   | 61 pipes  |
| 4'                              | Rohr Flute (from old Choir) | 61 pipes  |
| 2 <sup>2</sup> / <sub>3</sub> ' | Nazat                       | 61 pipes  |
| 2'                              | Blockfloete                 | 61 pipes  |
| 1-3/5'                          | Tierce                      | 61 pipes  |
|                                 | III Rk. Cymbale             | 183 pipes |

**PEDAL ORGAN**

|                                  |                                   |          |
|----------------------------------|-----------------------------------|----------|
| 16'                              | Open Diapason<br>(from old Great) | 32 pipes |
| 16'                              | Violone                           | 32 pipes |
| 16'                              | Bourdon                           | 32 pipes |
| 16'                              | Lieblich Gedeckt                  | 32 notes |
| 16'                              | Dulciana                          | 12 pipes |
| 16'                              | Quintaton (Gt.)                   | 32 notes |
| 8'                               | Octave                            | 32 pipes |
| 8'                               | Bass Flute                        | 12 pipes |
| 8'                               | Still Gedeckt                     | 32 notes |
| 8'                               | Cello                             | 12 pipes |
| 8'                               | Quintaton (Gt.)                   | 32 notes |
| 10 <sup>2</sup> / <sub>3</sub> ' | Quint                             | 32 notes |
| 4'                               | Super Octave                      | 12 pipes |
| 4'                               | Flute                             | 12 pipes |
| 16'                              | Double Trumpet                    | 32 pipes |
| 16'                              | Contra Fagotto                    | 32 notes |
| 8'                               | Trumpet                           | 12 pipes |
| 8'                               | Fagotto                           | 32 notes |
| 4'                               | Clarion                           | 12 pipes |
|                                  | III Rk. Mixture                   | 96 pipes |
|                                  | Swell to Great                    | 16-8-4   |
|                                  | Choir to Great                    | 16-8-4   |
|                                  | Swell to Swell                    | 16-4     |
|                                  | Choir to Choir                    | 16-4     |
|                                  | Swell to Choir                    | 16-8-4   |
|                                  | Great to Pedal                    | 8-4      |
|                                  | Swell to Pedal                    | 8-4      |
|                                  | Choir to Pedal                    | 8        |
|                                  | Positiv to Pedal                  | 8        |
|                                  | Swell Unison Off—(stop knob)      |          |
|                                  | Choir Unison Off—(stop knob)      |          |
|                                  | Positiv to Choir                  |          |
|                                  | Positiv to Great                  |          |

**GREETINGS FROM THE CINCINNATI CHAPTER**

RITA SCHAFFER, DEAN

**JAMES GOOD** is Assistant Professor of Church Music at Southern Baptist Seminary, and Organist-Choirmaster of Saint Mark's Episcopal Church, Louisville.

He is a graduate of Wake Forest College, and holds the MSM and DMA degrees from Southern Baptist Seminary. His organ studies have been with Philip Malpas, Ray Ferguson, and George Faxon. He is an A.A.G.O. and a Past Dean of the Louisville Chapter.

**CLYDE HOLLOWAY** is Associate Professor of Music at Indiana University. He is a native of Texas, and attended the University of Oklahoma as a student of Mildred Andrews. He received the Bachelor and Master of Music degrees there. In 1959, he was granted a Fulbright Scholarship for work at the Amsterdam Conservatory, where he studied organ, harpsichord, and chamber music with Gustav Leonhardt. Later, he studied organ with Robert Baker as a doctoral candidate at Union Theological Seminary. He won many honors as a student, among them the National Playing Competition of the Guild in 1964.

Mr. Holloway has performed for the National Conventions of 1964 and 1968, the Midwinter Conclave of 1968, and numerous regional events. He has also appeared in concerts in Mexico City at the invitation of the Mexican government, and in Europe.

**DR. DONALD HUSTAD**, Professor of Church Music at Southern Baptist Theological Seminary in Louisville, Kentucky, holds the degree of Bachelor of Arts from John Fletcher College, Master of Music and Doctor of Music degrees from Northwestern University. He is also an A.A.G.O. and F.R.C.O.

Dr. Hustad has served as staff musician for Station WMBI in Chicago; Associate Professor of Music, Olivet College; Director of the Sacred Music Department, Moody Bible Institute; and visiting Professor of Church Music, New Orleans Baptist Theological Seminary. He is perhaps best known as team organist for the Billy Graham Evangelistic Association and Director of "Crusader Men" on the Hour of Decision.

Dr. Hustad was winner of the Composer's Award of ASCAP in 1969.

**MARILYN MASON** is Professor of Music and Chairman of the Organ Department at the University of Michigan, Ann Arbor. She has been guest Professor at Columbia University, and also at Union Theological Seminary, where she received the Doctor of Sacred Music degree in 1954.

Dr. Mason has been heard in recitals throughout North and South 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 Europe have included two return engagements at Westminster Abbey: in 1963 and in 1966, the latter the occasion of the 900th anniversary of the Abbey, as well as appearances in London (Royal Festival Hall), Edinburgh, Hamburg, Berlin, Vienna and Paris (Cathedral of Notre Dame).

Because of her interest in contemporary music, Dr. Mason has commissioned numerous composers to write for the organ and has given many premiere performances.