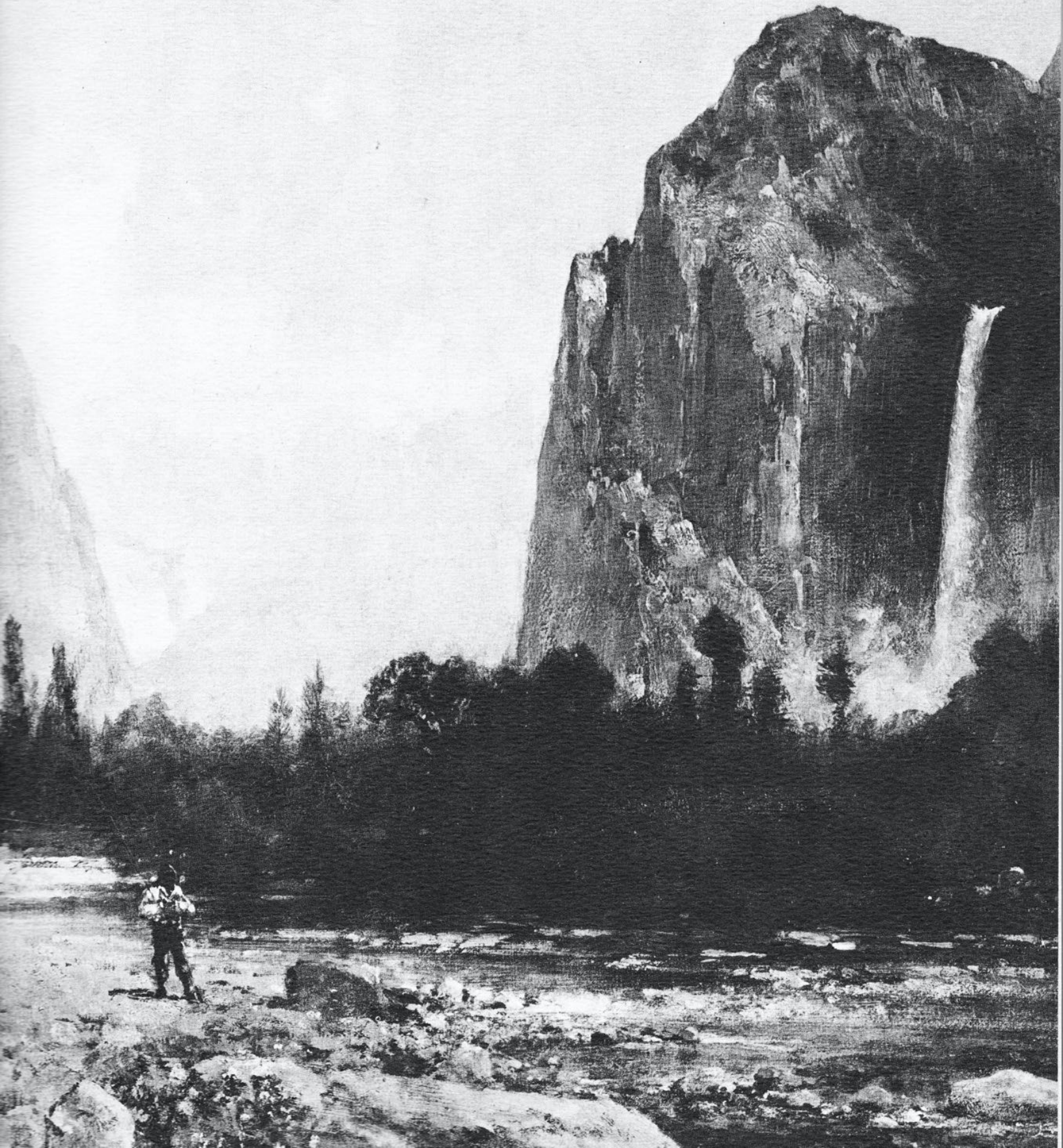


ROMANTIC FESTIVAL IX

Butler University Indianapolis, Indiana



April 21, 1976

The Romantic Organ

A Recital by

MARILYN MASON

Assisted by

JACKSON WILEY, conductor

PIERRE D'ARCHAMBEAU, violin

ENSEMBLE FROM THE UNIVERSITY SYMPHONY ORCHESTRA

Program

VINCENZ GOLLER (1873-1953)

Festive Prelude, *Sursum Corda*

Festive Postlude, *Ite Missa Est*

SIGFRID KARG-ELERT (1877-1933)

Festive Chorale, *Wonderful King*

DUDLEY BUCK (1839-1909)

Concert Variations, Op. 23, on *The Star Spangled Banner*

RAYNOR TAYLOR (1747-1825)

Variations on *Adeste Fidelis*

BENJAMIN CARR (1769-1831)

Variations to the Sicilian Hymn

CHARLES IVES (1874-1954)

Variations on *America*

INTERMISSION

JOSEF RHEINBERGER (1839-1901)

Suite in c minor, Op. 166, for Violin and Organ

Prelude — Canzone — Allemande — Moto perpetuo

PIERRE D'ARCHAMBEAU and MARILYN MASON

JOHN KNOWLES PAINE (1839-1906)

Concert Variations, Op. 3, on the Austrian Hymn

LOUIS VIERNE (1870-1937)

Triumphal March for the Centenary of Napoleon I

Hofmann's hundredth anniversary has passed almost without notice, despite his having been the greatest pianistic prodigy of the modern era and one of the preeminent virtuosi of all time. We salute the memory of this great musician with a performance of a work which helped catapult him to world fame, his *American Polonaise*. Hofmann composed it on the ship which brought him to this country for the first time. He was eleven years old. The year was 1887. The little boy's father orchestrated it, and the boy himself conducted it at the Metropolitan Opera House that same season (and later in Boston and Philadelphia). The furor young Hofmann created is now legend, as is the playing of his mature years, his incredible facility, unique tone and towering interpretations. The world has forgotten his numerous piano pieces, his concerti and work for orchestra. Thanks to the International Piano Archives of New York, which has preserved Hofmann's own orchestra parts, this remarkable "first step" in a giant career can be heard once more.



Herbert, the composer of *Naughty Marietta* and *Babes in Toyland*, was another wonderful American musician who was born abroad but, like Hofmann, came to these shores and achieved world fame. From his native Dublin, Herbert went to Stuttgart to pursue his musical studies, developed as a 'cellist of the highest caliber and sailed for America to take the post of solo 'cellist at the Metropolitan Opera. Later, he became conductor of the Pittsburgh Symphony. Only a fraction of his life was spent in the production of works for the light lyric theater. Serious music was his love, though he published but a few such works. Herbert's outstanding achievement was the 'Cello Concerto No. 2, which he premiered on March 10, 1894 with Anton Seidl conducting the New York Philharmonic (to which the work is dedicated). Both press and public received it warmly, and Antonin Dvorak, then in New York as director of the National Conservatory (where Herbert was a member of the faculty), praised the Concerto with great enthusiasm. Contemporary observers state that, in fact, the new work stimulated Dvorak to write his own 'Cello Concerto, which dates from the following winter.



Ives, America's most paradoxical musical figure, began his First Symphony in 1896 and completed it two years later, while still a student at Yale. He and his teacher, the stolid Horatio Parker, failed to concur on the work's "eccentric character," with Parker objecting strenuously to the frequent changes of key in the first movement and completely decrying the finale. To please the man, Ives even wrote a more

academic finale. The work was not performed during the composer's lifetime though, in 1910, a business acquaintance of Ives persuaded Walter Damrosch to play part of it at a rehearsal of the New York Symphony Orchestra. Later Ives wrote of the occasion, "I submitted the second movement as being musically less alarming, but even so, the Orchestra had much trouble." Damrosch constantly interrupted the reading to complain about the "wrong notes" and "erratic rhythms." He fussed, "You'll just have to make up your mind, young man! Which do you want, a rhythm of two or a rhythm of three?" To modern ears the Symphony seems pretty tame. We hear it as the work of a talented young man trying to free himself of what he regarded as the encumbrances of European 19th century tradition.



Vieuxtemps was only eighteen years old when he composed this Concerto. He was in Russia at the time, and the work was given its first performance in St. Petersburg on March 16th, 1840. It was an immediate triumph. In July of that same year he played it in Brussels. After the first tutti, even before Vieuxtemps had begun to play, the public applauded wildly. It was that kind of an occasion. By the end there was an uproar. Charles de Beriot, Vieuxtemps' teacher, walked up onto the stage and fell emotionally into the arms of his disciple. An eye witness reported, *To describe in words what was going on in that auditorium was impossible. Delirium seemed to reign. Fervid stamping followed the applause, and everyone was doing it. This artistic event had an immense impact in Belgium: and, in August, when Vieuxtemps gave another performance of the Concerto in Antwerp, the success was repeated in proportions of great triumph.* Paris greeted the Concerto with the same enthusiasm early in 1841 and all who heard it regarded Vieuxtemps as "a new Messiah in Art." Even Berlioz, who was often accused of being vitriolic against practically everyone, wrote, *His Concerto in E is a very beautiful work, splendid in its effects and abounding with delightful detail throughout the orchestration—making solo and the whole the creation of a great master. Not a single player in the orchestra is relegated to a position of unimportance. Everyone has something significant to offer . . . Mr. Vieuxtemps has entered into the realms of the great.* In April, Vieuxtemps performed it in London with the Philharmonic Society and the press exhausted itself in praise while the public simply went crazy. Its effect may not be as dramatic today, for we hear it with very different ears. But the Concerto by this young man still in his teens does strike us as something of a trailblazer in the history of violin virtuosity. Its themes still captivate us. Its rhythmic subtleties still cast a spell. Few people have heard it played since Vieuxtemps' time, so this performance is yet another treat for our listeners.

Frank Cooper

MARILYN MASON, one of the world's most dynamic organists, had her early training with Palmer Christian, later succeeding him as chairman of the organ department at the University of Michigan. She has been guest professor at Columbia University as well as Union Theological Seminary, where she received her doctorate in 1954. She is one of the most sought-after recitalists in the world, having distinguished herself as the first American woman to play in Westminster Abbey and the first woman organist to play in Latin America. Her tours have taken her the length and breadth of the North American continent and across Europe into the Middle East (as far as Cairo, Egypt!). She is vitally interested in research and in finding new works for her instrument. Her repertoire includes such conventional works as the concerti of Handel, Piston and Poulenc, as well as a host of contemporary pieces composed especially for her by such notables as Paul Creston, Burrill Phillips, Iain Hamilton and Ernst Krenek. Her recordings include Satie's "Mass for the Poor," Dupre's "Stations of the Cross," Schonberg's "Variations on a Recitative" and works by Bach, Zipoli, Pergolesi, Sowerby, Reger, Langlais and others. Dr. Mason's performances are noted for their immense vitality, great sweep and kaleidoscopic registrations. In previous Romantic Festivals she has treated us to stunning readings of long neglected works by Boellman, Guilmant, Rheinberger, Sgambati and Strauss. She has also appeared in recitals in Indianapolis at Second Presbyterian Church and in the Festival Music Society's summer series at the Indianapolis Museum of Art.



GEORGE VERDAK, born in Chicago, studied Art History at the Art Institute. He then chose dance for his career and joined the Chicago Ballet Repertory Company where he performed in original works by Massine and Nijinska. After a period in Hollywood during which he worked in film musicals, Verdak joined the Ballet Russe de Monte Carlo in 1943 and remained with the company until 1952, dancing with Danilova, Chauvire, Markova and others in works by Fokine, Massine, Nijinska, Balanchine and others. In 1953, he started private teaching in Minneapolis and choreographed for the Minneapolis Symphony under Antal Dorati. He came to Butler in 1959 and immediately embarked on his long, continuing campaign to bring interesting music and ballet to the city's dance audiences. His research efforts have given us many American ballet firsts, particularly the revivals made for the Romantic Festival: Corsaire and Diable a Quatre of Adam, the Papillon of Offenbach and the composite score for Lady Henriette (seen here in 1974). Along with 19th century research, Verdak recently collaborated with Vittorio Rieti and Nicolai Lopatnikoff to create new ballets for Butler's Bicentennial celebration. He also serves as Artistic Director of the Indianapolis Ballet Theatre.



JACKSON WILEY held a full-tuition 4-year scholarship at Yale University, became a Japanese linguist during World War II and returned to 5 years graduate work at Juilliard—majoring in 'cello, string quartet and orchestral conducting. His teachers in these fields included Eisenberg, Rose Salmond, Galamian, the Juilliard Quartet and Jean Morel. In his work since, he has played under Bernstein. Koussevitsky and Stokowski, helped found the LaSalle Quartet and served as opera director, orchestra conductor and chamber music coach at Yale's Summer Graduate School. When he left his post as Music Director of the Springfield Symphony in Ohio to come to Butler six years ago, the Editor of the Springfield Sun wrote, "Not many men could leave so pervasive an influence on a city in a dozen years." At Butler, Mr. Wiley conducts the University Symphony, coaches chamber music, directs the Opera Workshop and conducts the Greater Indianapolis Youth Orchestra, which he founded. He conducted two memorable performances of Leonard Bernstein's "Mass" earlier this season as part of the University's "Festivals '76."



The Jordan College of Music has a history of more than eighty years, stretching back to 1895 and the founding of the Metropolitan School of Music. In 1928 that venerable institution and another, the College of Musical Art, were purchased by Arthur Jordan, an Indianapolis businessman bent on creating a conservatory that would be "unsurpassed in the middle west." Through affiliation with Butler University the Arthur Jordan Conservatory of Music could offer programs of studies leading to fully accredited degrees. In 1948 the name of the institution became Jordan College of Music, and in 1951 it merged with Butler University to become one of the five senior colleges of the university.

One of the earliest music schools to be a member of the National Association of Schools of Music, Jordan College of Music degrees have been fully accredited by that organization since 1931. In addition to baccalaureate and masters degrees in music, the college offers degrees in dance, drama, and radio-television. Almost 600 students are enrolled in the collegiate programs, and 3,000 more students are enrolled for non-collegiate study in music and dance through the Special Instruction Division.

Butler's ROMANTIC FESTIVAL is part of an extensive program of performances sponsored by the College of Music each year. In 1974-75, for example, 274 separate performances were offered including student and faculty recitals, drama productions, clinics, and social hours with guest artists.