



ROMANTIC
FESTIVAL
X

Butler University
Indianapolis,
Indiana.

April 26, 1977

Gala Opening Night Concert

IGOR BUKETOFF, conducting
THE UNIVERSITY SYMPHONY ORCHESTRA
Soloists: MARILYN MASON and AARON ROSAND

Program

RICHARD STRAUSS (1864-1949)

Festive Prelude for the Inauguration of the Vienna Konzerthaus

MARILYN MASON, organ

FERDINARD RIES (1784-1838)

Concerto in e minor, for Violin and Orchestra

Allegro

Larghetto

Rondo: Vivace

AARON ROSAND, violin

CHRISTIAN SINDING (1856-1941)

Rondo Infinito, Op. 42, for Orchestra

INTERMISSION

ANATOL LIADOV (1855-1914)

From the Apocalypse, Op. 66, Symphonic Poem

ALEXANDRE GUILMANT (1837-1911)

Symphony No. 1 in d minor, Op. 42, for Organ and Orchestra

Introduction et Allegro

Pastorale: Andante quasi Allegretto

Finale: Allegro assai

MARILYN MASON, organ

The Allen Organ serviced through the courtesy of WILKING MUSIC COMPANY

IMMEDIATELY FOLLOWING TONIGHT'S PERFORMANCE THE CLOWES HALL WOMEN'S COMMITTEE INVITE YOU TO ATTEND A RECEPTION HONORING OUR PERFORMERS AND CELEBRATING THE ROMANTIC FESTIVAL'S TENTH ANNIVERSARY. PLEASE ADJOURN DIRECTLY TO THE MAIN LOBBY.

first return of opera to the newly remodeled auditorium after an absence of some 30 years. During 1948-53 Buketoff was Music Director of the New York Philharmonic's Young People's Concerts, and made prize-winning television programs for NBC. In 1967, while conducting the Indianapolis Symphony Orchestra in a week-long Symposium of Contemporary American Music sponsored by the Rockefeller Foundation, Buketoff again was honored by the Ditson Committee, this time as the Conductor of the Year who did most for the promotion of American Contemporary music. In 1969, Buketoff organized and directed a week-long Festival of Contemporary American Music in Lisbon, Portugal, at which he conducted two concerts with the Lisbon Radio Orchestra, and one with the Gulbenkian Chamber Orchestra. One month later he directed Butler University's second annual Romantic Festival in Indianapolis, separating these engagements by his return to the St. Paul Opera to conduct Puccini's *Manon Lescaut* and Robert Ward's *The Crucible*. His recordings of music by Avshalomov, Bax, Berkeley, Bennett, Fiser, Gottschalk, Klusak, Mennin, Rachmaninoff, Sessions, Sommer, Tchaikowsky, Yardumian and Ward can be heard on the RCA, Turnabout and CRI labels. Buketoff's recent triumphs with the St. Paul Opera have been in the world premiere of Lee Hoiby's *Summer and Smoke*, the American premieres of Carl Nielsen's *Maskarade* and Werner Egk's *The Bethrothal in San Domingo*, and in operas such as Carlisle Floyd's *Of Mice and Men*, and Frederick Delius' *A Village Romeo and Juliet*. Igor Buketoff is known internationally, not only because of his abilities as a conductor, but also as the Director of the International Contemporary Music Exchange, a project for worldwide selection, dissemination and promotion of the best in contemporary orchestral music. Conceived by him and originated under two grants from the Rockefeller Foundation, the ICME was formally launched in October, 1973 with the help of grants from the Ford Foundation and the National Endowment for the Arts.



FRANK COOPER came to Indianapolis in 1963, fresh from studies at Florida State University. An Atlantan by birth, Cooper has lived in the Hoosier capitol ever since, teaching a variety of subjects at Butler University: Art History and Appreciation, Music of the Romantic Era, Music of the Renaissance, Music of the Baroque Era, Piano, Keyboard Literature, Foundations of Artistic Tradition, Aesthetics, Asian Art, Musical Ornamentation and Class Piano. In 1968 he founded the Butler Romantic Festival and has directed it each year since. In 1971 he was named Honorary Curator of Music at the Indianapolis Museum of Art. In 1973 he became musical director of the Festival Music Society of Indiana, Inc. and founded its Collegiate Instrumental Virtuoso Competition and Early Music Institute. Also, since 1973, Cooper has served as Executive Director of the Metropolitan Arts Council of Indianapolis Inc. His scholarly record jacket annotations appear on RCA Red Seal, RCA Victrola, Genesis and other labels, while his numerous articles and reviews of books and records have appeared in High Fidelity, Music Magazine, Clavier Magazine, Stereo Review and other publications. He has made highly praised recordings of neglected piano works by Brull, Dreyschock, Herz, Hunten and Raff for Genesis records. Cooper is a member of the advisory boards of the Indiana Chapter of the National Society of Arts and Letters, the International Piano Archives of New York, and the Indiana Arts Commission. As a soloist Cooper has appeared with the Indianapolis Symphony, the Indianapolis Philharmonic, the Cologne (West Germany) Chamber Orchestra, the University Symphony, the Nurnberg Symphony, the Gelderland Orchestra (Arnhem, Holland) and other orchestras. His work has been broadcast by the National Public Radio, Voice of America and British Broadcasting Corporation. Cooper is the host of "Symphony Backstage," the official television program of the Indianapolis Symphony Orchestra (WTTV), and serves as Trustee of the Margaret Sears Rosenblith Memorial Award Fund Trust. His latest recording, "Harpichord Music from the Days of George Washington," will be released this summer by Desmar Records of New York.



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 Ernest 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, Guilment, 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.



AARON ROSAND, in the opinion of many the successor to Heifetz, was born in Hammond, Indiana but grew up in Chicago and lives in Connecticut. His enormous, natural talent for the violin was recognized when he was very young and prominent musicians encouraged him towards a concert career. Since that time, Mr. Rosand has astounded audiences on every continent with his bravura technique, beautiful tone and dramatic presentation of a vast repertoire. His records for Vox, CBS-Disque and Turnabout