Hartt School of Music/University of Hartford

THE TENTH ANNIVERSARY OF THE INTERNATIONAL CONTEMPORARY ORGAN MUSIC FESTIVAL
THE GUEST ORGANISTS

-1971-  
Marilyn Mason

-1972-  
Leonard Raver

-1973-  
Catharine Crozier

-1974-  
Clyde Holloway

-1975-  
David Craighead

-1976-  
William Albright

-1977-  
Robert Anderson

-1978-  
Leonard Raver

-1979-  
Alec Wyton

-1979-  
Donald Sutherland

THE HOLTKAMP ORGAN COMPOSITION CONTEST

In order to encourage composers under 30 years old, and to enhance the Festival, Walter Holtkamp, President of the Holtkamp Organ Company, Cleveland, Ohio, and Donald Hinshaw, President of Hinshaw Music, Inc., Chapel Hill, North Carolina, decided in 1977 to establish this contest, held annually in connection with the Festival. Mr. Holtkamp awards a cash prize, Mr. Hinshaw publishes the winning compositions, and the Hartt School provides free tuition to the Festival for the winners. To date, nearly 70 contestants from all over the United States, and from Japan and England have participated.

-1978-  
Thomas Crawford, Co-winner  
MÉLANGE

Frank Wiley, Co-winner  
FANTASIA SUPER B-A-C-H

Steven Errante, Honorable Mention  
SUITE FOR ORGAN

Paul Hofreiter, Honorable Mention  
SONATA V FOR ORGAN

-1979-  
Richard Campanelli, Winner  
VOICES FROM THE DARK

Robert Sirota, Honorable Mention  
TOCCATA

-1980-  
Thomas Crawford, Co-winner  
CANTO II: ASHES OF ROSE

Blair Sanderson, Co-winner  
EFFUSIONS

Frank Wiley, Honorable Mention  
PREMONITION

THE GUEST COMPOSERS

and their compositions written for the Festival

-1971-  
Daniel Pinkham  
THE OTHER VOICES OF THE TRUMPET  
for trumpet, organ, and tape  
(E.C. Schirmer)

-1972-  
Richard Feiciana  
EKĂGRATA  
for organ, two drummers, and tape  
(E.C. Schirmer)

-1973-  
William Albright  
STIPENDIUM PECCATI  
(jobert)

-1974-  
Iannis Xenakis  
GMELOORH  
(Salabert)

-1975-  
Elliott Schwartz  
CYCLES AND GONGS  
for organ, trumpet, and quadraphonic tape  
(Hinshaw)

-1976-  
William Bolcom  
MYSTERIES  
(Marks)

-1977-  
David Clark Iseele  
COGNITIONS  
(Hinshaw)

-1978-  
Vincent Persichetti  
AUDEN VARIATIONS  
(Elkan — Vogel)

-1979-  
Olly Wilson  
EXPANSIONS
Friday, July 25, 1980, 8:00 p.m.

THE CATHEDRAL OF SAINT JOSEPH
Hartford

Marilyn Mason
organist

ORGAN NASTRO, Opus 212 (1971)
for organ and electronic tape
Festival Premiere

VARIAZIONI E TOCCATA, Opus 52 (1980)
sopra "Aurora lucis rutilat"
Festival Premiere

DRYDEN LITURGICAL SUITE, Opus 144 (1979)
1. Prelude: By whose aid the world’s foundations first were laid...
2. Response: Give us Thyself, that we may see...
3. Psalm: From sin and sorrow set us free...
4. Prayer: Make us eternal truths receive...
5. Toccata: Inflame and fire our hearts...
Festival Premiere
Commissioned by the Marilyn Mason Commissioning Fund of the University of Michigan. Dedicated to Marilyn Mason.

EFFUSIONS (1979)
Co-winner of the 1980 Holtkamp Organ Composition Contest
—INTERMISSION—

THE OTHER VOICES OF THE TRUMPET (1971)
for trumpet, organ, and tape
Comissioned by the 1971 Holtkamp Organ Festival
First performance on June 18, 1971 by Marilyn Mason and Ronald Kutik in Center Church, Hartford

ORGAN BOOK II (1971)
1. Night Procession
2. Toccata Satanique
3. Last Rites (with electronic tape)
Commissioned by and dedicated to Marilyn Mason.

Austin Organ, 1962

COMMITTEE
John Holtz, Chairman
Edward E. Clark, Associate Chairman
Jeannine Dash, Public Relations
Anne Griffin, Summer Term Secretary
Bruce Henley, Hospitality
Douglas Jackson, Summer Term Director
Harmon Lewis, Logistics
Grayce Long, Concert Admissions
Cathy Mullen, Ushers
Dorothy Wurts, Mr. Holtz’s Secretary

Concert ushers are from the Hartford Organ Department

THE COMMITTEE GRATEFULLY ACKNOWLEDGES
THE GOURIOUS GIFTS WHICH HAVE HELPED
MAKE THE FESTIVAL POSSIBLE FOR TEN YEARS.

Ace Piano Movers, Manchester, Connecticut
Allen Organ Studios of Hartford, Inc.
Anonymous contributors
Asylum Hill Congregational Church, Hartford
Austin Organs, Inc., Hartford
Campus Music Shop, Hartt School of Music
Cathedral of Saint Joseph, Hartford
Center Church, Hartford
Central Baptist Church, Hartford
Clintons Piano and Organ, Hartford
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The Stereo Shop, Hartford
Trinity College, Hartford
Trinity Episcopal Church, Hartford
Wadsworth Atheneum, Hartford
Watkins Brothers, Inc., Hartford
The Tenth Anniversary
International Contemporary Organ Music Festival
MARIYLN MASON

Friday, July 25, 8:00 p.m. Cathedral of St. Joseph

Program Notes

"Orga-Nastro," for Organ and Electronic Tape, Opus 212  Ernest Krenek
(1971) (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 many 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.

VARIAZIONI E TOCCATA sopra "Aurora lucis rutilat," Alberto Ginastera
Opus 52 (b. 1916)

Alberto Ginastera writes about his work:
"Aurora lucis rutilat" is a fragment of a Paschal Hymn of the fifth century which I used as final of my work "Turbae" for choirs and orchestra, Opus 45.

Since I composed it, I thought that this theme could be developed later on and when I was invited by the Twin Cities Chapter of the American Guild of Organists to write a work that would be premiered on the National Convention of Minneapolis, I then realized that this was the right occasion which could serve my purpose.

The work consists of 15 variations and one toccata upon said musical theme and is conceived as a piece of a high virtuosity. The theme - as it happened already with other of my works - appeared at the end as culmination of the work.

The variations modify the texture and structure of the theme and in many cases, by means of the thematic metamorphosis, the themes of the variations generate new themes.

This work, which was composed in Geneva (Switzerland) during these last months, is dedicated to my friend W. Stuart Pope.

Marilyn Mason gave the world premiere at the National Convention of the American Guild of Organists in Minneapolis on June 18, 1980. This is the second performance.
Dryden Liturgical Suite, Opus 144 (1979)  

Vincent Persichetti  
(b. 1915)

Marilyn Mason gave the world premiere of this work at the National Convention of the American Guild of Organists in Minneapolis on June 18, 1980. This is the second performance.

Effusions (1979)  

Blair Sanderson  
(b. 1958)

"Effusions" is a study of sharp contrasts in both mood and timbre, reflecting the dramatic effects used by many romantics but translated into contemporary sounds. A blend of toccata and fantasia, it is grandiose, urgent, sardonic and whimsical in a very theatrical fashion; however, the harmonic language and melodic gestures are freely chromatic and strident, typical of much post-serial music. Thus, it partakes of tradition without denying its place in the present.

There is no programmatic intent behind this piece. However, the idea for the title was suggested by the poetry of Thomas Lovell Beddoes, who used the same word to describe his poems. "Effusions" shares with these poems an improvisatory element which, through its welliness, makes an unusual and unique statement; and though it is abstract music, one may feel free to interpret it however one chooses. Most effusions are not specific; rather, they burst out haphazardly and reach out in different ways, affecting none in the same way as another.

Blair Sanderson