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 Rayer

-1973-Catharine Crozier

-1974-Clyde Holloway -1975-

David Craighead

-1976-

William Albright

-1977-

Robert Anderson

-1978-Leonard Raver Alec Wyton

-1979-Donald Sutherland

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 Felciano EKĀGRATA

for organ, two drummers, and tape

(E.C. Schirmer)

-1973-

William Albright

STIPENDIUM PECCATI
(Jobert)

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-1974-

Iannis Xenakis

GMEEOORH (Salabert) -1975-

Elliott Schwartz

CYCLES AND GONGS

for organ, trumpet, and quadraphonic tape

(Hinshaw)

-1976-

William Bolcom

MYSTERIES

(Marks)

-1977-

David Clark Isele

COGNITIONS

(Hinshaw)

-1978-

Vincent Persichetti

AUDEN VARIATIONS

(Elkan - Vogel)

-1979-Olly Wilson EXPANSIONS

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 6

Friday, July 25, 1980, 8:00 p.m.

The Cathedral of Saint Joseph Hartford

MARILYN MASON organist

ORGA-NASTRO, Opus 212 (1971) for organ and electronic tape

Ernest Krenek

(b. 1900)

Festival Premiere

VARIAZIONI E TOCCATA, Opus 52 (1980)

Alberto Ginastera

(b. 1916)

sopra "Aurora lucis rutilat"

Festival Premiere

DRYDEN LITURGICAL SUITE, Opus 144 (1979)

Vincent Persichetti

(b. 1915)

- 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)

Blair Sanderson

(b. 1958)

Co-winner of the 1980 Holtkamp Organ Composition Contest

-INTERMISSION-

THE OTHER VOICES OF THE TRUMPET (1971)

Daniel Pinkham

for trumpet, organ, and tape

(b. 1923)

Michael Galloway, trumpet

Commissioned by the 1971 Hartt Organ Festival

First performance on June 18, 1971 by Marilyn Mason and Ronald Kutik in Center Church, Hartford

ORGAN BOOK II (1971)

William Albright

(b. 1944)

- 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 Hartt Organ Department

THE COMMITTEE GRATEFULLY ACKNOWLEDGES THE GENEROUS 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

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Hartford Chapter, American Guild of Organists

Hill-Stead Museum, Farmington, Connecticut

Hinshaw Music, Inc., Chapel Hill, North Carolina

Holtkamp Organ Company, Cleveland, Ohio

Immanuel Congregational Church, Hartford

Miss Porter's School, Farmington, Connecticut

Murtagh-McFarlane Artists, Inc., Hackensack, New Jersey

South Congregational/First Baptist Church, New Britain, Connecticut

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

MARILYN MASON

Friday, July 25, 8:00 p.m.

Cathedral of St. Joseph

Program Notes

"Orga-Nastro," for Organ and Electronic Tape, Opus 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 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,"
Opus 52

Alberto Ginastera (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 virtuousity. 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 wolliness, makes an unusual and unique statement; and though it is abstract music, one may feel free to interpret it however one chooses. Mose 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