

Schoenberg heard it for the first time on the instrument for which it was written. The use of a "recitative" as the basis for variations is an unusual idea. Originally the "theme" of a series of variations presents both harmonic and melodic ideas, and the subsequent variations are drawn from such dual material. In the Organ Variations, the "reactive them" is a series of little motives, totalling thirty-seven notes, incidentally including all twelve notes of the chromatic scale. This has apparently led some to the impression that this is a twelve-tone work, which is not at all the case. Because of the chromatic nature of the music, no key signature is used, but the music is definitely composed with strong and repeated reference to the key of D minor. The Variations consist of the Recitative theme, ten variations, a cadenza, and a fugue-finale.

INTERMISSION

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 of 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 prevalingly 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 of 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."

VARIATIONS ON SUNDAY SCHOOL TUNES Virgil Thomson
 "Come Ye Disconsolate" (b. 1896)
 "There's Not A Friend"
 "Will There Be Any Stars In My Crown?"
 "Shall We Gather?"

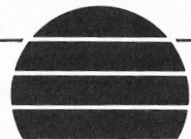
*Commissioned by Marilyn Mason and dedicated to her.
 +First performance in Miami.

THE TAKING OF PHOTOGRAPHS AND THE USE OF RECORDING DEVICES
 IS STRICTLY PROHIBITED.

AS A COURTESY TO OUR PATRONS AND THE PERFORMERS PLEASE TURN OFF
 ALL PAGING DEVICES AND BEEPERS DURING THE PERFORMANCE.

LATE COMERS WILL BE SEATED AT THE DISCRETION OF THE MANAGEMENT.

1980



NEW WORLD FESTIVAL OF THE ARTS

presents

MARILYN MASON

ETUDE FOR PEDALS (1973) + Roy Harris
 (b. 1898)

From **THE STATIONS OF THE CROSS,**
OPUS 23(1931-32) Marcel Dupre
 Inspired by poems of Paul Claudel (1886-1971)
 Jesus meets his mother
 Jesus is nailed on the cross

The composer writes: "The first sketch of THE WAY OF THE CROSS was conceived and realized in the form of an improvisation, at the Royal Conservatory of Music in Brussels, on February 13, 1931. During the concert the fourteen poems of **Le Chemin de la Croix** by the French poet, Paul Claudel, were read and after each I improvised a musical commentary. Many in the audience having expressed their regret that nothing should remain of this spontaneous music, I decided to write the work down, trying to evoke the same atmosphere. Its composition took me an entire year. I gave the first performance in the Hall of the Trocadero in Paris on March 18, 1932."

LES TROIS DANSES (1939) Jehan Alain
 Joies Deuils (Danse funebre) Luttés (1911-1940)

Alain's organ music had considerable acclaim. These three dances—Joys, Mourning, Struggles—were written after the death of Alain's sister who was killed during a mountain climbing expedition.

The first dance, Joys, presents two themes—a sustained, melodic theme sounded, as the composer suggests, in solo reed colors. The second theme, one of strong rhythmic drive, is presented immediately and developed somewhat. The middle section of the work revolves around the use of the first theme in the right hand, while the left hand takes the second theme, with newly added rhythms. The work closes in a brilliant finale turbulent and impetuous, followed by a sombre oboe melody repeated in the clarinet.

The second dance, Mourning, or Funeral Dance, has as its basis a foreboding diatonic theme. It is treated in various ways and colors and eventually in an intense dynamic motion, harmonized in modes peculiar to Alain, with the wail-sorrowful, crying, futile.

The third dance, Struggles, contains no new material, but is more of a summation of the two previous dances. It uses material from both works, and combines the themes in various ways, each in their "struggle" for domination, restless, unceasing. Its rhythmic drive brings the work to an intense, abrupt close; the composer has marked this final section, simply "Brutalement."

TWO PIECES Jean Langlais
 Miniature (1958)* Epilogue, for Pedal Solo (1952) (b. 1908)

INTERMISSION

June 20
Trinity Cathedral

VARIAZIONI E TOCCATA, OPUS 52 (1980)

sopra "Aurora lucis rutilat"+ Alberto Ginastera
(b. 1916)

Alberto Ginastera was born in Buenos Aires in 1916. His parents were Argentinian of Italian and Catalonian ancestry. Until recent years he lived in his native city and was active as a teacher, having formed and directed the Latin American Center for Advanced Musical Studies in the Instituto Torcuato de Tella. Now residing in Geneva, Ginastera devotes himself to composition and is much in demand as a lecturer and musical jurist. In 1945 he travelled to the United States when important performances of his music took place. Since that time his name has become familiar to American audiences and his compositions widely performed in the U.S.

Ginastera has received many commissions by major orchestra, foundations, schools, and solo performers. His works, both innovative and experimental, cover a broad spectrum of composition. They include operas, ballets, concertos, works for orchestra, chamber music, piano and band music. Although many of his pupils have written electronic music, Ginastera believes that conventional instruments have not outworn their usefulness. Thus he continues to find new sounds and techniques for them.

The composer 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 at the National Convention in Minneapolis, I then realized that this was the right occasion which could serve my purpose. The work consists of 12 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 theme 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."

**THE KING OF INSTRUMENTS (1978) William Albright
(b. 1944)**

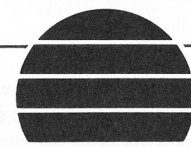
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| 1. Introduction | 8. The Sesquialtera |
| 2. The Manuals | 9. The Reeds |
| 3. The Pedals | 10. The Clarion and the Faggott |
| 4. The Flues | 11. The Gamba |
| 5. The Mixtures | 12. The Celeste |
| 6. The Flutes | 13. The Organist |
| 7. The Principals | |

Narrator Harold Bergman

*Commissioned by Marilyn Mason and dedicated to her.

The composer writes this about the music:

"**THE KING OF INSTRUMENTS**, a parade of music and verse for organ and narrator, presents an affectionate parody of the world of the pipe organ and the organist. There are, perhaps, some relatively obscure references to organ parts (for example, the keyboards Swell, Great and Positiv), organ stop-names (for example, the mixtures, the sesquialtera, the clarion, the faggott, the gamba, and the celests), and pipe classifications (for example, the flues and the reeds). That being said, it should be explained that the understanding of this lore will not help one whit in appreciating the ridiculousness of the proceedings."



NEW WORLD FESTIVAL OF THE ARTS

presents

MARILYN MASON

**FLOURISH AND FUGUE (1959)* John Cook
(b. 1923)**

John Cook is an English organist transplanted into the American musical scene and now associated with the Massachusetts Institute of Technology in Cambridge, Massachusetts. It was at the other Cambridge in England that he received his baccalaureate degree, and his impeccable credentials, a doctorate in music from Durham and, of course, the A.R.M. and F.R.C.O. diplomas. He has authored a list of organ pieces that, while not very extensive, is distinguished by fine craft and a certain freshness of spirit. FLOURISH AND FUGUE was commissioned by Marilyn Mason and is dedicated to her. Mr. Cook has written: "The FLOURISH AND FUGUE was commissioned by Marilyn Mason for performance in 1959 on the organ in the Cathedral of St. John the Divine in New York, with special attention to the West End State Trumpet. Therefore, the composition is basically an antiphonal structure between a powerful and compelling solo reed and the rest of a large organ. Fanfares, flourishes, sennets and tuckets are the home ground of a theatre composer, especially one who has spent so much time in close association with the greater works of

Shakespeare; nevertheless, The FLOURISH AND FUGUE tries to bring together the pageantries of fanfares and the solemnities of fugue into a compatible and mutually enhancing form. Only the organ is capable of such a synthesis."

**PHANTASY "EIN FESTE BURG" OPUS 27 (1898) Max Reger
(1873-1916)**

**VARIATIONS ON A RECITATIVE, OPUS 40 (1941) ... Arnold Schoenberg
(1874-1951)**

The VARIATIONS FOR ORGAN (pub. 1947), one of the last few compositions of Schoenberg, is an exceedingly interesting and unusual work, coming as it does within the last ten years of his life. He seems here to reaffirm, in his own work, the credo that good and beautiful music can still be written within tonal limits. Marilyn Mason, who studied with Schoenberg, has made her own registration, under the direction of the composer. When she played the work in Los Angeles,

**June 17
Trinity Cathedral**