

TWO WORKS FOR ORGAN Leo Sowerby
BRIGHT, BLITHE AND BRISK (1965)*+ (1895-1968)
PAGEANT (1931)

Leo Sowerby was born May 1, 1895, in Grand Rapids, Michigan. His father was English and his mother Canadian. He graduated from the American Conservatory in Chicago in 1918, and was the first American composer to be awarded the Prix de Rome, spending three years (1921-1924) in the Italian capital. For many years he was on the faculty of his alma mater as well as the Organist and Choirmaster at Saint James' Episcopal Church in Chicago. Later and until his death in 1968, he was Director of the College of Church Musicians, attached to the National Cathedral in Washington, D.C. Because of his prolific writings and his influence on his many students, Dr. Sowerby may be considered the dean of American composers for the organ.

INTERMISSION

THREE GOSPEL PRELUDES (1981)++** William Bolcom
"Jesus Loves Me"
"Shall We Gather At the River?"
"Amazing Grace"

William Bolcom is Professor of Composition at The University of Michigan.

TWO WORKS FOR ORGAN Charles Ives
ADESTE FIDELIS (1897) (1874-1954)
VARIATIONS ON "AMERICA" (1891)

*Commissioned by Marilyn Mason and dedicated to her.

**Commissioned by the Marilyn Mason Commissioning Fund and dedicated to Marilyn Mason.

++First performance in Miami.

+World Premiere.

MARILYN MASON

Marilyn Mason is University Organist and Chairman of the Organ Department of the University of Michigan. Her extensive career as concert organist, lecturer, adjudicator and teacher has carried her throughout the Western world. She was the first American woman to play in Westminster Abbey, the first woman organist to play in Latin America, and the first American organist to play in Egypt. During one single year, invitations took her to five different continents. She has served as adjudicator at almost every major competition in the world. Marilyn Mason's dedication to contemporary music is evidenced in the 35 organ works which she has commissioned and premiered. Currently she is pursuing her commitment to stylistic integrity through scholarly research into the construction and tonal design of historic European instruments. Recently four major study tours have focused on Baroque organs in France, North Germany, Saxony, and Spain.

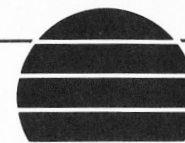
Marilyn Mason has studied both the Schoenberg and the Ginastera works with the composers.

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NEW WORLD FESTIVAL OF THE ARTS

present

MARILYN MASON

Assisted by MICHELE JOHNS

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: In flame and fire our hearts...

Vincent Persichetti is Professor of Composition at The Juilliard School in New York City. The melody, **DRYDEN**, composed by Mr. Persichetti, is contained in his collection, **HYMNS AND RESPONSES FOR THE CHURCH YEAR**. The text is a poem by John Dryden entitled, "Creator Spirit, by Whose Aid the World's Foundation First Were Laid." The four-part chorale will be played first, followed by the five variations which correspond to various phrases in the text.

DUET FOR ORGAN: Zorgandum (1974) + David C. Isele
(b. 1946)

Born in Harrisburg, Pennsylvania, David Clark Isele is Composer-in-Residence and Director of Choral Activities at the University of Notre Dame, Indiana.

FROM MÉDITATIONS SUR LE MYSTÈRE DE LA SAINTE TRINITÉ
(1969) Olivier Messiaen
(b. 1900)

VIII Dieu est simple (Alleluia de la Toussaint)
VI Offertoire de l'Épiphanie

Olivier Messiaen, organist of the Church of the Holy Trinity in Paris, completed the extended cycle Meditations on the Mystery of the Holy Trinity in 1969. It is his most recent work for organ, and it confirms and clarifies many elements of his previous style. Within a framework of visionary spiritual and theological concepts, Messiaen has provided quotations of Gregorian chant, bird songs, and Hindu rhythms, together with his characteristic harmonic and rhythmic vitality.

The Eight Meditation, "Dieu est simple," is based on the chant for the Alleluia of All Saints Day. The structure of the movement is articulated through a variety of motives each having its own characteristic color. Nevertheless, the overall mood is one of quiet meditation.

In the Sixth Meditation, the chant from the Offertoire for the Feast of the Epiphany is freely paraphrased, alternating between unison statements and free harmonizations of the chant.

INTERMISSION

June 15
Trinity Cathedral

ORGANBOOK II (1981)* + William Albright
Night Procession (b. 1944)
Tocatta Satanique
Last Rites (with electronic tape)

William Albright is Professor of Music and Associate Director of the Electronic Music Studio at The University of Michigan. Dr. Albright writes about this music:

"The generic title '**Organbook**' is an adaptation of the popular French Baroque term 'livre d'orgue' and, like the centuries-old model, is a collection of several pieces, each of which explores a single idea or sonority.

"**Night Procession** primarily employs the softest sounds of the organ. Flutes, strings, and celestes color the exposition slowly changing four-five-note chords that form the basis of the movement. The core of the piece, in fact, is a long harmonic sequence characterized by constant mutations of timbre; the effect is obtained by rapidly shifting keyboard changes and continual operation of the swell shades. Interpolated in this overall texture by way of contrast are several series of fleeting, vaporous roulades that seldom cover a span larger than an octave.

"**Tocatta Satanique**, with its constant devil's-trill-tremolo and joyful demonry, may well be an attempt to exorcise those fiendish virtuoso toccatas of Mulet, Widor, *et al.*, that seem to haunt all organists. In the same way that the ostinatos of some of these display pieces are used, the tremolo acts as a point of tangency between motion and stasis. In several instances, the quickly alternating pitches turn into fast-moving figurations; at other places, they become motionless chords.

"**Last Rites** adds the dimension of tape to the texture. Electronic sound caps the ferocity of the previous movement while retaining a basic similarity to organ timbre. The tape is largely drawn from purely electronic sources, although there is some manipulation of recorded organ material. In contrast to the other movements, the structure is fairly simple: large, uncomplicated blocks of sound juxtaposed and overlaid. The principal material is a descending cluster glissando."

DUET FOR ORGAN: + Kenneth Leighton
Martyrs, Dialogue on a Scottish psalm-tune (b. 1929)
Op. 73 (1976)

*Commissioned by Marilyn Mason and dedicated to her.

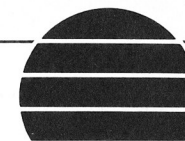
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NEW WORLD FESTIVAL OF THE ARTS

presents

MARILYN MASON

MUSIC BY AMERICAN COMPOSERS

SUITE FOR ORGAN (1947)* Edmund Haines
Promenade (1914-1975)
Air
Tocatta

This work was commissioned by Marilyn Mason and is dedicated to her. It won the American Guild of Organists Composition Award in 1948.

SAILING TO BYZANTIUM, for organ and
electronic tape (1973)*+ Alden Ashforth
 (b. 1933)

SAILING TO BYZANTIUM was commissioned by Marilyn Mason and is dedicated to her. The composer writes: "Yeats' poem **SAILING TO BYZANTIUM** expresses a desire to leave behind the transient temporal sensual world and retreat to the eternal world of the spirit, of art and of intellect: 'the artifice of eternity.' His image of this unaging realm, 'the holy city of Byzantium,' was inspired by reading that in the Byzantine Emperor's palace there was a tree of singing birds entirely wrought of silver and gold. The notion of a voyage from nature to art, from the world of reality to an artificial world existing outside of real time, struck me as a provocative musical scenario.

"The piece is in four sections. The opening section, suggesting the temporal world of the senses, includes such real sounds as brooks and birds and a melody hummed by a lyric tenor (Dennis Heath). In the second section, where both organ and tape are in transition to a different sort of world, the electronic sounds are constituted of materials created by encephalo-electronic (bio-feedback) means, whereby such dimensions as pitch, attack, and vibrato were produced by controlling electronic synthesizers directly by my own brain waves (amplified up to a million times). In the third section the organ and tape achieve a condition of melodic and harmonic balance and stasis. The organ solo of the final section, transforming the opening melody through variations techniques, is ultimately joined by 'birds' that are entirely artificially wrought.

"The subjective process of psychological and spiritual transformation is the intended essence of this aural migration."

June 13
Trinity Cathedral