

The University of Iowa School of Music

ORGAN RECITAL SERIES

Clapp Recital Hall, Iowa City, Iowa

Visiting Organists

Marilyn Mason, University of Michigan

Dr. Mason has given recitals throughout North and South America and Europe. She has performed numerous premiere performances and will present a program of all contemporary works. Critics say she plays "... not only with brilliance but with affection, respect, imagination, taste, and vitality."

Master Class: September 18

Recital: September 19

Ton Koopman, Amsterdam, Netherlands

Combining a great musical personality with a wide knowledge of sources, Ton Koopman has recorded many albums and radio and television specials. He plays both harpsichord and organ and is the founder and conductor of the chamber orchestra Musica Antiqua Amsterdam. Mr. Koopman is known for his stylistically authentic performances of sixteenth- and seventeenth-century music.

Master Class: November 9

Recital: November 8

Martin Haselböck, Vienna, Austria

An electrifying performer, Martin Haselböck is the organist of St. Augustine's Church in Vienna. He has given a variety of performances, including solo recitals, concerts, and radio and television productions. He will perform a varied program of organ works. Joannes Roose of the Adelaide *Australian* says, "Many words might be used to describe Martin Haselböck but they all would have one thing in common: they would be superlatives."

Master Classes: March 7-8

Recital: March 7

Brett Wolgast, Kansas State University

Brett Wolgast is the 1982 National Competition winner, American Guild of Organists.

Recital: March 6

Master classes and the workshop are open to the public. Call the organ department (353-3623) for registration information.

Tickets for the visiting organists may be ordered with the enclosed order blank, from the Hancher Box Office (353-6255 or in Iowa, toll-free 800-272-6458) or may be purchased at the door.

The University of Iowa Organ Workshop

March 6-8

The University of Iowa Faculty Recitals

Delores Bruch, October 9

Delbert Disselhorst, April 10

The University of Iowa Student Recital

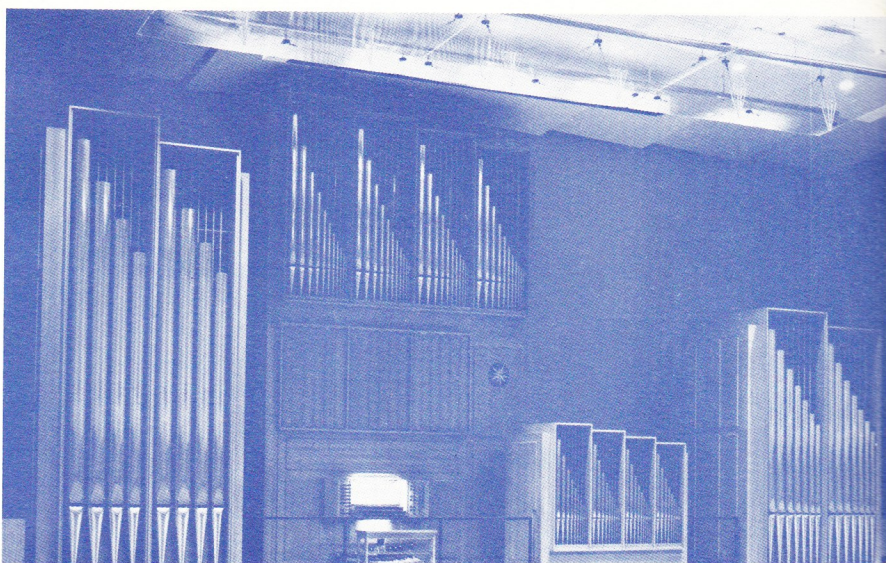
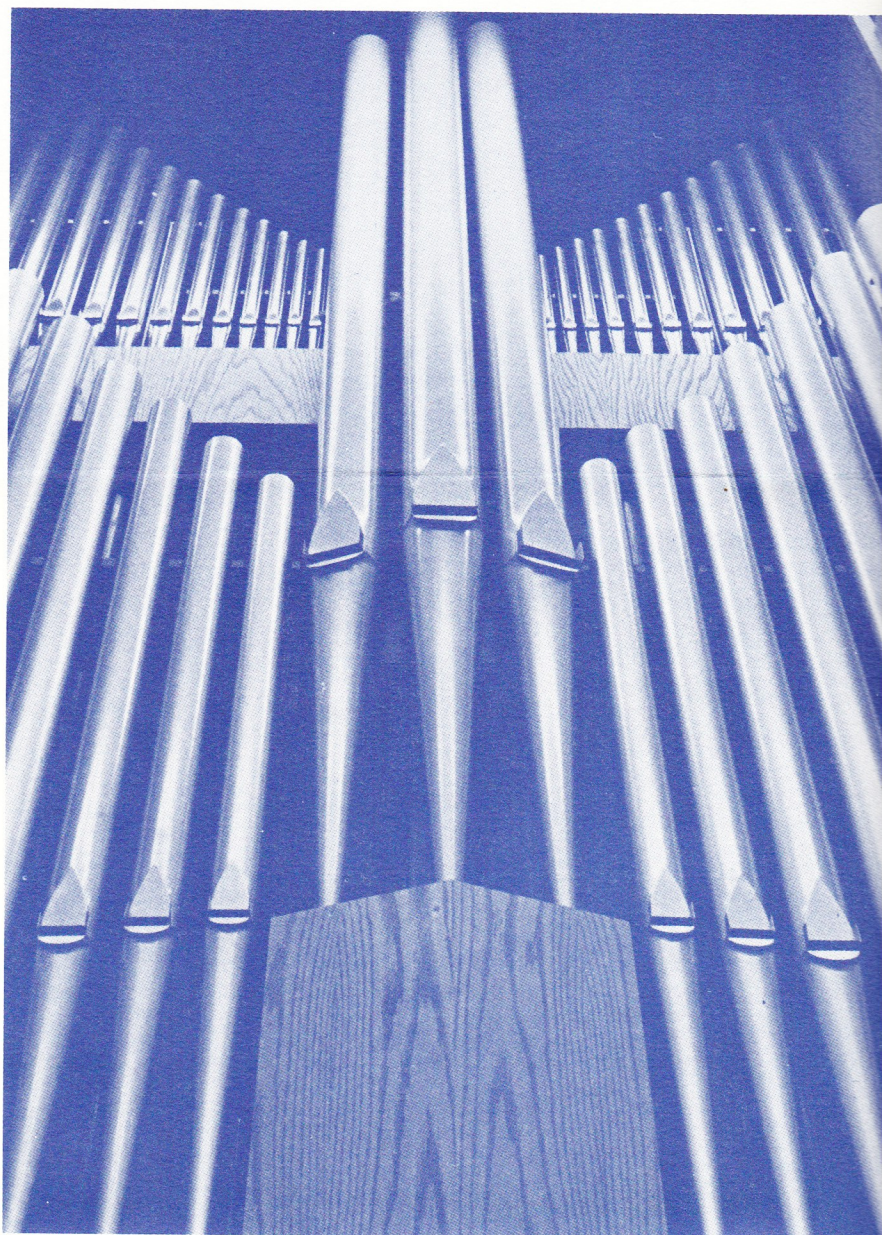
March 8

Purchase a series and save

Plan now to attend this exciting organ recital series. Performances by Marilyn Mason, Ton Koopman, and Martin Haselböck are priced at \$4 each for nonstudents, or all three are available at a special package price.

Enjoy also the Brett Wolgast recital, the master classes, The University of Iowa faculty and student recitals free of charge.

All recitals are at 8:00 p.m.



The University of Iowa
SCHOOL OF MUSIC
Division of Fine Arts

GUEST RECITAL

MARILYN MASON, organist

SUNDAY, 19 SEPTEMBER 1982 CLAPP RECITAL HALL
8:00 P.M.

Variations on a Recitative, op. 40 Arnold Schoenberg
(1941) (1847-1951)

Organbook II (1971) William Albright
Night Procession (b. 1944)
Toccata Satanique
Last Rites (with electronic tape)

I N T E R M I S S I O N

Sailing to Byzantium for organ Alden Ashforth
and electronic tape (1973) (b. 1933)

Three Gospel Preludes William Bolcom
"Jesus Loves Me" (b. 1938)
"Shall We Gather At the River?"
"Amazing Grace"

Murtagh/McFarlane Artists Management

This recital is funded in part by the Frederick B.
Rahn Memorial Fund.

NOTES

Variations on a Recitative, Opus 40 (1941) Arnold Schoenberg
(1874-1951)

The Variations of Organ (pub. 1947) of Schoenberg, written within the last ten years of his life, is an exceedingly interesting and unusual work. 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, 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 theme" 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 them, ten variations, a cadenza, and a fugue-finale.

Organbook II (1981)*+ William Albright
Night Procession (b. 1944)
Toccata Satanizue
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.

"Toccata 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.

Sailing to Byzantium, for organ and
electronic tape (1973)** Alden Ashforth
(b. 1933)

This work 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."

Three Gospel Preludes (1981)**+ William Bolcom
"Jesus Loves Me" (b. 1938)
"Shall We Gather At the River?"
"Amazing Grace"

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

- * Commissioned by Marilyn Mason and dedicated to her.
- ** Commissioned by the Marilyn Mason Commissioning Fund and dedicated to her.
- + First performance in Iowa City.