



# 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) Luttes (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 Catalanian 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."