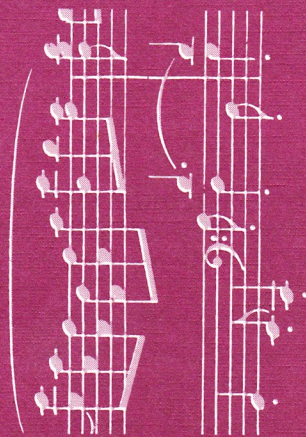


THE FOURTEENTH ANNUAL

VILLAGE BACH FESTIVAL



NOVEMBER 24, 27, 28 and 29, 1992

FESTIVAL RECITAL
Marilyn Mason, organ
Michele Johns, organ

First Presbyterian Church, Caro, Michigan

Tuesday, November 24, 1992

8:15 p.m.

PROGRAM

DUO SONIDO

Seis Conciertos de dos Organos
Antonio Soler
(1729-1783)

Concierto I en C	Concierto IV en F
Andante	Afectuoso, Andante non largo
Minue'	Minue'
Concierto II en a	Concierto V en A
Andante	Cantabile
Allegro	Minue'
Tempo de Minue'	Concierto VI en D
Concierto III en G	Allegro, Andante, Allegro, Andante
Andantino	Minue'
Minue'	

INTERMISSION

DUO SONIDO

Comprises two organists, Michele Johns and Marilyn Mason.

In 1983 they played the Six Soler Concertos in eight cities of Spain, in honor of the two-hundredth anniversary of the death of Antonio Soler. They also performed the Six Concertos at the 1984 National Convention of the American Guild of Organists in San Francisco.

Since that time thousands have enjoyed their many performances of these delightful pieces as they have journeyed in the Midwest bringing with them a positif organ in order to provide the second instrument necessary for the performance of these pieces.

Reception following recital - everyone is welcome.

Odessa Symphony (Texas). A member of the Cleveland Baroque Soloists for the past fifteen years, he performed many times with the late Doris Ornstein in that context. In the summers of 1988, 1989, and 1991, he appeared in Oberlin Baroque Performance Institute performances under the musical direction of August Wenzinger, Nicholas McGegan, and Gustav Leonhardt.

In 1989, he undertook his first stage role in several years, appearing with Lucy Shelton in the Milhaud opera Medee. In the winter of 1991, he appeared in the first performances of Bain Murray's new opera Mary Stuart: A Queen Betrayed, and in the summer of 1992 in Murray's opera/oratorio The Legend.

STEPHEN MORSCHECK, Bass-baritone

Stephen Morscheck maintains an active performing schedule of appearances in recitals and oratorios, including his Carnegie Hall debut in Mozart's REQUIEM with the **Manhattan Symphony Orchestra**, Mozart's GREAT MASS IN C MINOR with the Cayuga Chamber Symphony, Bach's B MINOR MASS and ST. MATTHEW PASSION with the **Boulder Bach Festival**, ELIJAH and MESSIAH with the **Midland-Odessa Symphony Orchestra**.

Mr. Morscheck has successfully performed numerous operatic roles including Don Pasquale in Donizetti's DON PASQUALE, Nick Shadow in THE RAKE'S PROGRESS, Figaro in LE NOZZE DI FIGARO, Don Alphonso in COSI FAN TUTTE, and Falstaff in Verdi's FALSTAFF. Other operatic appearances include the role of Bottom in Britten's A MIDSUMMER NIGHT'S DREAM, Nick Shadow at the **Aspen Music Festival** under the musical direction of Jorge Mester, and Dr. Reischmann in Hans Werner Henze's opera ELEGY FOR YOUNG LOVERS at the **Tanglewood Music Festival**.

Mr. Morscheck graduated from Wheaton College and completed both his Masters and Doctorate of Musical Arts degrees at the University of Michigan where he studied voice with Lelsie Guinn. He is currently on the faculty of West Texas State University in Canyon, Texas, but will be leaving in January to become a member of the Lyric Opera of Chicago's Center for American Artists.

MARILYN MASON, Organ

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 woman to play in Westminster Abbey, the first woman organist to play in Latin America, and the first American to play in Egypt. During one single year, invitations took her to five different continents. Dr. Mason has served as adjudicator at nearly every major organ competition in the world. Marilyn's dedication to contemporary music is evidenced in the forty-five works which she has commissioned and premiered.

In 1987, she was awarded an Honorary Doctor of Music degree by the University of Nebraska, where Dr. Mason had served as consultant for the new Casavant Freres Limitee mechanical action organ. She was chosen "1988

Performer of the Year" by the New York Chapter of the American Guild of Organists.

MICHELE JOHNS, Organ

Michele Johns teaches organ and church music at the University of Michigan. She is also Director of Music Ministries at Our Lady of Good Counsel Church, Plymouth. This year she has been appointed Coordinator of Music Ministries for the 315 Parish Archdioceses of Detroit.

As an author, Dr. Johns has published a teaching manual, Hymn Improvisation, which has received critical acclaim in major professional journals and continues to be widely used by organists at all experience levels. In further contribution to her field, Dr. Johns has co-founded, with Marilyn Mason, the American Center of Church Music. This center exists for the promotion of church music and the instruction of church musicians.

JAMES NISSEN, Organ

James Christian Nissen, an Ann Arbor native, received his Bachelor's and Master's degrees in performance and composition from the University of Michigan, studying with Marilyn Mason and composer William Bolcom. After studying composition with Jean Langlais in Paris, France, on a Fulbright Fellowship, he returned to Ann Arbor to complete his doctorate in performance and conducting. He has been the conductor for the Michigan Youth Band, the U-M Campus Band, the Southeastern Michigan Choral Society, and the U-M Diversity Day Chorus. James has written several works for wind ensemble, orchestra, choir, and is currently writing the score for an ABC TV documentary on religion in America.

He is currently Professor of Humanities at Concordia College in Ann Arbor, Conductor of the Wind Ensemble and Chamber Singers at Schoolcraft College in Livonia, and is the organist at the First Congregational Church in Ann Arbor.

CATHERINE McMICHAEL, Harpsichord

Catherine McMichael was educated at the University of Michigan. Ms. McMichael is President of Camelia Music publishers, faculty member of Saginaw Valley State University, Delta College, and University of Michigan-Flint, resident choral arranger for the Saginaw Choral Society, founder of the chamber music ensemble *Musique Elegante*, and pianist with the Saginaw Symphony, and maintains a private piano studio. She is also a Suzuki workshop clinician in North America, Australia, and Britain.

WILLIAM PREUCIL, Jr., Violin

"A joy in terms of both technique and musicality," exclaimed the *Washington Post* of William Preucil, First Violin of the renowned Cleveland String Quartet. Prior to joining the Cleveland Quartet, Preucil served for seven seasons as

PROGRAM NOTES

The exact date of Soler's birth is unknown, but he was baptized on December 3, 1729 in the village of Olot in Spain and died at the Escorial Monastery on December 20, 1783.

In his 54 years of life this Catalan priest, composer and organist produced massive quantities of vocal and keyboard music. He spent 31 years of his life as a monk in the Escorial Monastery. Soler was also Maestro de Capilla there. For many years he taught music to members of the Spanish royal family.

The Six Concertos for Two Organs were written for Soler's royal patron and student, Prince Gabriel. The music is composed with a requirement of two players; however, Organo I is more difficult in its demands. Organo II is always interesting but has a less difficult part.

Today the Concertos will be played in the order indicated by Soler. The music for Organo I will be played on the Austin sanctuary organ and Organo II on the Brunzema positive organ.

All the Concertos, with the exception of Concerto II, are in two movements. The first movement is in duple meter. The second movement, a Minuet in triple meter, is often a series of variations. Sometimes the two organs play together, other times they answer antiphonally.

One of the most striking features of the historic Spanish organ is the horizontal "Trumpets en chamade." In almost every cathedral these horizontal pipes may be seen as well as heard.

Only in Concerto VI does Soler ask for the reeds and that only in the Organo I part. Organo II provides a constant back-up for the brilliant primary part.

Notes by Marilyn Mason

PROGRAM NOTES

Although Antonio Soler was a student of Domenico Scarlatti, he does not merely follow in the same footsteps but expands and adds his own flavor of melodic contour, Spanish folk song color and the age-old Iberian *Diferencias*, or variation technique, to almost every Concerto.

From the whimsical humor of Concerto I to the brash aggressiveness of Concerto VI, these pieces afford an incredible wealth of color and variety. The transparent texture of this music, their easy rhythmic grace, and the wealth of melodic construction make them especially charming.

A current of jovial lightness and cheerfulness pervades such opening movements as those of Concerto I and Concerto III. The transparency and refinement of Soler's writing is exemplified in Concerto II. A more restrained style is heard in the opening movement of Concerto IV which has its own special "Spanish" melancholy. The Variation technique he follows in the In his imaginative methods of constructing variations he follows in the footsteps of his musical ancestor, Antonio Gabezón.

In the Minuet of Concerto VI, the brilliant sounds of the reed registers dominate and a sense of grandeur pervades the music.

Notes by Michele Johns