

PHYLLIS BRYN-JULSON Soprano
DONALD SUTHERLAND Organ

IVES: Variations on America

It has been said that Britain and America are countries that are separated by a common language. This might also be said of the tune that Charles Ives knew as America. This remarkable work, written when Ives was seventeen years of age, demonstrates what John Kirkpatrick has called "an ability, perhaps not exclusively American, to get some fun out of the things one regards most reverently."

TITTEL: Mystiches Triptychon

Ich wollt, dass ich daheime war

I wish that I were at home in heaven. I would gladly do without the world if I could see God forever.
Come my soul, and direct yourself to Heaven. A multitude of angels awaits there.
Then all the world is so small, as you come to the blessed home.
Home is life without death and full of joy, without misery. There are a thousand years just as today, and never does one grieve.
Come my heart, and all my courage, and seek the Heavens.
Goodbye world, God bless you, I am going far away to the Heavenly home.

Loesch mir die Augen aus

Close my eyes ... I can see you. Close my ears ... I can hear you, and without feet I can go to you ... and without my mouth, nevertheless I can speak.
Break my arm, ... I can grasp you with my heart as with a hand.
Stop my heart and my brain will beat as though you were burning in my brain.
So will I shed my blood for you.

Das Urlicht

O red roses! man lay in great misery and pain. One would rather be in Heaven.
There came a band of angels along a wide path to show me ... but no, I can't let myself ...
I am of God and will go home to God. He will give me a little light which will give me the ever holy life.

BACH: Chorale 'Ich hab' mein' Sach' Gott heimgestellt

My cause is God's, and I am still, Let Him do with me as He will;
Whether for me the race is run, Or scarce begun,
I ask no more – His will be done!

RESPIGHI: Two Preludes

In this the fiftieth year after the death of Respighi, we turn to two of his three Preludes for organ. It is not surprising to find a prelude based on a chorale of J. S. Bach, for Respighi was greatly interested in music of the past. One of the best known of Italian composers, these preludes are his only works for organ solo, although the organ figures prominently in many of his orchestral works.

RICHARD FELCIANO: Lumen

Accounts of the "after-life", or, more precisely, of the experience of dying have come to us in increasing numbers in recent years. People declared medically dead have regained consciousness and sometimes health and have described those moments when life seemed to be leaving the body. There are several themes common to these stories: the presence of pre-deceased loved ones, the presence of a god-figure, the sensation of floating above one's own body, and the sensation of an intense and all-pervasive light.

The last of these sensations bears a striking similarity to the passage near the end of Dante's *Paradiso* which is paraphrased in the centre section of *Lumen*, the only section to use a text. The rest is a wild, scintillating, joyful vocalise, a jubilus at the moment of death in which the singer is lost in the pulsating brilliance of the light's spectral formations. RF

GUNTHER SCHULLER: Orgelwalzer

Gunther Schuller studied composition, flute and horn at the St. Thomas Choir School in New York City as a child. His progress as a horn player was so rapid that he was soon playing professionally; he was appointed principal horn in the Metropolitan Opera Orchestra in 1945.

His career as a composer also began early, and by 1959 when he gave up horn playing to give more time to composition, he had written over 30 works.

Besides being a prolific composer, he has involved himself in work as a conductor, broadcaster, editor, writer, teacher and administrator. His teaching activities began at the Manhattan School of Music, continued at the Yale School of Music and the New England Conservatory, where he was president from 1967 to 1977. He was at Tanglewood as a composition teacher, head of contemporary music activities and artistic co-director.

As a composer, Schuller is entirely self-taught. His interests cover the Western tradition as well as modern art and popular forms. He aims, in part, to combine diverse techniques, styles and aesthetics with a view to producing hybrids possessing a new viability, adaptability and communicative power.

Jazz has always been a source of stimulation to Gunther Schuller. He worked particularly closely with John Lewis and the Modern Jazz Quartet. The term "third stream music" was coined by him to describe amalgamations of jazz and art music.

The American Music Centre awarded its annual Letter of Distinction to Gunther Schuller in a ceremony at Lincoln Centre in December 1985. The composer of several large works for organ, Mr. Schuller was cited for his work as a composer, conductor, educator and administrator.

VIERNE: Les Angelus

The *Angelus* is a Latin prayer which begins with this word (*Angelus*), and which is said or sung in the morning, at noon, and in the evening. When used in this sense, the word is written with a capital A. When written with a small a, it refers to the ringing of the bell that announces that prayer.

Au Matin – In the morning

A midi – At noon

Au Soir – In the evening

VIERNE: Allegro Risoluto (Symphonie No 2)

Louis Vierne was one of César Franck's last pupils before Franck's sudden death in 1890. At that time Widor succeeded Franck at the Paris Conservatory and inherited Vierne, along with Tournemire and others, as pupils. Young Vierne was an especially brilliant student, and was soon appointed assistant to Widor at St. Sulpice and at the Conservatory. In 1890 he became organist at Notre Dame, Paris, where he remained until his death.