SYZYGY

presents

CLYDE HOLLOWAY, organ

8:00 p.m.
Tuesday, January 12, 1982
First Presbyterian Church of Houston

RICE UNIVERSITY

the Shepherd School of Music
GMEEORH (1974)  
Iannis Xenakis

Commissioned by, and written for the 1974 International Contemporary Organ Music Festival at the Hartt College of Music of the University of Hartford, Connecticut, the work is dedicated to Professor Clyde Holloway, concert organist.

This piece has been written for the Gress-Miles organ in 1974 at the South Congregational Church at New Britain, Connecticut. It was John Holtz, Professor and Chairman of Organ and Liturgical Music at Hartt College, and President of this Festival, who went to the trouble to record specially one by one all the stops and their range in order that I could compose having in mind concrete soundings. For this I am very grateful to him.

In continuation of ERIKHTHON for piano and orchestra, GMEEORH (a free anagram of ORGANON) pursues the research of a generalisation of the melodic principle, by using linear arborescences (clonings) undergoing various transformations such as homothetic, rotations, distortions, expansions, etc...

The registration and the indicated stops constitute a model to be respected as much as possible. Any deviation from it should be done in, and inspired by, the spirit and the sonorities of this model.

---

REQUIEM (1978) for organ and percussion  
Paul Cooper

Commissioned by Richard Brown and Leonard Raver

REQUIEM utilizes the idea of a proportional structure of diminishing dimensions (I SUMMA TRANQUILLITATE = 3, II CELERRIME = 2, III PLACIDE (CODA) = 1) and in this way is related to a number of Cooper’s latest works, notably the CELLO CONCERTO, SIXTH STRING QUARTET, and the CONCERT FOR THREE. The inspiration for the piece was drawn from the requiem mass text, hence the title. The work is introduced by wind chimes, and this coupled with the predominance of metal percussion in the score also reflects another aspect of the composer’s recent compositions: his concern with and interest in the sounds of bells. The first movement is built with repeating patterns, varying densities from full clusters to single pitches, and maintaining a soft, lyric quality throughout. The second movement is extremely fast, a ghostly scherzo filled with surprising dynamic contrasts. Its entropic conclusion leads quite logically to the sustained, meditative mood of the coda movement, which again uses subtle changes from soft clusters to single pitches, inexorably making their way towards the tonal center D and the final sound of wind chimes.

---

Photographing and sound recording are prohibited. We further request that audible paging devices not be used during the performance. Paging arrangements may be made with the ushers.
SYMPHONY FOR ORGAN (1981)
Gunther Schuller

My Symphony for Organ is probably the first work written in that particular form since Sowerby’s 1936 Symphony in G. For some reason it was discarded by contemporary organ composers as a “viable form”, but I believe it is far from exhausted and obsolete. The work is in five movements, the first, Meditation, cast in one long arch-like form, exploits the lyric, expressive quality of the organ, its unique ability to spin long-breathing musical lines.

Movement Two, Scherzo, has been omitted in tonight’s performance.

The title of the third movement, Valse langoureuse, describes its essential mood and character. After an extended crescendo introduction, the waltz proper begins its winding chromatic course. In its final appearance the waltz theme is heard in the guise of a gigantic roaring circus or theatre organ.

In Fantasie Mystique, the organ’s timbre and texture possibilities are explored. It is a free-form rhapsodic movement, at times eerie, at times plaintive, at times onomatopoetic.

The final Toccata, a relentless perpetual motion movement, brings the Symphony to thundering climactic close.

Gunther Schuller

FORTHCOMING SYZYGY EVENTS

All concerts are free, and unless noted, are held in Hamman Hall.

Contemporary Texas composers and their works will be highlighted on the next SYZYGY concert. Pieces by Robert Rodriguez, Karl Korte, and Priscilla McLean will all receive their Houston premiere on Tuesday, February 11. The world premiere of Character Pieces by Ellsworth Milburn will also be featured.

On Tuesday, March 9, the Concord String Quartet will appear as guest artists on the final SYZYGY concert. The performances of new works by Jacob Druckman and Krzysztof Penderecki will be featured on the program as well as the Houston Premiere of George Rochberg’s Quartet No. 4.

ALL PERFORMANCES BEGIN AT 8:00 P.M.