

# ORGAN CONCERT

March 5, 1978 — 4:00 P.M.

MARILYN MASON

MUSIC BY CONTEMPORARY COMPOSERS

- \*Ernst Krenek..... Die vier Winde Suite, Op.223 (1975)  
(b. 1900)
1. Euros
  2. Notos: 3 Kanons
    - a. Reversible
    - b. Mensuratum
    - c. Free, for pedals alone
  3. Zephyros
  4. Boreas

Since the organ operates on wind power, it seemed to me appropriate to dedicate an organ piece to the four winds that were believed to dominate the atmosphere of ancient Greece. *Euros*, the eastern wind, introduces itself with a vigorous statement of a twelve-tone row, but does not stick to it, blowing now softly, now harshly, even carrying on his wings a sturdy chorale before petering out with his twelve-tone row. The southern *Notos* arrives with learned freight: three canons, the first of which is so written that it will sound exactly the same after the page is turned upside down and the music read off in that position. This is, of course, an entirely gratuitous exercise because the two versions will, by definition, sound absolutely alike. The second is a mensuration canon in which the melodic line of one part is imitated by the other two at two different speeds, in the proportions of 1:2:3. The third canon is a free interplay of a twelve-tone row and its inversion. Its performance limits activity to the organist's feet. *Zephyros* is the gentle westwind, and so is the soft and balmy music that represents him, while *Boreas*, the fierce northerly, blows in with gusts of brutal sound clusters and breezy passagework, interrupted by a few deceiving lulls.

E.K.

- \*Alden Ashforth..... Sailing to Byzantium, for Organ and Electronic  
(b. 1933) Tape (1973)

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 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.

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"The piece is in four sections. The opening section, suggesting the temporal world of the senses, includes such real sounds as brooks, birds and a melody hummed by a lyric tenor. 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 variation techniques, is ultimately joined by 'birds' that are entirely artificially wrought.

**Christ Church, Greenwich, Ct.**

"The subjective process of psychological and spiritual transformation is the intended essence of this aural migration."

Jehan Alain..... Les Trois Danses (1939)  
(1911-1940) Joies  
Deuils (Danse funebre)  
Luttés

\* \* INTERMISSION \* \*

\*William Albright Organ Book II (1971)  
Night Procession  
Toccatà Satanique  
Last Rites (with electronic tape)

Marcel Dupre..... From "The Stations of the Cross, Opus 29  
(1886-1971) VIII Jesus comforts the women of Jerusalem  
XI Jesus is nailed on the cross

Olivier Messiaen..... Meditations Sur Le Mystere de La Sainte Trinité  
(b. 1908) VIII Alleluia de la Toussaint  
VI Offertoire de l'Epiphanie

*Played in honor of the composer's 70th year*

\*Commissioned by Marilyn Mason and dedicated to her.

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MARILYN MASON is University Organist and Chairman of the Organ Department at The University of Michigan in Ann Arbor. She has been guest Professor at Columbia University and also at Union Theological Seminary, where she earned the degree of Doctor of Sacred Music. The University of Michigan honored her, in 1972, with the Distinguished Faculty Achievement Award. Marilyn Mason was the first American woman to play in Westminster Abbey, the first woman organist to play in Latin America, and the first American organist to play in Egypt. Numerous invitations have taken her to five continents: North and South America, Europe, Africa, and Australia. She has served as adjudicator at almost every organ playing competition in the world; her own repertoire is immense, covering every period of literature. Her artistic achievements as a recitalist, teacher, judge and recorder are extensive. In further contribution to her profession, she has commissioned over thirty works by contemporary American composers, each dedicated to her and premiered by her.

RE: Greenwich, Connecticut  
March 2, 1978

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Marcel Dupre..... From "The Stations of the Cross", Opus 29  
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    Jesus meets his mother  
    Jesus is nailed on the cross

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(1911-1940)  
    Joies  
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Kreuk  
ash.  
Alain  

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Albs.  
Dupre  
Messiaen