

*American Guild of Organists
Cleveland Chapter*



Public Concert

MARILYN MASON, Organ

THE
UNIVERSITY CIRCLE CHAMBER CHORUS
J. HEYWOOD ALEXANDER, Conductor

Sunday, October 29, 1967, 8:15 p.m.

Lakewood Congregational Church

1375 WEST CLIFTON BLVD.
LAKEWOOD, OHIO

Messe "Cunctipotens"
publ. Pierre Attaingnant, Paris, 1531.

Kyrie
Gloria
Sanctus
Agnus Dei

Two Carols

Jean-François Dandrieu
(1682-1738)

Noël de Saintonge
Une berger jolie

Chorale Partita

J. S. Bach

Einige canonische Veränderungen über das
Weihnachtslied: Vom Himmel hoch da komm ich her
(publ. c. 1747; BWV 769).

Verses of the chorale, by Martin Luther (*Geistliche Lieder*,
Wittenberg, 1535), will alternate with the organ variations.

Chorale verse 1:

"From heaven above to earth I come
To bear good news to every home;
Glad tidings of great joy I bring,
Whereof I now will say and sing."

Var. I: In Canone all'Ottava

Chorale verse 2:

"To you this night is born a child
Of Mary, chosen virgin mild;
This little child, of lowly birth,
Shall be the joy of all the earth."

Var. II: *Alio modo* in Canone alla Quinta

Chorale verse 7:

Give heed, my heart, lift up thine eyes.
What is it in yon manger lies?
Who is this child, so young and fair?
The blessed Christ-child lieth there.

Var. III: In Canone alla Settima

Chorale verse 13:

Ah, dearest Jesus, holy child,
Make thee a bed, soft, undefiled,
Within my heart, that it may be
A quiet chamber kept for thee.

Var. IV: In Canone all'Ottava per augmentationem

Chorale verse 15:

Glory to God in highest heaven,
Who unto us his Son hath given.
While angels sing with pious mirth
A glad new year to all the earth.

Var. V: *L'altra sorte del Canone al rovescio:*

(1) alla Sesta, (2) alla Terza,
(3) alla Seconda, e (4) alla Nona.

Magnificat V. Toni

from *Tabulatum Nova*, 1624.

Samuel Scheidt

(1587-1654)

- | | | |
|-----------------|----------------------|--------------------|
| 1. Plainchant: | Magnificat anima mea | |
| 2. Organ: | Et exsultavit | |
| 3. Plainchant: | Quia respexit | |
| 4. Organ: | Quia fecit | Choralis in Cantu |
| 5. Plainchant: | Et misericordia | |
| 6. Organ: | Fecit potentiam | Choralis in Tenore |
| 7. Plainchant: | Deposuit potentes | |
| 8. Organ: | Esurientes | Choralis in Basso |
| 9. Plainchant: | Suscepit Israel | |
| 10. Organ: | Sicut locutus est | Choralis in Basso |
| 11. Plainchant: | Gloria Patri | |
| 12. Organ: | Sicut erat | Choralis in Cantu |

VI. Psalmus poenitentiales

Orlandus Lassus

(c. 1532-1594)

Psalm 130: De profundis (sung in Latin)
publ. Munich, 1584

Out of the depths I cry to thee, O Lord.
Lord, hear my voice.
Let thy ears be attentive to the voice
of my supplications.
If thou, O Lord, shouldst mark iniquities,
Lord, who could stand?
But there is forgiveness with thee,
that thou mayest be feared.
I wait for the Lord, my soul waits,
and in his word I hope:
My soul waits for the Lord
more than watchmen for the morning.
O Israel, hope in the Lord,
For with the Lord there is steadfast love,
and with him is plenteous redemption.
And he will redeem Israel from all his iniquities.
Gloria patri.

Étude de Concert, Op. 104

First performance in Cleveland

Anthon Van Der Horst

(b. 1899)

Verset, pour la fête de la Dédicace (1961)

First performance in Cleveland

Olivier Messiaen

(b. 1908)

Concert Variations on the Austrian Hymn, Op. 3

Theme, Andante

Variation 1

Variation 2

Variation 3, Poco meno mosso

Variation 4

Fugue

John Knowles Paine

(1839-1906)

The anonymous organ mass, which begins the program, and the Magnificat come from a long tradition of works meant to be realized by organ and voices in alternation. Rarely, however, are they performed in this way. In both cases organ verses are built upon Gregorian *cantus firmi*. Performance in alternation restores the complete plainsong for each text.

The harmonizations of the chorale, *Vom Himmel hoch*, are from the *Christmas Oratorio*. The English version is by Catherine Winkworth.

THE UNIVERSITY CIRCLE CHAMBER CHORUS

J. Heywood Alexander, conductor

Marilyn Holt, accompanist

Soprano

Beatrice Alexander
Jann Burger
Ruth Griffin
Carol Liebowitz
Marilyn Stranahan
Nancy Todora
Nancy White

Tenor

Fred Anderson
Kenneth Hybloom
Richard Nugent

Alto

Sandra Brown
Diana Duryee
Donna Galchick
Elizabeth Layton
Hilde Junkermann
Linda Unkefer
Ruthanne Voytko

Bass

Michael Doster
James Gahn
Paul Himmelstein
Roy Kristiansen
Brainerd Stranahan
Thomas Strong
Dallas M. Young, Jr.

THE CHAMBER ENSEMBLE

Violin:

Jeannette Drinkall Meyer
Nada Pavlovitch Crews

Viola:

Alfred d'Aliberti
Robert Schenk

Cello:

Elaine Hiller
Marian Schenk

Bass:

Robert Carr

Recorder:

William Jantch

Bassoon:

Lois Walter
Wendy Stinson

MUSIC FOR THE WORKSHOP

Organists are requested to bring their copies of the Bach Orgelbuchlein and the Three Chorales of Franck.

CHORAL — A packet of the music for class sessions will be available to each registrant for about \$2.00.

AN EXTENSIVE EXHIBIT of choral and organ music of various publishers will be displayed by Wagner-Bund Music Co. of Pittsburgh, Pa.

LAKWOOD CONGREGATIONAL CHURCH
West Clifton and Detroit

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PUBLIC CONCERT

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Paris, 1531

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Noel de Saintonge (1682-1738)
Une Berger Jolie

Chorale PartitaJ. S. Bach
(1685-1750)

Einige canonische Veränderungen über das
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Magnificat V. ToniSamuel Scheidt
(1587-1654)

VI. Psalmus poenitentiales.....Orlandus Lassus
(c. 1532-1594)

Psalm 130: De profundis (sung in Latin)
Munich, 1584

*Etude de Concert, Op. 104
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*Verset, pour la fete de la Dedicace (1961)
Oliver Messiaen
(b. 1908)

Concert Variations on the Austrian Hymn,
Op. 3John Knowles Paine
(1839-1906)

*First performance in Cleveland

Registrants and guests are invited to attend
a reception following the recital in the Fellow-

PURPOSE

As musicians; clergymen; laymen;
We come to this conference

To become more deeply aware of our part in
the worship of God.

To learn from outstanding artists the art of
organ playing and choral conducting.

To tantalize and widen our musical knowl-
edge and repertoire.

To meet old and new colleagues and friends.

To receive and share with others, the intelli-
gence, inspiration, and insight necessary to
function at our highest creative level.

FEES

Full Registration Fee \$14.00
(Saturday and Sunday meals included)

Single Day Registration and Class Fees
Friday Evening (dinner not included) No Fee
Saturday only (lunch included) \$ 7.50
Sunday only (dinner included) \$ 8.00

To assure the local church of the rewarding ben-
efits from this conference, the local Church Music
Committee and the Minister should insist that the
church budget care for the nominal fees incurred
by the organist and choral conductor.

Mail registrations with check payable to AMERI-
CAN GUILD OF ORGANISTS, no later than Mon-
day, October 23, 1967 to:

Miss Nancy Hodge
1227 Rozelle Avenue
East Cleveland, Ohio 44112

ALL SATURDAY AND SUNDAY MEAL
RESERVATIONS MUST BE MADE AND
PAID FOR IN ADVANCE.

VERY SORRY . . . NO REFUNDS.

ACKNOWLEDGMENTS

The 16th Annual Conference on Church Music
is indebted to Lakewood Congregational Church
for the use of its facilities, and we express our
gratitude to Lee Vanderheide, host organist, and
Curtis Crews, host director, and the church staff
members for their kind cooperation.

Church Music Conference Committee

Gratian Nugent, Chairman

Nancy Hodge, Registrar

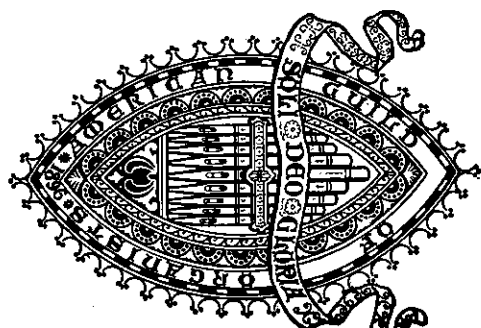
Jane Carroll and John Herr, Greeters

Cliff Sanderson, Publicity

Elmerle Vanderheide, Betty Chamberlain, John

This conference is open to musicians, clergymen, and interested laymen.

Cleveland Chapter
American Guild of
Organists
John H. Landrum, Dean
*Sixteenth Annual Conference
on Church Music*
October 27, 28, 29, 1967





Marilyn Mason

Marilyn Mason is Professor of Music and Chairman of the Organ Department at the University of Michigan, Ann Arbor. She has been guest professor at Columbia University, and also at Union Theological Seminary, where she received the Doctor of Sacred Music degree in 1954.

Dr. Mason has been heard in recitals throughout North and South America and Europe. She was the first American woman to play in Westminster Abbey, when she represented the United States at the International Congress of Organists in 1957. Subsequent tours of Europe have included two return engagements at Westminster Abbey: in 1963, and in 1966, the latter on the occasion of the 900th anniversary of the Abbey, as well as appearances in London (Royal Festival Hall), Edinburgh, Hamburg, Berlin, and Vienna. In 1960 she played four concerts at the Auditorio Nacional in Mexico City, the first woman organist to play in Latin America, and in 1963 she played in Spain at the International Congress of Organists.

In January 1966 and 1967 she taught and played at the International Festival of Music in Brazil. Because of her interest in contemporary music Dr. Mason has commissioned numerous composers to write for the organ and has given many premiere performances.

Dr. J. Heywood Alexander

Heywood Alexander is Director of Music at Fairmount Presbyterian Church, Cleveland Heights and Lecturer in music at Case Western Reserve University. He is conductor of the University Circle Choral and University Circle Chamber Chorus.

Formerly Assistant Professor of Music at Amherst College, Dr. Alexander was co-conductor in 1961 of the European tour of the Smith-Amherst Chamber Singers, giving twenty-eight concerts in five countries, including appearances in Madrid, recording for Italian radio, and concerts at Chartres Cathedral and at Fontainebleau. Dr. Alexander also organized a small professional chorus in the town of Amherst.

Dr. Alexander holds degrees from Princeton University, Harvard University, and a doctorate in sacred music from Union Theological Seminary. His teachers have included Nadia Boulanger, Andre Marchal, Hugh Ross, Vernon de Tar, Randall Thompson, and G. Wallace Woodworth.



Lakewood Congregational Church

1375 West Clifton and Detroit
Lakewood, Ohio 44107

SCHEDULE OF EVENTS

Friday, October 27, 1967

- 3:00- 5:30 Music Displays
- 4:00- 5:15 Registration
- 5:30- 6:30 Dinner at Millers,
16707 Detroit Rd.
(Dinner not included in fee)
- 6:30- 7:30 Browsing and Registration
- 7:30- 8:30 Lecture—John Schantz
- 8:45- 9:45 Panel Discussion
"Organ Music . . . Trash
or Treasure?"
- 10:00 Punchbowl Reception

Saturday, October 28

- 9:00-10:00 Registration and Browsing
- 10:00-11:00 "New Sacred Music from
The Renaissance"
Choral Session I
Dr. J. Heywood Alexander
- 11:00-12:00 Organ Session I
"Style in Organ Playing"
Dr. Marilyn Mason
- 12:00- 1:00 Lunch
- 1:00- 2:00 "An Organist in Europe"
Dr. Marilyn Mason
- 2:00- 3:30 Choral Session II
Dr. J. Heywood Alexander
- 3:30- 5:00 Organ Session II
"Performance Problems in
Organ Music"
Dr. Marilyn Mason

Sunday, October 29

- 2:00- 3:00 Registration and Browsing
- 3:00- 4:30 Organ Session III
"The Art of Registration"
Dr. Marilyn Mason
- 4:30- 6:00 Choral Session III
Dr. J. Heywood Alexander
- 6:30- 7:30 Dinner
- 8:15- 9:30 Public Organ Recital
Dr. Marilyn Mason, assisted by
The University Circle
Chamber Chorus
Dr. J. Heywood Alexander,
conductor
- 9:45 Punchbowl Reception

ADMISSION TO ALL BUT THE SUNDAY EVENING
RECITAL WILL BE BY REGISTRATION