

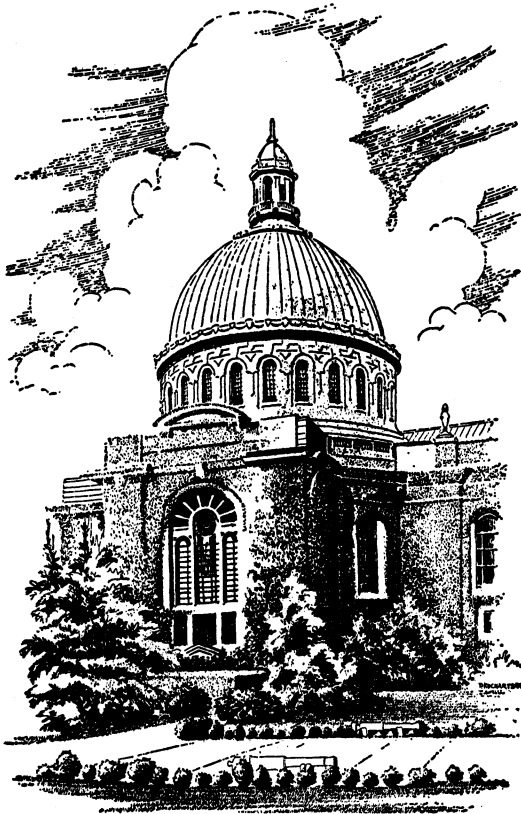
THE CHAPEL FINE ARTS SERIES

presents

MARILYN MASON

15 March 1970

1530 hours



United States Naval Academy Chapel

ANNAPOLIS, MARYLAND

PROGRAM

SUITE FOR ORGAN (1948)

Edmund Haines

Promenade
Air
Toccata

This suite was commissioned by Marilyn Mason and is dedicated to her.

MAGNIFICAT du 8. em ton en sol majeur

Le Clerc

Plein Jeu
Duo

Jeu de Clairon
Flutte
Musette
Grand Jeu

The *Magnificat* is the song of Mary which appears in the Gospel of Luke. Although it was usually sung, the practice of performing alternate verses with the organ began in the 17th century. Because there are twelve verses in the *Magnificat*, composers would write six verses for organ alone. Here, *Le Clerc* utilizes the 8th Tone as his melodic source. This work was obtained from the British Museum and edited for performance by Marilyn Mason.

TOCCATA, ADAGIO AND FUGUE IN C BWV. 564

Johann Sebastian Bach
(1685-1750)

This work is distinctive among the organ works of Bach because it is in three independent movements. The toccata is brilliant and ornate. The adagio contains a melody of unusual beauty, with an accompaniment of quiet chords. The last movement is a fugue, which, in its melodic direction and commanding rhythm, carries the work to a sweeping finish.

INTERMISSION

PASTORALE (1909)

Roger-Ducasse

"The Pastoral for organ, written in 1909, is dedicated to Mlle. Nadia Boulanger and was given the first performance April 20, 1910, by Alexander Guilmant. It is a work of charming and graceful construction, and the reflective mood which pervades throughout captivates irresistibly The sonorities attained through the registration, the various canons (in two, three, and four parts distributed among the manuals in different rhythms), and the organistic writing are all exquisite. The end with its attenuated feeling is of exceeding beauty. One regrets this charming pastorage is almost inaccessible because of its difficulty of execution, the intricate writing, and the registrational demands to which many instruments cannot do justice" *Roger-Ducasse, Le Musicien-L'Oeuvre* by Laurent Ceillier (trans. by Ruth Hok).

SKETCH IN E MINOR

Marcel Dupre (b. 1886)

Marcel Dupre is the most distinguished organ-composer of his generation. For many years he has been organist at St. Sulpice in Paris. This sketch is a study in repeated notes in the style of the light-hearted scherzo.

CONCERT VARIATIONS ON THE AUSTRIAN HYMN, OP. 3

J. K. Paine

John Knowles Paine was born in 1839 and died in 1906. He received much of his training in this country; in 1875 he was appointed Professor of Music at Harvard University, being the first incumbent of a chair of music in an American University. These Variations were written in 1860. The theme is states, followed by four variations and concluding with a fugue.

THE RECITALIST

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 American 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 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 Interiational 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.