

THE ORGAN SOCIETY OF SYDNEY

presents

MARILYN MASON

St Andrew's Cathedral
Friday 12th February at 8.00 p.m.



Marilyn Mason is Professor of Music and Chairman of the Organ Department at The University of Michigan. 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. During the past 12 months she has performed in five of the six continents of the world, including the first appearance by an American organist in Egypt. She comes to Sydney from Perth, where she performed two organ recitals and two harpsichord recitals at the Festival of Perth. Tonight's recital is her only Australian recital outside Perth.

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1. Flourish and Fugue

Cook

Commissioned by and dedicated to Marilyn Mason

John Cook (b. 1918) was quondam Organ Scholar at Christ's College, Cambridge. In 1954 he became Organist and Choirmaster of St Paul's Cathedral, London, Ontario and Musical Director of the Stratford (Ontario) Shakespeare Festival. In 1962 he moved to Boston where, in 1965, he became Organist and Lecturer in Music at the Massachusetts Institute of Technology - a position he still holds today.

About his work, John Cook has written, "The *Flourish and Fugue* was commissioned by Marilyn Mason for performance in 1959 on the organ in the Cathedral of St John the Divine in New York, with special attention to the West End State Trumpet. Therefore, the composition is basically an antiphonal structure between a powerful and compelling solo reed and the rest of a large organ. Fanfares, flourishes, sennets and tuckets are the home ground of a theatre composer, especially one who has spent so much time in close association with the greater works of Shakespeare; nevertheless, the *Flourish and Fugue* tries to bring together the pageant-tries of fanfares and the solemnities of fugue into a compatible and mutually enhancing form. Only the organ is capable of such a synthesis".

2. Four Sonatas

(a) Sonata de 1° tono para organo con trompeta

Lidón

José Lidón (1752-1827) was a Spanish organist and composer. In 1787

he became organist of the royal chapel in Madrid. He composed much music for the church.

(b) Sonata per Organo

Pergolesi

Giovanni Battista Pergolesi (1710-1736) was an Italian composer. During his brief lifetime he wrote fifteen operas, twelve cantatas, much sacred music and one organ sonata, which we are hearing tonight.

(c) Sonata IV from *Biblical Histories*

Kuhnau

Ezechias sick unto death and recovered

Johann Kuhnau (1660-1722) was one of the notable German clavier composers before Bach. He became organist of St Thomas's in Leipzig in 1684, founded a series of concerts in 1688 and became musical director of the University in 1700. He composed sacred and clavier works, including a set of six sonatas based on subjects from the Bible.

Kuhnau, writing about this Sonata, says "The Sonata shows

(1) The saddened heart of king Ezechias at the message of (his impending) death, and the longing prayer for his recovery in a *Lament*, with the verse "Heal Thou me, dearest Master" from the chorale "O Lord, this wretched sinner".

(2) His confidence that God has heard his prayer and that He surely will restore his health and give him peace from his enemies, in the verse "Out! all ye evil-doers, for I have been restored", from the aforementioned chorale.

(3) His joy at his recovery, in the course of which he at times thinks of his previous misery, but soon forgets it again".

(d) Sonata de Clarines

Soler

Padre Antonio Soler (1729-1783) was a Spanish organist and composer who received his basic musical training in the choir of Montserrat Abbey. He called himself a disciple of Domenico Scarlatti, who lived in Madrid from 1729 to 1757, and his sonatas for harpsichord (of which about 65 are extant) show the influence of Scarlatti. After a period as choirmaster at Lerida Cathedral, he became organist at the royal palace-abbey-mausoleum of St Laurence of the Escorial. In the transepts of its cathedral-sized church are two fine organs, for which Soler wrote his Six Concerti for two organs.

He also composed much church music, incidental music for plays, and chamber music.

3. Magnificat on the 3rd tone in E major

Le Clerc

Plein jeu - Duo - Recit - Voix humaine - Musette - Grand jeu.

The *Magnificat* (Hymn of the Virgin Mary) comes from St Luke's gospel. Although it was usually sung, the practice of performing alternate verses with the organ began in the 17th century. Because there were twelve verses in the *Magnificat*, composers would write six verses for organ alone. Here Le Clerc utilizes the 3rd tone as his melodic source. The work was obtained from the British Museum and edited for performance by Marilyn Mason.

7. Sketch in E minor, Op. 41 (1945)

Dupré

Marcel Dupré was born at Rouen in 1886 into a family which already boasted a number of organists. When he was twelve, he became organist of a church in Rouen and began studying with Guilmant and Vierne, succeeding the latter as organist at Notre Dame in Paris from 1916 to 1920. He won four of the highest awards possible at the National Conservatory in Paris. His reputation on an international scale was established in 1920 when, in 10 recitals, he played the complete organ works of Bach from memory. In 1939, he made a world tour, stopping in Australia to give thirty recitals. He celebrated his 100'th recital in Zurich in 1953. He has made recordings of his own music, that of French composers like Widor, and Bach. This sketch is a study in repeated notes in the style of a light-hearted scherzo.

8. Concert Variations on the Austrian Hymn, Op. 3

Paine

John Knowles Paine (1839-1906) was an American composer, educator and organist. He studied in Germany for three years, where he gave organ recitals in several cities. In 1862 he was appointed instructor of music at Harvard University, being promoted to assistant professor in 1873 and full professor in 1875 - a time when music was not generally recognized as a subject for University study. In the latter part of his career, he was honoured as the dean of American composers. The Boston Symphony often performed his works, which included symphonies, choral works, chamber music, piano works and organ variations.

The tune *Austrian Hymn* was written by Franz Joseph Haydn in 1797 at the suggestion of the Austrian prime minister. Haydn was fond of this tune and played it on the piano five days before his death in 1809, when the French were bombarding Vienna. He used the tune as the basis of a set of variations in his String Quartet Op. 76 No. 3 (*The Emperor*). Smetana based three of the four movements of his *Festive Symphony* on the tune. Paine's Concert Variations were composed in 1860. The theme is stated, followed by four variations. The work concludes with a fugue.

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The program notes were compiled by Michael Edgeloe.

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Membership in THE ORGAN SOCIETY OF SYDNEY is open to all who love the organ and its music - organists, music lovers and builders. The annual subscription is \$6.00, for 12 months from date of application. The Society meets usually on the last Friday evening of each month at a time and place announced in THE SYDNEY ORGAN JOURNAL, a monthly publication mailed to all members and other interested persons. Members were admitted without charge to tonight's recital by Marilyn Mason. Further recitals by overseas, interstate and local artists are scheduled for 1971. A free sample copy of the Journal and an application form for membership may be obtained by writing to the editor

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