



SAINT THOMAS CHURCH

Fifth Avenue at 53rd Street
New York City

ORGAN RECITAL

by

MARILYN MASON

WEDNESDAY, FEBRUARY 16, 1972

EIGHT-THIRTY P.M.

PROGRAM

TWO SONATAS

Sonata de primo tono para Organo con Trompeta Real

José Lidón
(1752-1827)

Sonata de Clarines

Padre Antonio Soler
(1729-1783)

* MAGNIFICAT DU HUITIEME TON EN SOL MAJEUR . *Le Clerq*
(?)

Plein Jeu

Duo

Jeu de Clarion

Flutte

Musette

Grand Jeu

The *Magnificat* (Hymn of the Virgin) 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 Clerq utilizes the 8th tone as his melodic source. The work was obtained from the British Museum and edited for performance by Marilyn Mason.

(Assisted by the Men from the Saint Thomas Choir)

TOCCATA, ADAGIO, AND FUGUE IN C (BWV 564)

Johann Sebastian Bach
(1685-1750)

This composition is distinctive among the Preludes and Fugues of Bach because of its three independent movements. The first movement is a brilliant and ornate toccata; the second, an adagio which contains a melody of unusual beauty; and the third, a fugue, which in its melodic direction and commanding rhythm, carries the work to a sweeping finish.

— Interval —

* "ORGA-NASTRO," FOR ORGAN AND ELECTRONIC TAPE,
Op. 212 (1971) Ernst Krenek
(b. 1900)

Krenek's work was commissioned by Marilyn Mason and is dedicated to her. Concerning it, the composer has written:

The structure of the piece is loosely knit, more in the manner of a toccata, or fantasy, than of a sonata or fugue. This is in keeping with the character of the electronic medium that lends itself to improvisational procedures of composition rather than to rigid construction.

The following sequence of sections may be distinguished more or less clearly: a prevailingly slow opening, with many sustained electronic sounds; a more agitated section of dramatic contrasts of dynamics, ending with three wave-like electronic sounds in the high register; a cadenza-like interlude for organ alone; a gently animated section, in which arpeggio-like features of the tape blend with similar figurations of the organ; a brilliant coda of fast runs, introduced by echoing signal-like and gong-type electronic sounds.

The title of the piece refers to the Italian term *nastro* for recording tape.

ORGAN BOOK II (1971) William Albright
Night Procession (b. 1944)
Tocatta Satanique
Last Rites (with Electronic Tape)

William Albright is Assistant Professor of Music at The University of Michigan. This work was commissioned by Marilyn Mason and is dedicated to her.

* First performance in New York

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. From 1965 to 1970 during two weeks each January she has taught and played at the International Festival of Music in Brazil. During the season of 1970-71 Dr. Mason played on five continents: North America (in cities including New York, Los Angeles, San Francisco, Washington, D.C., and in Buffalo at the National Convention of the American Guild of Organists), South America, Europe (Cathedral of Notre Dame, Paris, New College and Queens, Oxford, England), Africa (two concerts in Cairo — the first American organist to play in the newly completed Sayyid Darwish Concert Hall) and Australia (four concerts at the Festival of Perth at the University of Western Australia and a concert for the Organ Society of Australia in Sydney). Because of her interest in contemporary music, Dr. Mason has commissioned numerous composers to write for the organ and has given many premiere performances.

The Arents Memorial Organ
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G. F. Adams — Organ Builders
New York City

(An offering will be taken to help defray expenses.)