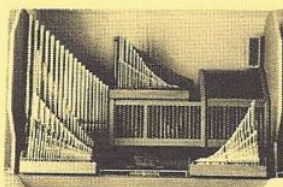


CARLETON COLLEGE

Concert Hall

Sunday, January 9, 1972

4:00 p.m.



MARILYN MASON, *Organist*

PROGRAM

- . Suite for Organ *Edmund Haines*
 - Promenade
 - Air
 - Toccata

- . Magnificat du 8. em ton en sol Majeur *Le Clerc*
 - Plein Jeu
 - Duo
 - Jeu de Clairon
 - Flutte
 - Musette
 - Grand Jeu

- . Toccata, Adagio and Fugue in C (BWV 564) *Johann Sebastian Bach*

- . *Orga-Nastro for Organ and Electronic Tape, *Ernst Krenek*
Op. 212 (1971)

INTERMISSION

- . Pastorale (1909) *Jean Jules Roger-Ducasse*

- . Esquisse en mi mineur, Op. 41 (1946) *Marcel Dupré*

- . *Organ Book II (1971) *William Albright*
 - Night Procession
 - Toccata Satanique
 - Last Rites

*Commissioned by Marilyn Mason and dedicated to her.

The public is cordially invited to meet Miss Mason in the Gallery after the concert.

The next recital in the series by Organists of the Upper Midwest will be given by Kathleen Thomerson on Sunday, January 23, at 8 p.m. Mrs. Thomerson is Organist and Director of Music at University Methodist Church in St. Louis, Mo.

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NOTES ON THE MUSIC

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 8th tone as his melodic source. The work was obtained from the British Museum and edited for performance by Marilyn Mason.

Bach's Toccata, Adagio and Fugue is distinctive among his Preludes and Fugues 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.

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.

"The Pastorale 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 sonority 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 pastorale 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 Cellier

Marcel Dupré was one of the distinguished organist-composers of this century, who, for many years, was organist of St. Sulpice in Paris. This "sketch" is a study in repeated notes in the style of a light-hearted scherzo.