

DEPARTMENT OF MUSIC

Organ Concert Series

MARILYN MASON

Organ

TUESDAY EVENING AT 8:00 : NOVEMBER 14, 1972 : RECITAL HALL : MUSIC BUILDING

Smoking in this Auditorium is prohibited by Fire-Safety regulations. Smoking is permitted in the lobby. No photographs or recordings may be made during the performance.

PROGRAM

Suite for Organ Edmund Haines

Promenade

Air

Toccata

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

Magnificat du Huitième Ton en Sol Majeur Le Clerc

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 seventh 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.

*Assisted by a men's choir composed of singers from
The University of Texas
COLLEGIUM MUSICUM*

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

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.

INTERMISSION

Pastorale (1909) Jean-Jules Roger-Ducasse

“The *Pastorale* for organ, written in 1909, is dedicated to Mlle. Nadia Boulanger and was given the first performance April 20, 1910 by Alexander Guilman. 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

Mist (1941) E. William Doty

This impressionistic piece was written in 1936 while Dr. Doty was teaching Composition at the University of Michigan where he and Miss Mason both studied organ with the famed Palmer Christian. Although *Mist* was published in 1941, within the last decade ten of this country's leading organists have included *Mist* in listings of their favorite programs which have appeared as a feature of the American Guild of Organists' official publication *The Diapason*.

Byzantium II, for Organ and Electronic Tape. . . Alden Ashforth

“I have read somewhere that in the Emperor's palace at Byzantium was a tree made of gold and silver, and artificial birds that sang.” — *William Butler Yeats*
The composer comments: “Yeats's earlier poem *Sailing to Byzantium* (1927) expressed the desire of the aging poet to retreat from the turbulence of reality ‘into the artifice of eternity,’ a world of timeless art and ‘unaging intellect.’ *Byzantium* (1932) reflects a growing disillusionment with this ‘glory of changeless metal’ (which is eternal, but a world of death), and a yearning to return to the ‘mire and blood’ of the living world: ‘that dolphin-torn, that gong-tormented sea.’

“In keeping with the poem's transition from artifice to spiritual rebirth in reality, the first fifteen minutes of the piece combine the organ solely with electronic sounds (produced by Buchia and Moog synthesizers); the final few minutes, starting with the crash of a tam-tam, are composed entirely of taped ‘natural’ sounds and organ bells.”

Pageant. Leo Sowerby

The University of Texas at Austin : College of Fine Arts

Thirty-first Annual Fine Arts Festival

Calendar of Musical Events

OCTOBER

- 17 Sherrill Milnes, Baritone/*Solo Artist Series*/Hogg Auditorium/8 P.M.
18 Faculty Chamber Music of the '20s: Leonard Posner, violin; Stephen Clapp, violin; Donald B. Wright, viola; Robert Sylvester, cello; Stuart Sankey, double bass; Richard Blair, oboe; Leland Munger, clarinet; William Doppmann, piano/Recital Hall/8 P.M.
20 Claude Kipnis Mime Theatre/*All-Stravinsky program with Chamber Orchestra*, Stuart Sankey, Conductor/Hogg Auditorium/8 P.M.
22 Symphonic Winds/William J. Moody, Conductor/Soloist: Robert Sylvester, cello/Hogg Auditorium/4 P.M.
24 UT Jazz Ensemble/Dick Goodwin, Director/Boaz Sharon, piano, Soloist in Gershwin's *Rhapsody in Blue*/Hogg Auditorium/8 P.M.
27 Gerre Hancock, Organ/*Guest Artist Series*/Premiere of his *Fantasy on "Divinum Mysterium"* commissioned by UT Austin/Recital Hall/8:30 P.M.
29 University Symphony Orchestra/Lawrence Smith, Conductor/Robert Sylvester, cello, soloist/Hogg Auditorium/4 P.M.

NOVEMBER

- 1 Rudolf Firkusny, Piano/*Solo Artist Series*/Hogg Auditorium/8 P.M.
5 John Perry, Piano/*Faculty Concert Series*/Recital Hall/4 P.M.
10 Evelyn Lear, Soprano/*Solo Artist Series*/Hogg Auditorium/8 P.M.
11-12 Austin Symphony Orchestra/Aaron Copland, Guest Conductor/Hogg Auditorium/8 P.M. Saturday, 4 P.M. Sunday
14 Marilyn Mason, Organ/*Guest Artist Series*/Recital Hall/8 P.M.
16 Chamber Music Concert: Schoenberg's *Pierrot Lunaire* and Berg's *Concerto for Violin, Piano and Thirteen Winds*/Recital Hall/8 P.M.
18-19 Juilliard String Quartet/Bartók Cycle/Hogg Auditorium
8 P.M. Saturday, 4 P.M. Sunday
21 UT Choral Union & University Symphony Orchestra/Morris J. Beachy, Conductor/Program: Kodály's *Psalmus Hungaricus*, Janáček's *Slavonic Mass* and Vaughan Williams' *Benedicite* / Soloists: Carol Moody, soprano; Arturo Sergi, tenor / Municipal Auditorium / 8 P.M.

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