

# Marilyn Mason

## Organist

*Presented by*

Central Presbyterian Church Choir

J. Russell Manor  
Organist - Choirmaster

Thursday Evening, November 16, 1972

Central Presbyterian Church  
7th and Columbia Streets  
Lafayette, Indiana

## PROGRAM NOTES

### SONATA DE PRIMO TONO PARA ORGANO CON TROMPETA REAL . . . . .

*Jose Lido*

Jose Lidon (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.

### SONATA PER ORGANO . . . . . *Giovanni Battista Pergolesi*

Giovanni Battista Pergolesi (1710-1736) was an Italian composer. During his brief lifetime he wrote fifteen operas, twelve cantatas, much sacred music and the organ sonata on this program.

### SONATA IV FROM BIBLICAL HISTORIES . . . . . *Johann 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. Thomaskirche, Leipzig in 1684, founded a series of concerts in 1688 and became music director of the University in 1700. He composed sacred and clavier works, including a set of six sonatas based on subjects from the Bible.

### SONATA DE CLARINES . . . . . *Antonio 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.

### \*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 assisted by men from the choir – Ralph Burns, David McQueen, James Milligan, Marvin Smith, Martin Stob.

### EINIGE CANNONISCHE VERÄNDERUNGEN ÜBER DAS WEIHNACHTSLIED:

“Vom Himmel hoch da komm ich her”

*J. S. Bach*

- Var. I. In Canone all 'Ottava
- Var. II. Alio modo in Canone alla quinta
- Var. III. In Canone alla settima
- Var. IV. In Canone all 'Ottava per augmentationem
- Var. V. L'altra sorte del Canone al rovescio:
  - (1) alla Sesta (3) alla Seconda
  - (2) alla Terza (4) alla Nona

In 1747 Bach was invited to become a member of the Mizler Society, an organization founded by a Leipzig musician of the same name. This Society devoted itself to the study of music in its various scientific aspects. Each new member was asked to submit a self portrait in oils and an original composition. We owe to this requirement one of the last portraits of Bach as well as one of his most esoteric compositions.

### INTERMISSION

\*“ORGA-NASTRO,” for Organ and Electronic Tape . . . . . *Ernst Krenek*  
Opus 212 (1971) (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.

\*BYZANTIUM II, for Organ and Electronic Tape . . . . . *Alden Ashforth*  
(b. 1933)

I have read somewhere that in the Emperor’s palace of Byzantium was a tree made of gold and silver, and artificial birds that sang. – William Butler Yeats

The composer comments: “Yeats’ 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 Buchla 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.”

VARIATIONS ON THE AUSTRIAN HYMN. . . . . *J. K. Paine*  
(1839-1906)

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 stated, followed by four variations and concluding with a fugue.

\*First performance in Lafayette

*Free will offering will be received*

LILIAN MURTAGH CONCERT MANAGEMENT

Stereo Sound Equipment provided through courtesy of  
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## 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 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 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. 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.

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