

BRISTOL CORPORATION



COLSTON HALL

(Entertainments Manager F. K. Cowley, A.I.M.Ent.)

THE ARTS AND LEISURE COMMITTEE

present

Organ Recital by Marilyn Mason

MONDAY, 2nd OCTOBER, 1972

PROGRAMME 5p

P R O G R A M M E

Suite for Organ - - - *Edmund Haines*
Magnificat du huitième ton en sol majeur
Le Clerc
Toccat, Adagio and Fugue in C major
(BWV. 564) - - - *J. S. Bach*

I N T E R V A L

Pastorale - - - *Roger-Ducasse*
Sketch in E minor - - - *Marcel Dupré*
Concert Variations on the Austrian Hymn
John Knowles Paine

The Management reserve the right to vary the programme should circumstances so dictate.

All Concerts and Recitals given at the Colston Hall are included in the Concert Preview programme at 7.5 p.m. each Monday on Radio Bristol (95.4 V.H.F. and 194m Medium Wave).

Patrons are reminded that the Buffets and Bars are open at the REAR of the Auditorium before each concert and during the interval.

MARILYN MASON

an artist and a scholar

Marilyn Mason, the attractive young concert organist, was born in Oklahoma, studied in the United States, first with her mother, studied in France with the distinguished Nadia Boulanger, played on the famous organ of Notre Dame, Paris, gave recitals in Florence, Italy, all of which make her a rather cosmopolitan, internationally-minded young lady.

To Miss Mason, the organ is a living instrument, an instrument of our times, and not merely a relic of the past, on which only old masterpieces are performed. She is a contemporary-minded artist, a scholar of her day, who plays works by living composers, and in fact, has had a number of works written for and dedicated to her.

For all of her interest in modern pieces for the organ, she is interested in research and in finding new works for her instrument, whether they be by unknown youngsters, or by composers who have died. A case in point was her discovery of completely unknown pieces by Berlioz. The French composer, it seems, had written a set of three pieces for the Paris Exhibition in 1895. The pieces, conceived for the harmonium, made up a suite of three :

Serenade to the Madonna

Fugue for the Elevation

Toccata

Miss Mason, going through the complete works of Berlioz in the Columbia University library, came upon these pieces and immediately recognised they were works for the organ. The harmonium, of course, had pedals to be pumped, but that was of slight moment. Miss Mason went to work on the pieces, arranged them for the modern organ, and gave the first public performance of them. Her research has enriched the literature for the organ, since the Berlioz pieces, as adapted by Miss Mason, have now been published.

Program

(Copyright by A

Suite for Organ

Edmund Haines
(b. 1914)

Edmund Haines was born in Ottumwa in Iowa, U.S.A. Though he is now approaching 60 years of age his music is not yet known on this side of the Atlantic. The Suite for Organ was commissioned by Marilyn Mason, to whom it is dedicated, in 1948. It consists of three movements :— Promenade. Air. Toccata.

Magnificat du huitième ton en sol majeur

Le Clerc
(eighteenth century)

Very little is known about any of the Paris family of musicians called Le Clerc. The author of this suite of pieces is probably one Jean who seems to have appeared on the musical scene by about 1713 and who is last heard of in 1762. The significance of the title is that the eighth plainchant tone for the magnificat gives rise to a suite of six pieces in G major. The titles are :— Plein Jeu. Duo. Jeu de Clarion. Flutte. Musette. Grand Jeu.

Toccata, Adagio and Fugue in C major (BWV 564)

J. S. Bach
(1685—1750)

In 1705 Bach made his famous pilgrimage on foot from Arnstadt to Lübeck. Hearing Buxtehude there evidently fired his imagination and, although his fugue subjects during the next few years tend to be rather long-winded, there is a better sense of design than hitherto and a greater degree of conviction in the counterpoint. At this time too the young Bach developed a taste for impressive bravura and virtuosity. These two facts explain the characteristics of the C major Toccata, which is assigned by Schmieder to the year 1709.

The fugue is hampered from the outset by one of the longest and dullest subjects imaginable. It can hardly stand up to sevenfold exposition and Bach has to rely on a great deal of fingerwork to keep it alive. This is a pity for the opening *allegro* is an imposing piece of virtuoso-writing—including an impressive pedal solo—and the *adagio*, in A minor until a short link at the end, is by no means without interest.

me Notes

(Adrian Beaumont)

Pastorale

Roger-Ducasse
(1873—1954)

Roger-Ducasse studied at the Paris Conservatoire where he was a member of Fauré's composition class. After winning the second Prix de Rome he had a curious career. In 1909 he was appointed inspector of singing-teaching in Paris schools, an appointment which he retained until he was 62 when he succeeded Dukas as composition professor at the Conservatoire. He resigned in 1940 after the fall of France. His output includes quite a number of large-scale orchestral works.

Sketch in E minor

Marcel Dupré
(b. 1886)

Marcel Dupré, one of the most brilliant French organists of his time, started to play at an early age. He won many prizes during the years he spent at the Paris Conservatoire including the Prix de Rome in 1914. He studied with Widor and was his assistant at Saint-Sulpice from 1906. From 1916 to 1922 he deputised at Notre Dame for Vierne, another Widor pupil, during his long illness.

In 1926 he joined the staff of the Paris Conservatoire and in 1934 succeeded Widor at Saint-Sulpice. In 1958 he became director of the Conservatoire. He has exercised a wide influence on organists in France and elsewhere and has been one of the great exponents in our time of the art of improvisation. Most of his output of compositions is for the organ. Needless to say the writing for the instrument is always brilliantly effective.

Concert Variations on the Austrian Hymn

John Knowles Paine
(1839—1906)

Though not widely known now, Paine was one of the first Americans to make any substantial name for himself as a composer. He was born at Portland, Maine, and studied with the local organist before going to the Hochschule für Musik in Berlin in 1858. He became an instructor in music at the University of Harvard in 1862, assistant professor in 1872 and full professor in 1875. Not to be outdone the rival institution at Yale gave him an honorary D.Mus. in 1890. He died at Cambridge, Massachussetts, not very far from where he was born.

The Austrian Hymn is of course the tune by Haydn which serves that country for its National Anthem.

FORTHCOMING CONCERTS IN COLSTON HALL

- 3rd October
SUZUKI CHILDREN'S CONCERT
- 4th October
B.B.C. TRAINING ORCHESTRA
- 6th October
VIENNA BOYS' CHOIR
- 7th October
BAND CONCERT
- 11th October
BOURNEMOUTH SYMPHONY ORCHESTRA
- 16th October
THE CZECH TRIO
- 18th October
THE HALLE ORCHESTRA
- 24th October
Piano Recital—STEFAN ASKENASE
- 25th October
BRISTOL SINFONIA
- 27th October
FESTIVAL OF MUSIC
- 28th October
BAND CONCERT
- 1st November
BOURNEMOUTH SYMPHONY ORCHESTRA
- 8th November
LONDON MOZART PLAYERS
- 11th November
B.B.C. 50th ANNIVERSARY CONCERT
- 13th November
Organ Recital—FLOR PEETERS
- 15th November
BOURNEMOUTH SYMPHONY ORCHESTRA
- 18th November
BRISTOL CHORAL SOCIETY
- 22nd November
BRISTOL SINFONIA
- 29th November
CITY OF BIRMINGHAM SYMPHONY ORCHESTRA
- 6th December
BOURNEMOUTH SYMPHONY ORCHESTRA
- 7th December
Piano Recital—JOAQUIN ACHUCARRO
- 9th December
CHRISTMAS FESTIVAL CONCERT
- 12th December
BRISTOL SAVOY OPERATIC SOCIETY
- 13th December
BRISTOL SINFONIA
- 16th December
BRISTOL CHORAL SOCIETY
- 20th December
BOURNEMOUTH SYMPHONY ORCHESTRA
- 23rd December
BRISTOL CHORAL SOCIETY
- 1973
- 3rd January
LONDON MOZART PLAYERS
- 10th January
BOURNEMOUTH SYMPHONY ORCHESTRA
- 17th January
BRISTOL SINFONIA
- 24th January
BOURNEMOUTH SYMPHONY ORCHESTRA
- 26th January
GILBERT and SULLIVAN FOR ALL
- 31st January
WARSAW PHILHARMONIC CHAMBER
ORCHESTRA
- 3rd February
JANACEK CHAMBER ORCHESTRA
- 7th February
BOURNEMOUTH SINFONIETTA
- 14th February
BRISTOL SINFONIA
- 15th February
Piano Recital—DANIEL WAYENBERG