

The concert presented this evening honors the memory of Mr. and Mrs. Owen Jackson, who for many years were patrons and supporters of the arts in La Crosse, and members of the congregation of this church. The concert is made possible by the members of the family.

The organs of the First Congregational Church are dedicated to the memory of James and Mary Trane and Jane Schleiter Davis and are the gifts of their families.

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Marilyn Mason

Marilyn Mason is Chairman of the Department of Organ of the University of Michigan. She has been guest Professor at Columbia University, and also at Union Theological Seminary where she received the Doctorate of Sacred Music degree in 1954. She has been heard in recitals throughout North America and Europe. Dr. Mason 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 England and the Continent have included a return engagement at Westminster Abbey and appearances in Vienna, and Berlin. The summer of 1960 she played four concerts at the Auditorio Nacional in Mexico City, being the first woman organist to play in Latin America. She has a special interest in contemporary music, and has commissioned many composers to write for the organ.

LILIAN MURTAGH CONCERT MANAGEMENT
Box 272 — Canaan, Conn. 06018

MEMORIAL CONCERT

HONORING THE MEMORY OF
MR. and MRS. OWEN JACKSON

PRESENTING
MARILYN MASON
ORGANIST

The First Congregational Church

A Member of the United Church of Christ in America
LA CROSSE, WISCONSIN

SUNDAY, OCTOBER 29, 1972

7:30 P.M.

A PSALM AND A PRAYER - - - The Rev. Robert Duff

FOUR SONATAS

1. *Sonata de primo tono para organo con trompeta real* - Jose Lidon (1752-1827)
2. *Sonata per Organo* - Giovanni Battista Pergolesi (1710-1736)
3. *Sonata IV from Biblical Histories* - Johann Kubnau (1660-1722)
"Ezechias sick unto death and recovered"
4. *Sonata de Clarines* - Antonio Soler (1729-1783)

MAGNIFICAT DU HUITIEME TON EL 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 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.

(Assisted by Men from the 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.

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INTERMISSION

Three movements from
"THE STATIONS OF THE CROSS" - - - Marcel Dupre
(1886-1971)

"ORGA-NASTRO," FOR ORGAN
AND ELECTRONIC TAPE, Op. 212 (1971) - Ernest 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 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 prevailing 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 at 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 tom-tom, are composed entirely of taped 'natural' sounds and organ bells."

CONCERT VARIATIONS on the AUSTRIAN HYMN, Op. 3 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 at an American University. These Variations were written in 1860. The theme is stated, followed by four variations and concluding with a fugue.

HYMN 363, "A Mighty Fortress Is Our God" - Ein' Feste Burg

Marilyn Mason Organist



The University of Michigan
School of Music

Jackson Memorial Organ Concert **First Congregational Church**

2503 MAIN STREET—LA CROSSE, WIS.

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PRESS REVIEWS

Miss Mason's position as one of the foremost American organists is unquestioned. FORT WORTH "Press"

Some of the most brilliant organ playing ever heard in the Cleveland area. . . Marilyn Mason makes any instrument she plays a thrilling thing to hear. CLEVELAND "The American Organist"

RECITAL AN EVENING TO BE REMEMBERED — The high point of the recital came with the performance of Bach's most dazzling virtuoso work, the Prelude-Fugue in D major. The interpretation was one of taste and imagination, joined with a hand-and-foot dexterity which serves the bidding of a discerning musicianship.

WINNIPEG "Tribune"

Every piece of music on her program was eminently worthwhile, and every piece was played not only with brilliance but with affection, respect, imagination, taste and vitality. SACRAMENTO Her gracious personality and artistic genius filled the auditorium with long to be cherished memories of an evening of truly great organ music as performed by a master. CHAMBERSBURG "Public Opinion"

The entire program provoked some of the greatest enthusiasm of the whole congress . . . A stunning performance. LONDON

(Westminster Abbey) "The Diapason"

DR. MASON'S PLAYING IS DYNAMITE MIDDLESBROUGH (England) "Evening Gazette"

Miss Mason is a player of remarkable technique and with an ear for tonal effects. BRISTOL (England) "Evening World"

She showed a controlled virtuosity as with perfect fingers and feet she played works by Bach and Reger. BERLIN (Germany) "Berliner MorgenPost"

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