

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 on 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. From 1965 to 1970 during two weeks each January she has taught and played at the International Festival of Music in Brazil. During the season of 1970-71 Dr. Mason played on five continents: North America (in cities including New York, Los Angeles, San Francisco, Washington, D.C., and in Buffalo at the National Convention of the American Guild of Organists), South America, Europe (Cathedral of Notre Dame, Paris, New College and Queens, Oxford, England), Africa (two concerts in Cairo—the first American organist to play in the newly completed Sayyid Darwish Concert Hall) and Australia (four concerts at the Festival of Perth at the University of Western Australia and a concert for the Organ Society of Australia in Sydney). Because of her interest in contemporary music, Dr. Mason has commissioned numerous composers to write for the organ and has given many premiere performances.

LILIAN MURTAGH CONCERT MANAGEMENT

THE UNIVERSITY OF KANSAS
SCHOOL OF FINE ARTS

presents

Marilyn Mason
guest organist

PROGRAM

FOUR SONATAS:

- SONATA DE PRIMO TONO ORGANO CON TROMPETA REAL *Jose Lidon*
(1752-1827)
- SONATA PER ORGANO *Giovanni Battista Pergolesi*
(1710-1736)
- SONATA IV FROM *Biblical Histories* *Johann Kuhnau*
"Ezechias sick unto death and recovered" (1660-1722)
- SONATA DE CLARINES *Antonio Soler*
(1729-1783)

- *MAGNIFICAT DU HUITIÈME TON EN SOL MAJEUR *Le Clerc*
- | | |
|----------------|-----------|
| Plein Jeu | Flutte |
| Duo | Musette |
| Jeu de Clarion | Grand Jeu |

- EINIGE CANONISCHE VERÄNDERUNGEN ÜBER DAS WEIHNACHTSLIED *J. S. Bach*
"Vom Himmel hoch da komm ich her" (1685-1750)
- In Canone all' Ottava
 Alio modo in Canone alla quinta
 In Canone alla Settima
 In Canone all' Ottava per augmentationem
 L'altra sorte del Canone rovescio:
- | | |
|---------------|-----------------|
| 1. alla Sesta | 3. alla Seconda |
| 2. alla Terza | 4. alla Nona |

INTERMISSION

- **Orga-Nastro*, FOR ORGAN AND ELECTRONIC TAPE, OP. 212 (1971) *Ernst Krenek*
(b. 1900)
- **Byzantium II*, FOR ORGAN AND ELECTRONIC TAPE *Alden Ashforth*
(b. 1900)
- CONCERT VARIATIONS ON THE *Austrian Hymn*, OPUS 3 *J. K. Paine*
(1839-1906)

* First Performance in Lawrence

SWARTHOUT RECITAL HALL—WED., JANUARY 24, 1973—8:00 P.M.

NOTES

FOUR SONATAS

Sonata de 1° tono para organo con trompeta real *Lidon*

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 *Pergolesi*

Giovanni Battista Pergolesi (1710-1736) was an Italian composer. During his brief lifetime he wrote fifteen operas, twelve cantatas, much sacred music and one organ sonata, which we are hearing this evening.

Sonata IV from *Biblical Histories* *Kuhnau*

Johann Kuhnau (1660-1722) was one of the notable German clavier composers before Bach. He became organist of St. Thomas' in Leipzig in 1684, founded a series of concerts in 1688 and became musical director of the University in 1700. He composed sacred and clavier works, including a set of six sonatas based on subjects from the Bible.

Kuhnau, writing about this Sonata, says "The Sonata shows

(1) The saddened heart of King Ezechias at the message of (his impending) death, and the longing prayer for his recovery in a *Lament*, with the verse "Heal Thou me, dearest Master" from the chorale "O Lord, this wretched sinner."

(2) His confidence that God has heard his prayer and that He surely will restore his health and give him peace from his enemies, in the verse "Out, all ye evil-doers, for I have been restored," from the aforementioned chorale.

(3) His joy at his recovery, in the course of which he at times thinks of his previous misery, but soon forgets it again."

Sonata de Clarines *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 choir-master of 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 DE 8.EM TON EN SOL MAJEUR *Le Clerc*

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 Miss Mason.

V My soul doth magnify the Lord, and my spirit hath rejoiced in God my Saviour;

O For He hath regarded the lowliness of His handmaiden.

V For behold from hence forth all generations shall call me blessed.

O For He that is mighty hath magnified me; and Holy is His name.

V And His mercy is on them that fear Him throughout all generations.

O He hath shewed strength with His arm; He hath scattered the proud in the imagination of their hearts.

V He hath put down the mighty from their seat, and hath exalted the humble and meek.

O He hath filled the hungry with good things, and the rich He hath sent empty away.

V He remembering His mercy hath holpen His servant Israel; as He hath promised to our forefather, Abraham, and his seed forever.

V Glory be to the Father, and to the Son, and to the Holy Ghost;

O As it was in the beginning, and is now, and ever shall be, world without end. Amen.

EINIGE CANONISCHE VERÄNDERUNGEN ÜBER DAS WEIHNACHTSLIED *J. S. Bach*
"Vom Himmel hoch da komm ich her"

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.

Orga-Nastro, FOR ORGAN AND ELECTRONIC TAPE, OP. 212 (1971) *Ernst Krenek*

Krenek's work was commissioned by Miss 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*

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."

CONCERT VARIATIONS ON THE *Austrian Hymn*, OPUS 3 *J. K. Paine*

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 concluded with a fugue.