

*The Friday Evening Concert Series*

Eighth Season

**Marilyn Mason**

**Organist**

Friday, January 26, 1973

8:15 p.m.

*Presented by the*

FIRST UNITED METHODIST CHURCH

Palo Alto, California

*You are invited to the reception in Kohlstedt Hall  
on the lower floor following the concert.*

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COMING SERIES CONCERTS

March 2, 1973	Clyde Holloway, <i>Organist</i>
April 6, 1973	Douglas Lawrence, <i>Baritone</i>
May 18, 1973	Mozart Choral Festival Donald Haneke, <i>Director</i>

## PROGRAM

### Sonata de primo 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 church music.

### 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 this organ sonata.

### 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. In writing about this Sonata, "Ezechias sick unto death and recovered," Kuhnau says it shows the saddened heart of the king at the message of his impending death, the longing prayer for his recovery, his confidence that God has heard his lament, and his joy at the final recovery.

### 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 termed himself a disciple of Domenico Scarlatti and his sonatas for harpsichord (of which about 65 are extant) show that influence. After a period as choirmaster of Lerida Cathedral, he became organist at the royal palace, abbey, and 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.

### Magnificat du huitieme ton en sol Majeur

*Le Clerc*

Plein Jeu, Duo, Jeu de Clarion, Flutte, Musette, Grand Jeu

*Cantors from First United Methodist Church*

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.

### Einige Kanonische Veränderungen über das Weihnachtslied

*J. S. Bach*

"Vom Himmel hoch da komm ich her"

In 1747, Johann Sebastian Bach (1685-1750) 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 this—one of his most esoteric compositions. There are five variations: In Canone all' Ottava; Alio modo in Canone alla quinta; In Canone alla Settima; In Canone all' Ottava per augmentationem; and L'altra sorte del Canone rovescio—all' Sesta, alla Terza, alla Seconda, alla Nona.

INTERMISSION

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\* *Orga-Nastro*, for Organ and Electronic Tape, Opus 212

Krenek

Ernst Krenek (b. 1900) wrote this piece for Miss Mason in 1971 and dedicated it to her (the title refers to the Italian term *nastro* for *recording tape*). Concerning it, he has written: The structure 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 wavelike 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; and a brilliant coda of fast runs introduced by echoing signal-like and gong-type electronic sounds.

\* *Byzantium II*, for Organ and Electronic Tape

Ashforth

Alden Ashforth (b. 1900) comments: William Butler Yeats' poem, *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

Paine

John Knowles Paine (1839-1906) 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. The Variations were written in 1860. The theme is stated, followed by four variations and concluding with a fugue.

\* First performance in Palo Alto

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MARILYN MASON, S.M.D.

*Professor of Music and Chairman of the Organ Department*  
University of Michigan, Ann Arbor

Lilian Murtagh Concert Management, Canaan, Connecticut

*Recording of the performance is not permitted by the Concert Management.*

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*On Saturday, January 27, at 10 a.m., Dr. Mason will conduct a master class on organ literature at this location. Tickets will be available at the door.*

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