

# MARILYN MASON

*Organist*

## TRINITY CATHEDRAL

Tuesday, September 25, 1973

8 P.M.



### PROGRAM

SUITE FOR ORGAN (1948) ..... *Edmund Haines*

*Promenade  
Air  
Toccata*

*This work was commissioned by Marilyn Mason  
and is dedicated to her.*

MAGNIFICAT DU HUITIEME TON EN 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.

TOCCATA, ADAGIO AND FUGUE IN C (BWV 5)..... *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.

— INTERVAL —

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.

TROIS DANSES ..... Jehan Alain  
(1911-1940)

*Joies*

*Deuils (Danse funebre)*

*Luttés*

Alain's organ music has had considerable acclaim, and were it not for his untimely death, he probably would have become one of the leaders of French composition.

The first dance, "Joys," presents two themes. The first is, as the composer suggests, on solo reed colors, while the strongly rhythmic second is presented in a brighter sound and immediately repeated. In the middle section of the work, the first theme is developed in the right hand; the second theme with newly added harmonies, in the left. The work closes with a brilliant finale followed by a sombre melody.

The second dance, "Funeral Dance," is a passacaglia based on a foreboding diatonic theme. A prominent technique found in this movement is the use of harmonies derived from modal scales. The dance ends with a mournful chant-like melody.

The third dance, "Struggles," contains no new material and therefore summarizes the previous dances. The themes "struggle" for domination, their rhythmic drive bringing the work to an intense, abrupt close, aptly designated by the composer as *brutalement*.

*This work was commissioned by Marilyn Mason (1973) and is dedicated to her. The composer writes: Alden Ashforth (p. 1933)*

✓ SAILING TO BYZANTIUM (1943) ..... Alden Ashforth

11 Yeats' poem *Sailing to Byzantium* expresses a desire to leave behind the transient temporal sensual world and retreat to the eternal world of the spirit, of art and of intellect: "the artifice of eternity." His image of this unaging realm, "the holy city of Byzantium," was inspired by reading that in the Byzantine Emperor's palace there was a tree of singing birds entirely wrought of silver and gold. The notion of a voyage from nature to art, from the world of reality to an artificial world existing outside of real time, struck me as a provocative musical scenario.

The piece is in four sections. The opening section, suggesting the temporal world of the senses, includes such real sounds as brooks and birds and a melody hummed by a lyric tenor (Dennis Heath). In the second section, where both organ and tape are in transition to a different sort of world, the electronic sounds are constituted of materials created by encephalo-electronic (bio-feedback) means, whereby such dimensions as pitch, attack, and vibrato were produced by controlling electronic synthesizers directly by my own brain waves (amplified up to a million times). In the third section the organ and tape achieve a condition of melodic and harmonic balance and stasis. The organ solo of the final section, transforming the opening melody through variation techniques, is ultimately joined by "birds" that are entirely artificially wrought.

The subjective process of psychological and spiritual transformation is the intended essence of this aural migration. ALDEN ASHFORTH

✓ PAGEANT (1931) ..... Leo Sowerby  
(1895-1968)

Leo Sowerby was born May 1, 1895, in Grand Rapids, Michigan. His father was English and his mother Canadian. He graduated from the American Conservatory in Chicago in 1918, and was the first American composer to be awarded the Prix de Rome, spending three years (1921-1924) in the Italian capital. For many years he was on the faculty of his alma mater as well as the Organist and Choirmaster at Saint James' Episcopal Church in Chicago. Later and until his death in 1968, he was Director of the College of Church Musicians, attached to the National Cathedral in Washington, D.C. Because of his prolific writings and his influence on his many students, Dr. Sowerby may be considered the dean of American composers for the organ.

MIAMI



MARILYN MASON

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.

TRINIDAD CATHEDRAL

MIAMI,  
FLORIDA