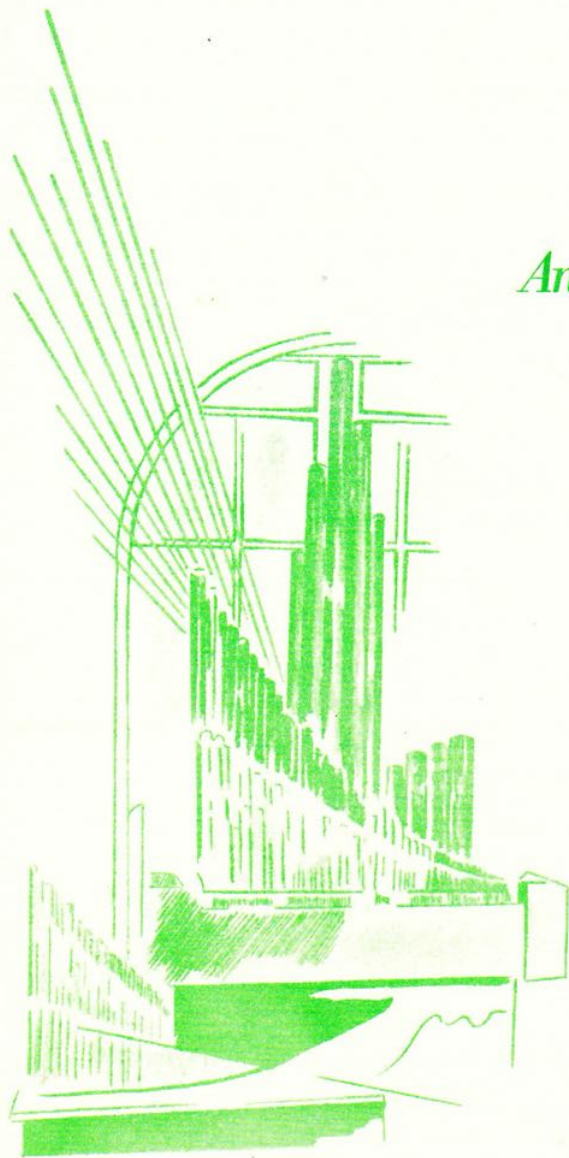


Union Avenue Baptist Church
Memphis, Tennessee

Memorial Organ
Anniversary Concert



Marilyn Mason

Guest Artist

Union Avenue Baptist Church
presents

MARILYN MASON, ORGANIST

September 30, 1973

5: 30 p.m.

INTRODUCTION AND WELCOME

Leroy Summers

FOUR SONATAS

Sonata de primo tono para organo
con trompeta real

Jose Lidon
(1752-1827)

Sonata per Organo

Giovanni Battista Pergolesi
(1710-1736)

Sonata IV from Biblical Histories
"Ezechias sick unto death and recovered"

Johann Kuhnau
(1660-1722)

Sonata de Clarines

Antonio Soler
(1729-1783)

Magnificat du Huitieme Ton El Sol Majeur

Le Clerc

John Townsend, Baritone

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.

Einige Canonische Veranderungen

J. S. Bach

Uber das Weihnachtslied:

(1685-1750)

"Von Himmel hoch da komm ich her"

I. In Canone all'Ottava

II. Alio modo in Canone alla quinta

III. In Canone alla Settima

IV. In Canone all'Ottava per augmentationem

V. L'altra sorte del Canone rovescio:

1. alla Sesta 3. alla Seconda

2. alla Terza 4. alla Nona

OFFERTORY

Sailing to Byzantium
(First performance in Memphis)

Alden Ashforth

This work was commissioned by Marilyn Mason and is dedicated to her. The composer has written: "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."

Fantasy of "Ein feste Burg," Op. 27

Max Reger

Ave Maria, Op. 80, No. 5

Max Reger

Variations on "God Save the King"

Max Reger

(Played in honor of the centenary of the composer's birth)

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Marilyn Mason is Professor of Music and Chairman of the Organ Department at The University of Michigan, Ann Arbor. Dr. Mason has been heard in recitals throughout North and South America, and Europe. She was the first woman to play in Westminster Abbey, when she represented the United States at the International Congress of Organists in 1957. In 1960 she played four concerts at the Auditorio Nacional in Mexico City, the first woman organist to play in Latin America. During her 1970 - 71 tour, she played on five continents.

Because of her interest in contemporary music, Dr. Mason has commissioned many composers to write for the organ and has given several premiere performances.

Dr. Mason appears under the exclusive management of Lillian Murtaugh Concert Management, Canaan, Connecticut.

The Organ

43 Ranks 2559 Pipes

By Schantz Organ Company, Orrville, Ohio

GREAT ORGAN

Gemshorn	16'
Principal	8'
Bordun	8'
Gemshorn	8'
Octave	4'
Quintade	4'
Super Octave	2'
Mixture	IV Rks.
Festival Trumpet	8'
Chimes	

SWELL ORGAN

Flute a Cheminee	8'
Viole de Gambe	8'
Viole Celeste	8'
Prestant	4'
Octaven	2'
Plein Jeu	IV Rks.
Basson	16'
Trompette	8'
Basson	8'
Clairon	4'
Tremulant	

CHOIR ORGAN

Gedackt	8'
Erzahler	8'
Erzahler Celeste	8'
Spitzprincipal	4'
Koppelfloete	4'
Nasat	2 2/3'
Blockfloete	2'
Terz	1 3/5'
Quintefloete	1 1/3'
Krummhorn	8'
Festival Trumpet	(GT) 8'
Tremulant	

ANTIPHONAL ORGAN

Nasonfloete	8'
Spitzfloete	4'
Principal	2'
Quinte	1 1/3'

PEDAL ORGAN

Resultant	32'
Principal	16'
Brumbass	16'
Flute a Cheminee	(Sw) 16'
Gemshorn	(Gt) 16'
Octave	8'
Floetenbass	8'
Flute a Cheminee	(Sw) 8'
Gemshorn	(Gt) 8'
Super Octave	4'
Floete	4'
Mixture	III Rks.
Posaune	16'
Basson	(Sw) 16'
Trompete	8'
Basson	(Sw) 8'
Klarine	4'
Festival Trumpet	(Gt) 8'

CONSOLE

Drawknob type, 3 manuals and pedal	
Adjustable Combinations:	
Great 1-2-3-4-5-6	
Swell 1-2-3-4-5-6	
Choir 1-2-3-4-5-6	
Antiphonal 1-2-3	
Pedal 1-2-3-4-5-6	
General 1-2-3-4-5-6-7-8	
General Cancel	
Couplers	27
Reversibles	4