

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 re-birth 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."

Intermission

Variations on "America"

Ives

Charles Ives was born on October 20, 1874, the son of a U.S. Army bandmaster. Although well-schooled in the European tradition, Ives' father experimented with tone clusters, poly-tonality, and even the use of quarter-tones, greatly influencing the musical ideas of his son. From the age of five, until he entered Yale University in 1894, Charles Ives was a pupil of his father. After graduation, Ives chose a career in the insurance field, and was most successful until ill health forced his retirement in 1930. Not a popular composer with either public or critic, only after his death, in 1954, was his music published and recorded on a wide scale, although in 1947 he was the recipient of the Pulitzer Prize for his Third Symphony. The Variations on "America" were first performed by Charles Ives in 1891, in Brewster, New York, at a recital celebrating the Fourth of July.

Recordings: Columbia; CRI

Lilian Murtagh Concert Management
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Dr. Marilyn Mason is a master in her profession and one of the outstanding organists in the world. She is Chairman of the Organ Department at the University of Michigan, Ann Arbor. University officials permit her to take periodic leaves from her teaching to make concert tours which have taken her throughout the United States, Canada, Mexico, South America, Europe and Australia.

In 1957, Dr. Mason was the first American woman to be invited to play at Westminster Abbey. During her sixth tour of Europe, from which she recently returned, she gave a concert in the famous Abbey for the third time.

To Dr. Mason, the organ is a living instrument, a part of our times, and not merely a relic of the past on which only old master pieces are performed. She is a contemporary artist, a scholar of her day, who plays works by living American composers and, in fact, has had a number of works written for and dedicated to her.

Fugue in G Minor (The Little)

Edited by
Charles-Marie Widor
and Albert Schweitzer

Johann Sebastian Bach

THE LUTHERAN CHURCH OF THE GOOD SHEPHERD

1974 CONCERT SERIES

Dr. Marilyn Mason

December 22, 1974 - 8:00 p.m.

The Hymn #2

"O Come, O Come, Emmanuel!"

Amen?

In the Name of the Father, and of the Son, and of the Holy Ghost.
Amen.

Our help is in the Name of the Lord.

R. Who made heaven and earth.

Praise ye the Lord. Praise God in his sanctuary.

R. Praise him in the firmament of his power.

Praise him for his mighty acts.

R. Praise him according to his excellent greatness.

Glory be to the Father, and to the Son, and to the Holy Ghost:

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

The Lord be with you.

R. And with thy spirit.

Let us pray.

Stir up, O Lord, we beseech thee, thy power, and come, and with great might succor us, that by the help of thy grace whatsoever is hindered by our sins may be speedily accomplished through thy mercy and satisfaction; who livest and reignest with the Father and the Holy Ghost, one God, world without end. Amen.

THE RECITAL

Dr. Marilyn Mason

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 choirmaster 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.

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, in-

cluding 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."

Magnificat du Sixieme ton

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 LeClerc utilizes the 6th tone as his melodic source. The work was obtained from the British Museum and edited for performance by Dr. Mason. The text may be found in The Hymnbook, No. 596. The Gregorian Chant interpolations are sung by the Good Shepherd Church Choir.

Canonic Variations

Bach

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.

Variations on The Austrian Hymn

Paine

John Knowles Paine was born in 1839 and died in 1906. He received much of his training in the 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.

Byzantium II, for Organ and Electronic Tape (1972)

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,

THE MEMORIAL ORGAN
Opus 128 - A.D. 1973
27 Ranks

This Memorial Organ is dedicated to the glory of God in gratitude for the Faithful of Good Shepherd Church whose witness, empowered by the Holy Spirit, has preserved for us in purity God's saving Word and Sacraments, a priceless Heritage for today and tomorrow in Christ our Lord.

The organ was designed and constructed by W. Zimmer and Sons, Inc., a firm with over three decades of organ building experience on the European Continent and in South Africa. The firm began organ building in the United States in 1964. This is their one hundred twentieth-eighth American organ. The classic voicing and design is German baroque in style and harmonic color, having unusual clarity of tone and being marked by considerable "chiff" as each pipe speaks. The architecture of the organ is of the long accepted style of Northern European organs.

SPECIFICATIONS

<u>Great Organ</u> (Unenclosed)		<u>Pedal Organ</u> (Unenclosed)	
Principle	8'	Subbass	16'
Pommer	8'	Octave Bass	8'
Octave	4'	Rohrbass	8'
Spillflöte	4'	Choralbass	4'
Superoctave	2'	Rauschpfeife II	2'
Mixture III-IV	1 1/3'	Fagott	16'
 <u>Swell Organ</u> (Enclosed)		 <u>Couplers</u>	
Holzgedackt	8'	Swell to Great	16'
Viola	8'	Swell to Great	8'
Celeste T.C.	8'	Swell to Pedal	8'
Italian Principal	4'	Great to Pedal	8'
Blockflöte	2'	Great to Pedal	
Sesquialtera II T.C.		Reversible	
Scharff III	1'		
Trompette	8'		
Tremolo		<u>Chimes</u>	