

FIRST
PRESBYTERIAN
CHURCH

presents

TULSA, OKLAHOMA

marilyn mason

IN ORGAN RECITAL

At Eight o'clock in the Evening
Friday, February 8, 1974

ORGAN RECITAL

MARILYN MASON
IN CONCERT AT THE FIRST PRESBYTERIAN CHURCH
TULSA, OKLAHOMA
FRIDAY, FEBRUARY 8, 1974



*SUITE FOR ORGAN (1948)

Promenade
Air
Toccata

Edmund Haines
(1914-)

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

*MAGNIFICAT DU HUITIEME TON EN SOL MAJEUR

Plein Jeu
Duo
Jeu de Clarion
Flutte
Musette
Grand Jeu

Le Clerc
(?)

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 7th Century. Because there were twelve verses in the *Magnificat*, composers would write six verses for organ alone. Here LeClerc utilizes the 8th tone as his melodic source. The work was obtained from the British Museum and edited for performance by Marilyn Mason.

(Assisted by Chancel Choir members from First Presbyterian Church)

TOCCATA, ADAGIO, AND FUGUE IN C (BWV 564) 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.

-INTERMISSION-

PASTORALE (1909)

Jean-Jules Roger-Ducasse
(1873-1954)

"The Pastorale for organ, written in 1909, is dedicated to Mlle. Nadia Boulanger and was given the first performance April 20, 1910, by Alexander Guilmant. It is a work of charming and graceful construction and the reflective mood which pervades throughout captivates irresistibly....The sonority attained through the registration, the various canons (in two, three and four parts, distributed among the manuals in different rhythms), and the organistic writing, are all exquisite. The end, with its attenuated feeling, is of exceeding beauty. One regrets this charming pastorale is almost inaccessible because of its difficulty of execution. The intricate writing and the registrational demands (are two requirements) to which many instruments cannot do justice."

-From Roger-Ducasse, *Le Musicien L'Oeuvre* by Laurent Cellier

*SAILING TO BYZANTIUM

Alden Ashforth
(1933-)

Miss Mason commissioned this work by Alden Ashforth in 1973 and it is dedicated to her. Mr. Ashforth writes: "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 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."

VARIATIONS ON THE AUSTRIAN HYMN

John Knowles Paine
(1839-1906)

John Knowles Paine 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 1960. The theme is stated, followed by Four variations and concluding with a fugue.

*First performance in Tulsa

RECEPTION IMMEDIATELY FOLLOWING THE PROGRAM
IN THE MILLER MEMORIAL LIBRARY



An Oklahoman by birth, Marilyn Mason is Chairman of the Department of Organ of the University of Michigan and an internationally acclaimed concert organist. She received her bachelor's and master's degrees from the University in Ann Arbor and a Doctorate of Sacred Music at Union Theological Seminary in New York. Because of her interest in contemporary music, Dr. Mason has commissioned numerous composers to write for the organ and has given many premiere performances.

Tomorrow morning from 9:00 until 12:00, Dr. Mason will conduct a Master Class here based on Bach's "Orgelbuchlein."

SPECIFICATIONS
AUSTIN ORGAN
Given to the Glory of God
BY MR. AND MRS. ROBERT C. SHARP

Great Organ

16' Violone	61 Pipes
8' Principal	61 "
8' Bourdon	61 "
8' Gemshorn	61 "
4' Octave	61 "
4' Nachthorn	61 "
2-2/3' Quintflote	61 "
2' Super Octave	61 "
2' Spitzflote	(Preparation)
IV-VI Fourniture	305 Pipes
III Scharf	183 "
8' Trompete	61 "
Flemish Bells	

Positiv Organ

8' Suavial	(Preparation)
8' Nason Flute	61 Pipes
4' Prinzipal	(Preparation)
4' Koppelflote	61 "
2' Oktav	61 "
1-1/3' Larigot	61 "
1' Sifflole	61 "
IV Scharf	244 "
III Cymbel	183 "
8' Regal	61 "
Tremulant	
Cymbelstern	

Swell Organ

16' Lieblich Gedeckt (Ext. 8')	12 Pipes
8' Geigen Principal	61 "
8' Rohrflote	61 "
8' Viole de Gambe	61 "
8' Voix Celeste	61 "
8' Flauto Dolce	61 "
8' Flute Celeste, T.C.	49 "
4' Octave Geigen	61 "
4' Waldflote	61 "
2' Octavin	61 "
II Sesquialtera	122 "
III-V Plein Jeu	244 "
16' Contra Fagotto	61 "
8' Trompette	61 "
4' Clairon	61 "
8' Vox Humana	61 "
Tremulant	

Choir Organ

16' Erzähler (Ext. of 8')	12 Pipes
8' Holzgedeckt	61 "
8' Erzähler	61 "
8' Erzähler Celeste, T.C.	49 "
4' Prestant	61 "
4' Spillflote	61 "
2-2/3' Nasard	61 "
2' Blockflote	61 "
1-3/5' Tierce	61 "
III Mixture	183 "
16' Ranket	61 "
8' Krummhorn	61 "
4' Rohr Schalmel	61 "
Tremulant	
Harp Bells	
Trompette en chamade (In rear Gallery)	61 Pipes

Solo Bombarde

8' Orchestral Flute	61 Pipes
8' Violoncello	61 "
8' Cello Celeste	61 "
4' Octave	61 "
VI Tierce Mixture	366 "
8' French Horn	61 "
8' Cor Anglais	61 "
8' Bombarde	61 "
4' Bombarde Clairon	61 "
Chimes	
Tremulant	

8' Trompette Harmonique	61 Pipes
(On separate high pressure in main organ)	

Antiphonal Great

8' Principal	61 Pipes
8' Spitzflote	61 "
4' Octave	61 "
4' Rohrpfefe	61 "
2' Gemshorn	61 "
IV Mixture	244 "

8' Trompette en chamade	61 notes
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Antiphonal Swell Organ

8' Gedeckt	61 Pipes
8' Viola	61 "
8' Viola Celeste, T.C.	49 "
4' Principal	61 "
2' Flageolet	61 "
1-1/3' Quint	61 "
8' Hautbois	61 "
Tremulant	

Pedal Organ

32' Contra Bourdon	12 Pipes
16' Principal	32 "
16' Bourdon	32 "
16' Violone (Great)	
16' Lieblich Gedeckt (Swell)	
16' Erzähler (Choir)	
8' Octave	32 Pipes
8' Spitzflote	32 "
8' Bourdon (Ext. 16')	12 "
8' Rohrflote (Swell)	
4' Choral Bass	32 "
4' Blockflote	32 "
2' Flote (Ext. 4')	12 "
IV Mixture	128 "
32' Contra Posaune (Ext. 16')	12 "
16' Posaune	32 "
16' Fagotto (Swell)	
16' Rankett (Choir)	
8' Posaune (Ext. 16')	12 "
8' Fagotto (Swell)	
4' Krummhorn (Choir)	

Antiphonal Pedal Organ

16' Principal (Great Ext.)	12 Pipes
16' Gedeckt (Swell Ext.)	12 "
8' Octave	32 "
8' Gedeckt (Swell)	
4' Super Octave (Ext. 8')	12 "
II Rauschquint (Preparation)	
16' Fagot (Ext. of Hautbois)	12 "
4' Hautbois (Preparation)	

FOUR MANUAL
DRAWKNOB CONSOLE
110 RANKS
6,275 PIPES