

Wichita State University

Organ Department

presents

MARILYN MASON

Organist

Friday Evening June 7, 1974

8 p.m.

EAST HEIGHTS UNITED METHODIST CHURCH

4407 E. Douglas

Wichita, Kansas

PROGRAM

Four Sonatas

Sonata de 1º 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 music for the church.

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 one organ sonata which we are hearing this evening.

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.

Kuhnau, writing about his Sonata, says "The Sonata shows

- 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."
- 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 resotred," from the aforementioned chorale.
- His joy at his recovery, in the course of which he at times thinks of his previous misery, but soon forgets it again."

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.

Magnificat de 8 em ton en sol Majeur 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 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.

- V My soul doth magnify the Lord, and my spirit hath rejoiced in God, my Saviour;
- O For He hath regarded the lowliness of His handmaiden.
- V For behold from henceforth all generations shall call me blessed.
- O For He that is mighty hath magnified me; and Holy is His name.
- V And His mercy is on them that fear Him throughout all generations.
- O He hath shewed strength with His arm; He hath scattered the proud in the imagination of their hearts.
- V He hath put down the mighty from their seat, and hath exalted the humble and meek.
- O He hath filled the hungry with good things, and the rich He hath sent empty away.
- V He remembering His mercy hath holpen His servant Israel; as He hath promised to our forefather, Abraham, and his seed forever.
- V Glory be to the Father, and to the Son, and to the Holy Ghost;
- O As it was in the beginning, and is now, and ever shall be, world without end. Amen.

Cantors: James Hiltz, Terry McManis and Gary Mitchell

Fantasia and Fugue in G Minor J. S. Bach

THE OFFERING

With sincere gratitude we commend to your attention the list of contributors on the back cover whose generosity has made this program possible.

An offering will be taken at this time for the convenience of those who wish to contribute toward the expenses of this program but have not had an opportunity to do so.

INTERMISSION

Pastorale (1909) Roger-Ducasse

Sailing to Byzantium Alden Ashforth

Miss Mason commissioned this work by Alden Ashforth (b. 1933) 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. 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

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.

Lloyd R. Pickrell Memorial Organ
Casavant Freres, 1960

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You are cordially invited to a reception in honor of Miss Mason immediately following the recital in the east transept to the left of the nave.

Marilyn Mason will conduct master classes in this sanctuary from 9 - 11:30 a.m. and 1:30 - 4:00 p.m. on June 8. Registration will open at 8:15 a.m. — through the door to the left of the chancel.

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