

1974-75

Cambridge Concert Association

Marilyn Mason, Organist

PROGRAM (NOVEMBER 17, 1974)

QUATRE SONATES

Jose LIDON
(1752-1827)

Sonata de Primo Tono, Organo con Trompeta Real

G. B. PERGOLESI
(1710-1736)

Sonata per Organo

Johann KUHNAU
(1710-1736)

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

Antonio SOLER
(1729-1783)

Sonata de Clarines

LE CLERC

(? - 1790)

Magnificat du Huitieme Ton

Plein Jeu	Flutes
Duo	Musette
Jeu de Clairon	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.

J. S. BACH
(1685-1750)

Prelude and Fugue in D Major, BWV 552

INTERMISSION

MUSIC BY AMERICAN COMPOSERS

J. K. PAINE
(1839-1906)

Variations upon "Old Hundredth"

ALDEN ASHFORTH
(b. 1933)

Sailing to Byzantium (1973)

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

CHARLES IVES
(1874-1954)

Played in honor of the centenary
of the composer's birth.

Adeste Fideles (1897)
Variations on America (1891)

Lilian Murtaugh
Concert Management