



UNIVERSITY
CHAMBER SERIES

UNIVERSITY OF WISCONSIN - EAU CLAIRE

presents

Marilyn Mason

Organist

8:00 P.M.

FRIDAY, NOVEMBER 8, 1974

GANTNER CONCERT HALL

P R O G R A M

FOUR SONATAS

- SONATA DE PRIMO TONO, ORGANO CON
TROMPETA REAL JOSE LIDON
(1752-1827)
- SONATA PER ORGANO G.B. PERGOLESI
(1710-1736)
- SONATA IV FROM "BIBLICAL HISTORIES" .. JOHANN KUHNAU
(1710-1736)
- SONATA DE CLARINES ANTONIO SOLER
(1729-1783)

MAGNIFICAT DU HUITIEME TON LE CLERC
(? - 1790)

PLEIN JEU	FLUTES
Duo	MUSETTE
JEU DE CLAIRON	GRAND JEU

TOCCATA, ADAGIO AND FUGUE IN C,
BWV 564 J.S. BACH
(1685-1750)

I N T E R M I S S I O N

"ORGA-NASTRO," FOR ORGAN AND ELECTRONIC
TAPE, OP. 212 (1973) ERNST KRENEK
(B. 1900)

SAILING TO BYZANTIUM (1973) ALDEN ASHFORTH
(B. 1933)

VARIATIONS ON AMERICA (1891) CHARLES IVES
(1874-1954)

PROGRAM NOTES

FOUR SONATAS

- SONATA DE PRIMO TONO, ORGANO CON TROMPETA REAL..... JOSE LIDON
(1752-1827)
- SONATA PER ORGANO G.B. PERGOLESI
(1710-1736)
- SONATA IV FROM "BIBLICAL HISTORIES" JOHANN KUHNAU
"Hezechias sick unto death and recovered" (1710-1736)
- SONATA DE CLARINES ANTONIO SOLER
(1729-1783)

MAGNIFICAT DU HUITIEME TON LE CLERC
(? - 1790)

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.

- 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 hence forth 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.

SCHOLA CANTORUM

Cantor Jeff Krause	
John Bart	Eric Sorenson
Sherman Leatherberry	Terry Steward
Jeff Rochon	

TOCCATA, ADAGIO AND FUGUE IN C, BWV 564 J.S. BACH
(1685-1750)

I N T E R M I S S I O N

MUSIC BY AMERICAN COMPOSERS

"ORGA-NASTRO," FOR ORGAN AND ELECTRONIC
TAPE, OP. 212 (1973) * ERNST KRENEK
(b. 1900)

Krenek's work was commissioned by Miss Mason and is dedicated to her. Concerning it, the composer has written: "The structure of the piece is loosely knit, more in the manner of a toccata, or fantasy, than of a sonata or fugue. This is in keeping with the character of the electronic medium that lends itself to improvisational procedures of composition rather than to rigid construction.

The following sequence of sections may be distinguished more or less clearly, a prevailing slow opening, with many sustained electronic sounds; a more agitated section of dramatic contrasts of dynamics, ending with three wave-like electronic sounds in the high register; a cadenza-like interlude for organ alone; a gently animated section, in which arpeggio-like features of the tape blend with similar figurations of the organ; a brilliant coda of fast runs, introduced by echoing signal-like and gong-type electronic sounds.

The title of the piece refers to the Italian term *nastro* for recording tape.

SAILING TO BYZANTIUM (1973) * ALDEN ASHFORTH
(b. 1933)

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."

VARIATIONS ON AMERICA (1891) CHARLES IVES
(1874-1954)

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

* First performance in Eau Claire

MARILYN MASON

Marilyn Mason is Professor of Music and Chairman of the Organ Department at the University of Michigan, Ann Arbor. She has been guest Professor at Columbia University, and also at Union Theological Seminary, where she received the Doctor of Sacred Music degree in 1954.

Dr. Mason has been heard in recitals throughout North and South America and Europe. She was the first American woman to play in Westminster Abbey, when she represented the United States at the International Congress of Organists in 1957. Subsequent tours of Europe have included two return engagements at Westminster Abbey: in 1963 and in 1966, the latter the occasion of the 900th anniversary of the Abbey, as well as appearances in London (Royal Festival Hall), Edinburgh, Hamburg, Berlin, Vienna and Paris (Cathedral of Notre Dame).

In 1960 she played four concerts at the Auditorio Nacional in Mexico City, the first woman organist to play in Latin America, and in 1963 she played in Spain at the International Congress of Organists. In January of 1965 through 1970, she taught and played at the International Festival of Music in Brazil. In 1970 she became the first American organist to play in Egypt when she appeared twice in Cairo: in solo recital, and in a concert with the National Philharmonic Orchestra.

Born in Oklahoma, Marilyn Mason knew the keyboard of a piano as a friend long before she was six and was taught to play the organ by her mother. Later she was awarded a scholarship to the University of Michigan where she studied with the famed Palmer Christian. While still a student at the University of Michigan, where she was also awarded her Master's degree, Dr. Mason became Christian's assistant in teaching. She was awarded the Doctorate of Sacred Music degree at the Union Theological Seminary, New York.

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 masterpieces 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.