

I M M A N U E L L U T H E R A N C H U R C H

Michigan and Division

Grand Rapids, Mich.

presents

M A R I L Y N M A S O N

Head of the Organ Department at the University of Michigan

April 6, 1975 at 8:15 p.m.

PROGRAM

Suite for Organ.....Edmund Haines
Promenade, Air, Toccata

Magnificat.....Le Clerc
Plein Jeu, Duo, Jeu et Clarion, Flutte, Musette,
Grand Jeu

Prelude and Fugue in D Major (BWV 532).....J. S. Bach

INTERMISSION

(At this time a freewill offering will be taken for
the expenses of the program.)

Pastorale.....Roger-Ducasse

Sailing to Byzantium.....Alden Ashforth

Pageant.....Leo Sowerby

56 rank Schlicker Organ



MARILYN MASON Organ

Grand Rapids, Michigan
April 6, 1975

EDMUND HAINES Suite for Organ (1948)
(b. 1914) Promenade
Air
Toccata

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

LE CLERC Magnificat du Huitieme Ton en Sol Majeur
(eighteenth century) Plein Jeu
Duo
Jeu de Clarion
Flutte
Musette
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 Prelude and Fugue in D Major, BWV 532
(1685-1750)

INTERMISSION

ROGER-DUCASSE Pastorale
(1873-1954)

Roger-Ducasse studied at the Paris Conservatoire where he was a member of Faure's composition class. After winning the second Prix de Rome he had a curious career. In 1909 he was appointed inspector of singing-teaching in Paris schools, an appointment which he retained until he was 62 when he succeeded Dukas as composition professor at the Conservatoire. He resigned in 1940 after the fall of France. His output includes quite a number of large-scale orchestral works.

Marilyn Mason
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ALDEN ASHFORTH Sailing to Byzantium (1973)
(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."

LEO SOWERBY Pageant (1931)
(1895-1968)

Leo Sowerby was born May 1, 1895, in Grand Rapids, Michigan. His father was English and his mother Canadian. He graduated from the American Conservatory in Chicago in 1918, and was the first American composer to be awarded the Prix de Rome, spending three years (1921-1924) in the Italian capital. For many years he was on the faculty of his alma mater as well as the Organist and Choirmaster at Saint James' Episcopal Church in Chicago. Later and until his death in 1968, he was Director of the College of Church Musicians, attached to the National Cathedral in Washington, D. C. Because of his prolific writings and his influence on his many students, Dr. Sowerby may be considered the dean of American composers for the organ.