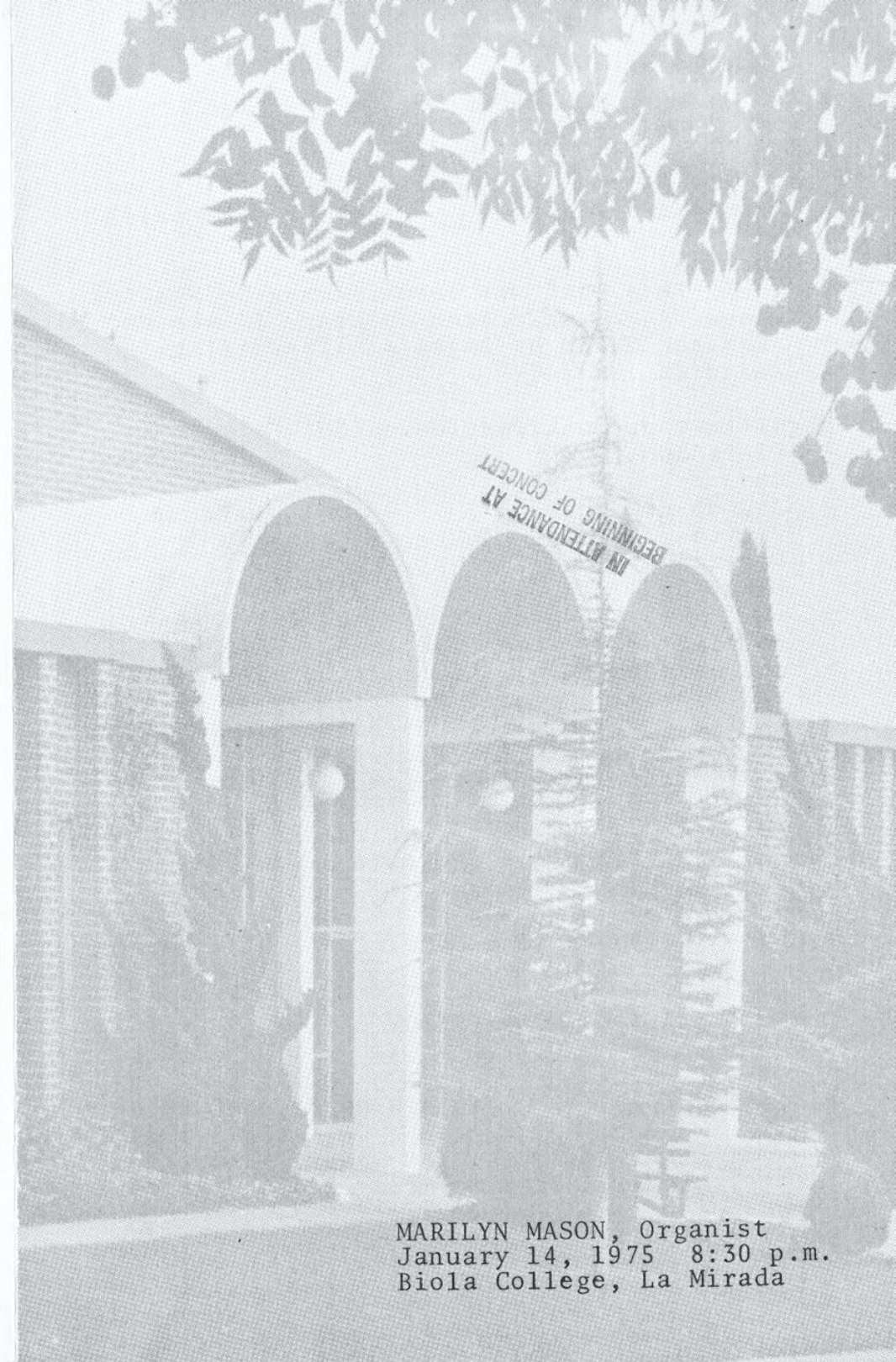


## MARILYN MASON

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: in 1963, and in 1966, the latter on the occasion of the 900th anniversary of the Abbey, as well as appearances in London (Royal Festival Hall), Edinburgh, Hamburg, Berlin, and Vienna. 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. From 1965 to 1970 during two weeks each January she has taught and played at the International Festival of Music in Brazil. During the season of 1970-71 Dr. Mason played on five continents: North America (in cities including New York, Los Angeles, San Francisco, Washington, D.C., and in Buffalo at the National Convention of the American Guild of Organists), South America, Europe (Cathedral of Notre Dame, Paris, New College and Queens, Oxford, England), Africa (two concerts in Cairo - the first American organist to play in the newly completed Sayyid Darwish Concert Hall) and Australia (four concerts at the Festival of Perth at the University of Western Australia and a concert for the Organ Society of Australia in Sydney). Because of her interest in contemporary music, Dr. Mason has commissioned numerous composers to write for the organ and has given many premiere performances.



MARILYN MASON, Organist  
January 14, 1975 8:30 p.m.  
Biola College, La Mirada

PROGRAM

- \*Suite for Organ  
Promenade  
Air  
Toccata
- Edmund Haines  
(b. 1914)

*This work was commissioned by Marilyn Mason and is dedicated to her. It won the American Guild of Organists Composition Award in 1948.*

- \*Magnificat du Huitième 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 seventh 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.*

- Prelude and Fugue in D Major  
J. S. Bach  
(1685-1750)

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, to which many instruments cannot do justice..." Roger-Ducasse, Le Musicien-L'Oeuvre by Laurent Cellier*

- \*Byzantium II, for Organ and Electronic Tape  
Alden Ashforth

*"The first fifteen minutes of the piece combine the organ solely with electronic sounds (produced by Buchia and Moog synthesizers); the final few minutes, starting with the crash of a tam-tam, are composed entirely of taped 'natural' sounds and organ bells." Composer  
This work was commissioned by Marilyn Mason and is dedicated to her.*

- \*Concert Variations on the Austrian Hymn, Op. 3  
J. K. Paine  
(1839-1906)

*This composer 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 at an American University. These Variations were written in 1860. The theme is stated, followed by four variations and concluding with a fugue.*

\*First Performance in La Mirada