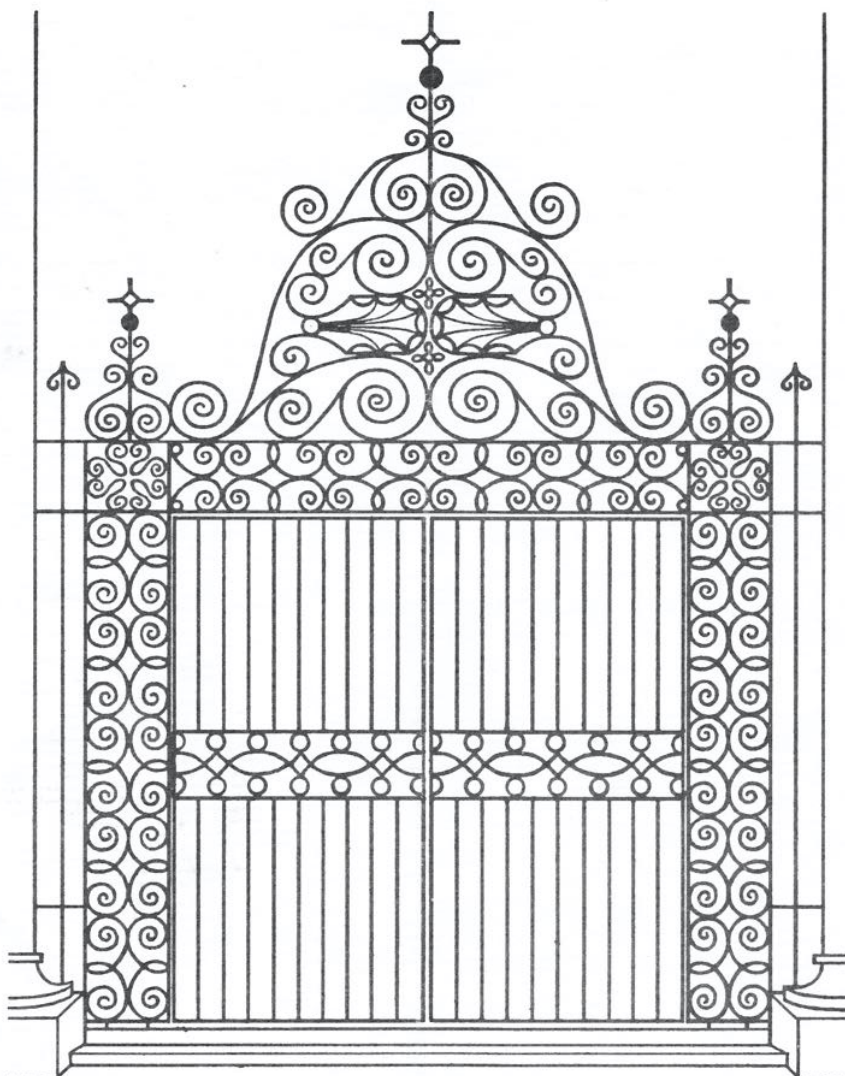


# MARILYN MASON, Organist



Charleston Chapter, American Guild of Organists

Presents

MARILYN MASON, Organist

Friday evening, April 30, 1976, 8 p.m.

St. John's Lutheran Church

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Concert Variations on

"The Star Spangled Banner," Op. 23 .....Dudley Buck  
(1839-1900)

Magnificat du Huietieme Ton

en Sol Majeur .....Le Clerc  
(Singers from Porter-Gaud School) (pub. 1790)

Plein Jeu

Duo

Jeu de Clarion

Flutte

Musette

Grand Jeu

Partita, "O God, Thou Faithful God" .....J. S. Bach  
(1685-1750)

Toccat, Adagio and Fugue in C .....Bach

- Intermission -

Variations on "America" .....Charles Edward Ives  
(1874-1954)

\*Sailing to Byzantium (1973) .....Alden Ashforth  
(b. 1933)

For Organ and Electronic Tape

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

Pageant (1931) .....Leo Sowerby  
(1895-1968)

\*First performance in Charleston.

## PROGRAM NOTES

The "Magnificat" (Hymn of the Virgin) comes from St. Luke's Gospel. Although it was usually sung, the practice of performing the 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.

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Of "Sailing to Byzantium" (1973), composer Ashforth has written:

"Yeats's 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 variations techniques, is ultimately joined by "birds" that are entirely artificially wrought.

"The substantive process of psychological and spiritual transformation is the intended essence of this aural migration."

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Copies of the Charleston Chapter, American Guild of Organists' recording of the 1845 Henry Erben Organ in the Huguenot Church, Hazel King Cooper, Organist, are available for purchase in the Narthex and in the Parish House after this evening's recital.

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Dr. Mason will conduct a Workshop on the Bach *Orgelbuchlein* and the Couperin *Mass for the Convents* tomorrow morning, Saturday, May 1, from 10:00 to 1:00 here in St. John's Church. Copies of the music will be available for purchase.

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You are invited to a reception honoring Dr. Mason, in St. John's Parish House, immediately following the Recital.