



FINE ARTS FESTIVAL
THIRTEENTH ANNUAL - WEST GEORGIA COLLEGE
MAY 5-19, 1976

GUEST RECITALIST

MARILYN MASON
Organist

Kathy Cashen Hall

May 17, 1976
8:15 p.m.

P R O G R A M

Concert Variations on "The Star Spangled Banner," Op. 23

Dudley Buck
(1839-1900)

Magnificat du Huitieme Ton en Sol Majeur

Plein Jeu

Duo

Jeu de Clarion

Flutte

Musette

Grand Jeu

Le Clerc
(pub. 1790)

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

Partita, "O God, Thou Faithful God"

Johann Sebastian Bach

Toccat, Adagio and Fugue in C.

Bach

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

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. The composer writes:

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

Payment (1981)

Leo Sowerby
(1895-1968)

*First performance in Carrollton.

Marilyn Mason is Chairman of the Department of Organ at the University of Michigan. She has been heard in recitals throughout North America and Europe. Dr. Mason 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 England and the Continent have included a return engagement at Westminster Abbey and appearances in Vienna, and Berlin. The summer of 1960 she played four concerts at the Auditorio Nacional in Mexico City, being the first woman organist to play in Latin America.

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