

## MARILYN MASON

Marilyn Mason is University Organist and Chairman of the Organ Department at The University of Michigan. Having served the University for nearly 30 years, she was a pupil of Palmer Christian in her Michigan student days and also studied with Nadia Boulanger and Maurice Duruflé. She attended Union Theological Seminary, where she earned the degree Doctor of Sacred Music. She was the first American woman to play Westminster Abbey, the first woman organist to play in Latin America, and the first American organist to play in Egypt. Numerous invitations have taken her to five continents; North and South America, Europe, Africa, and Australia. She has served as adjudicator at almost every major competition in the world; her own repertoire is immense, covering every period of literature. Her performances are noted for their vitality, great sweep, and kaleidoscopic registration." Few people can be compared to her extensive artistic achievements as a recitalist, teacher, judge and recorder. In further contribution to her profession, she has commissioned over 30 works by contemporary American composers, each dedicated to her and premiered by her.

## GERALD WEBSTER

Mr. Webster has been an Assistant Professor of Music at Washington State University since 1970. A graduate of Indiana University, he is in constant demand as a soloist with major symphonies. In the Northwest, he is well known as a clinician as well as an outstanding recitalist.

The next recital on the Schantz organ in Bryan Hall will be Thursday, 8:00 p.m. November 11, Professor Harry Wells, organist, admission free.

## WASHINGTON STATE UNIVERSITY DEPARTMENT OF MUSIC

presents

**MARILYN MASON, organist**

assisted by

**Gerald Webster, Trumpeter**

Bryan Auditorium

8:00 p.m.

November 5, 1976

Bryan Auditorium

3:00 p.m.

November 7, 1976

## PROGRAM

Concert Variations on The Star  
Spangled Banner, Op. 23

Dudley Buck  
(1839-1900)

Heroic Music  
Maestoso  
Grazioso  
Gailliard  
Con Spirito

Georg-Philipp Telemann  
(1681-1767)

Piccolo trumpet

Born in Magdeburg in 1681, Georg Philipp Telemann distinguished himself, from his youth, by an extraordinary talent, showing himself as brilliant in Greek and geometry as in music. He wrote and had his first opera performed at the age of twelve.

After various appointments as organist or choir-master, he entered into the service of the town of Hamburg to direct the music at the five principal churches.

His output assumes startling proportions: around one thousand four hundred cantatas, forty-four passions, forty operas, six hundred overtures in the french style, and innumerable oratorios, concertos, sonatas, masses, psalms and motets, etc. . .

This fabulous creative activity still left him with the time to teach, to organize "subscription concerts" and to found the first German music-journal.

In contact with Italian opera, with the works of Lully and Campra and the popular music of Poland, Telemann contributed towards the formation of the "style galant," of which he remains one of the foremost exponents.

He died in Hamburg, heaped with honors, in 1767.

The "Heroic Music" dates from 1728 and is written, in the original, for oboe or violin or wind instrument and bass continuo.

Toccatà, Adagio and Fugue, S. 564

J. S. Bach  
(1685-1750)

This composition is distinctive among the Preludes and Fugues of Bach because of its three independent movements. The first movement is a brilliant and ornate toccata; the second, an adagio which contains a melody of unusual beauty; and the third, a fugue, which, in its melodic direction and commanding rhythm, carries the work to a sweeping finish.

## INTERMISSION

Pastorale (1909)

Jean Jules Roger-Ducasse

"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 registrations, distributed among the manuals in different rhythms, and 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

Concert Variations on the Austrian  
Hymn, Op. 3

John Knowles Paine  
(1839-1906)

John Knowles Paine was born in 1839 and died in 1906. He received much of his training in this country; in 1875 he was appointed Professor of Music at Harvard University. These Variations were written in 1860. The theme is stated, followed by four variations and concluding with a fugue.

## SCHANTZ ORGAN

### GREAT ORGAN (Exposed to View)

1.	16'	Pommer	61 pipes	1
2.	8'	Principal	61 pipes	2
3.	8'	Holzgedackt*	61 pipes	3
4.	4'	Octave	61 pipes	4
5.	4'	Rohrflote**	61 pipes	5
6.	2'	Octave	61 pipes	6
7.	IV	Mixture	244 pipes	7
8.	8'	Trompette-en-chamade	61 pipes	8

### SWELL ORGAN (Enclosed)

9.	16'	Bourdon* (ext. No. 11) 12 existing pipes	61 notes	12 pipes
10.	8'	Bourdon		61 pipes
11.	8'	Viole de Gamba		61 pipes
12.	8'	Viole Celeste (TC)		49 pipes
13.	4'	Spitz principal		61 pipes
14.	4'	Flute Harmonique*		61 pipes
15.	2-2/3	Nasard		61 pipes
16.	2'	Quarte de Nasard* (ext. No. 14)	61 notes	12 pipes
17.	1-3/5	Tierce		61 pipes



IV	Plein Jeu		244 pipes
16'	Basson-Hautbois		61 pipes
8'	Trompette		61 pipes
8'	Hautbois (ext. No. 19)	61 notes	12 pipes
8'	Voix Humaine*		12 pipes
4'	Clarion (ext. No. 20)	61 notes	12 pipes
	Tremulant	61 notes	12 pipes

POSITIVE ORGAN (Exposed to View)

8'	Singend Gedackt		61 pipes
4'	Principal**		61 pipes
4'	Spillflote		61 pipes
2'	Italian Principal		61 pipes
1-1/3	Larigot		61 pipes
1'	Siffnote (from No. 32)	61 notes	
111	Mixture		183 pipes
8'	Krumnhorn		61 pipes
	Tremulant		61 pipes
	Trompette-en-chamade (Gt. No. 8)	61 notes	

PEDAL ORGAN

32'	Resultant	32 notes	
16'	Principal*		32 pipes
16'	Bourdon (SW No. 9)	32 notes	
16'	Violone*		32 pipes
16'	Pommer (Gt. No. 1)	32 notes	
8'	Octave		32 pipes
8'	Bourdon (SW No. 10)	32 notes	
8'	Pommer (Gt. No. 1)	32 notes	
4'	Choralbass (ext. No. 40)	32 notes	12 pipes
4'	Spitzflote*		32 pipes
2'	Spitzflote* (ext. No. 44)	32 notes	12 pipes
111	Mixture		96 pipes
16'	Bombarde		32 pipes
16'	Basson-Hautbois (SW No. 19)	32 notes	
8'	Bombarde (ext. No. 47)	32 notes	12 pipes
8'	Hautbois (SW No. 21)	32 notes	
4'	Hautbois (SW No. 21)	32 notes	
8'	Trompette-en-chamade (Gt. No. 8)	32 notes	

Existing pipes from Kimbal Organ 1907  
Console preparation only.

PROGRAM

Magnificat du Huitieme Ton el Sol Majeur	Le Clerc (?-1790)
Plein Jeu	
Duo	
Jeu	
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.

Concerto in F major	Tomaso Albinoni (1671-1750)
Allegro	
Adagio	
Allegro	

B-flat piccolo trumpet

Tomaso Albinoni was born in Venice in 1671. Dedicated to music at an early age, young Albinoni led the ideal artist's life, free from all material worries. Moreover, the nature of his father's business put him in close contact with the musical milieu of Venice. We do not know who his teachers were, but the high quality of his first volume of sonatas (1694) shows the influence of such great models as Vitali and Corelli. It is in this volume that there appears an indication of Albinoni's privileged position: *Tomaso Albinoni musico di violini dilettante veneto*.

During the same year, this twenty-three year old musician won a great success with his first opera, *Zenobia, regina di Palmyra*. More than fifty operas would follow and would play all over Europe.

His reputation became so great that some editors began to take interest in this promising talent, admired violinist and singer, as well as composer.

In 1708, his father died, leaving his finances in such a state of disorder that his heirs had to pay the debts. From then on the composer's volume no longer bore the reference, *dilettante veneto*, as Tomaso Albinoni had to use his art to ensure the subsistence of his family, which included six children. He opened a school for singers which fortunately enjoyed an enormous success. He also composed operas for his own city of Venice, where he died in 1750, at the age of 79.

We are no longer able to judge his genius as a lyric composer, so highly esteemed by his contemporaries, for, by a most unfortunate occurrence, not one of his operas has come down to us in its entirety. But we do know his instrumental work, which

certainly assures this "dilettante of genius" of a prominent place among Italian composers. The *Concerto* was transcribed by the noted French organist, Maire Claire Alain.

Prelude and Fugue in D Major,  
S. 552

J. S. Bach  
(1685-1750)

#### INTERMISSION

Trois Danses  
Joies  
Deuils (Danse funebre)  
Luttes

Jehan Alain

Alain's organ music has had considerable acclaim, and were it not for his untimely death, he probably would have been one of the leaders of French composition.

The first dance, "Joys," presents two themes. The first is, as the composer suggests, on solo reed colors, while the strongly rhythmic second is presented in a brighter sound and immediately repeated. In the middle section of the work the first theme is developed in the right hand; the second theme with added harmonies, in the left. The work closes with a brilliant finale followed by a sombre melody.

The second dance, "Mourning," ("Funeral Dance") is a passacaglia based on a foreboding diatonic theme. A prominent technique found in this movement is the use of harmonies derived from modal scales. The dance ends with a mournful chantlike melody.

The third dance, "Struggles," contains no new material and therefore summarizes the previous dances. The themes "Struggle" for domination, their rhythmic drive bringing the work to an intense, abrupt close, aptly designated by the composer as *Brutalement*.

Sailing to Byzantium, for Organ and  
Electronic Tape (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 external world of the spirit, of art and 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 encephaloelectronic (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 is 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."

Pageant (1931)

Leo Sowerby  
(1895-1968)