

FIRST
PRESBYTERIAN
CHURCH OF
PHOENIX



FIRST PRESBYTERIAN CHURCH, PHOENIX, PRESENTS

MARILYN MASON

ORGANIST

September 10, 1976; 8:00 P.M.

FOUR SONATAS

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|---|--------------------------------|
| Sonata de Primo Tono para Organo con Trompeta Real | Jose Lidon
(1752-1827) |
| Sonata per Organo | G. B. Pergolesi
(1710-1736) |
| Sonata IV from <u>Biblical Histories</u>
"HEZECHIAS sick unto death and recovered" | Johann Kuhnau
(1710-1736) |
| Sonata de Clarines | Antonio Soler
(1729-1783) |

TWO EARLY AMERICAN COMPOSERS

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| Variations on <u>Adeste Fidelis</u> | Raynor Taylor
(1747-1825) |
| Variations on <u>The Sicilian Hymn</u> | Benjamin Carr
(1769-1831) |
| ✓ Toccata, Adagio and Fugue in C (B.W.V. 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

CONTEMPORARY AMERICAN COMPOSERS

Fugue a la Gigue (1966)

David N. Johnson
(b. 1922)

Written for Dr. Mason and premiered by her, this fugue is in trio style and uses the jig-dance rhythm throughout. Dr. Johnson is the Chairman of the Organ Department at ASU, Tempe.

Sailing to Byzantium, for Organ and Electronic Tape
(1973)

Alden Asforth
(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. 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-feed-back) 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."

Pageant (1931)

Leo Sowerby
(1895-1968)

The audience is cordially invited to greet Dr. Mason
in the Church Parlor following the recital.

T H E A R T I S T

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 Durufle. She attended Union Theological Seminary where she earned the degree Doctor of Sacred Music. She was the first American woman to play in 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.

T H E O R G A N

Next year, First Presbyterian Church observes the fiftieth anniversary of its building and sanctuary organ. Built by the Kimball Organ Company, the organ has 37 ranks (sets of pipes), 51 stops (controls) and nearly 2500 pipes. A new console was installed in 1970 and a Gallery Division was completed in the balcony in May, 1976. Replacing of worn parts and tonal revision was begun in 1975. If the organ is to continue to serve as an important factor in the Worship Services of First Church and as a recital instrument for the community, additional renovation is necessary. Your support of the Organ Renovation Project will be greatly appreciated.