



*American Guild of Organists
Southern Arizona Chapter*

*celebrating its
40th Anniversary*

presents.....

Marilyn Mason in Recital

CATALINA UNITED METHODIST CHURCH JANUARY 23, 1977
2700 E. Speedway, Tucson, Arizona 4:00 p.m.

PROGRAM

- CONCERT VARIATIONS ON "THE STAR SPANGLED BANNER,"
Op. 23 Dudley Buck (1839-1900)
- MAGNIFICAT DU TROISIEME TON Jean Adam Guilain (? - ?)
Plein jeu
Quatuor
Dialogue de Voix humaine
Basse de Trompette
Duo
Grand Jeu
- FANTASY AND FUGUE IN G MINOR, BWV 542 J. S. Bach (1685-1750)

INTERMISSION

VI OFFERTORY OF THE EPIPHANY (from Meditations on the
Mystery of the Holy Trinity Olivier Messiaen (b. 1908)

*SAILING TO BYZANTIUM (1973)
For organ and Electronic Tape (1973).. Alden Ashforth (b. 1933)

Marilyn Mason commissioned this work by Alden Ashforth in 1973 and it is dedicated to her. Mr. Ashforth 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 (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 (biofeedback) means, whereby such dimensions as pitch, attack and vibrato were produced by controlling 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."

*First performance in Tucson

CONCERT VARIATIONS ON THE AUSTRIAN HYMN, Op. 3, J. K. Paine (1839-1906)

John Knowles Paine received much of his training in this country and some in Germany; 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.

THE ARTIST

Marilyn Mason is Chairman of the Department of Organ of the University of Michigan. She has been guest Professor at Columbia University and also at Union Theological Seminary where she received the Doctorate of Sacred Music Degree in 1954. 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.

THE ORGAN - REUTER, 33 RANKS

Great	Swell	Choir	Pedal
Principal 8	Spitzflöte 16	Viola 8	Diapason 16
Clarabella 8	Geigen diapason 8	Gedeckt 8	Bourdon 16
Gemshorn 8	Rohrflute 8	Dolcan 8	Spitzflöte 16 (Sw)
Octave 4	Salicional 8	Celeste 8	Subquinte 10-2/3 (Sw)
Flute d'amour 4	Voix celeste 8	Koppelflöte 4	Diapason 8
Twelfth 2-2/3	Spitzflöte 8	Nazard 2-2/3	Bourdon 8
Fifteenth 2	Aeoline 8	Blockflöte 2	Spitzflöte 8 (Sw)
Mixture IV	Geigen principal 4	Clarinet 8	Spitz-quinte 5-1/3 (Sw)
Chimes	Spitzflöte 4	Tremolo	Diapason 4
Tremolo	Spitz-nazard 2-2/3	***	Spitzflöte 4 (Sw)
***	Spitzflöte 2	Ch to ch 16	Trombone 16 (Sw)
Gt to gt 16	Plein jeu III	Ch unison OFF	Trumpet 8 (Sw)
Gt unison OFF	Trumpet 8	Ch to ch 4	***
Gt to gt 4	Oboe 8	Sw to ch 16	Gt to ped 8
Sw to gt 16	Vox humana 8	Sw to ch 8	Gt to ped 4
Sw to gt 8	Clarion 4	Sw to ch 4	Sw to ped 8
Sw to gt 4	Tremolo		Sw to ped 4
Ch to gt 16	***		Ch to ped 8
Ch to gt 8	Sw to sw 16		Ch to ped 4
Ch to gt 4	Sw unison OFF		
	Sw to sw 4		

THE PATRONS

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