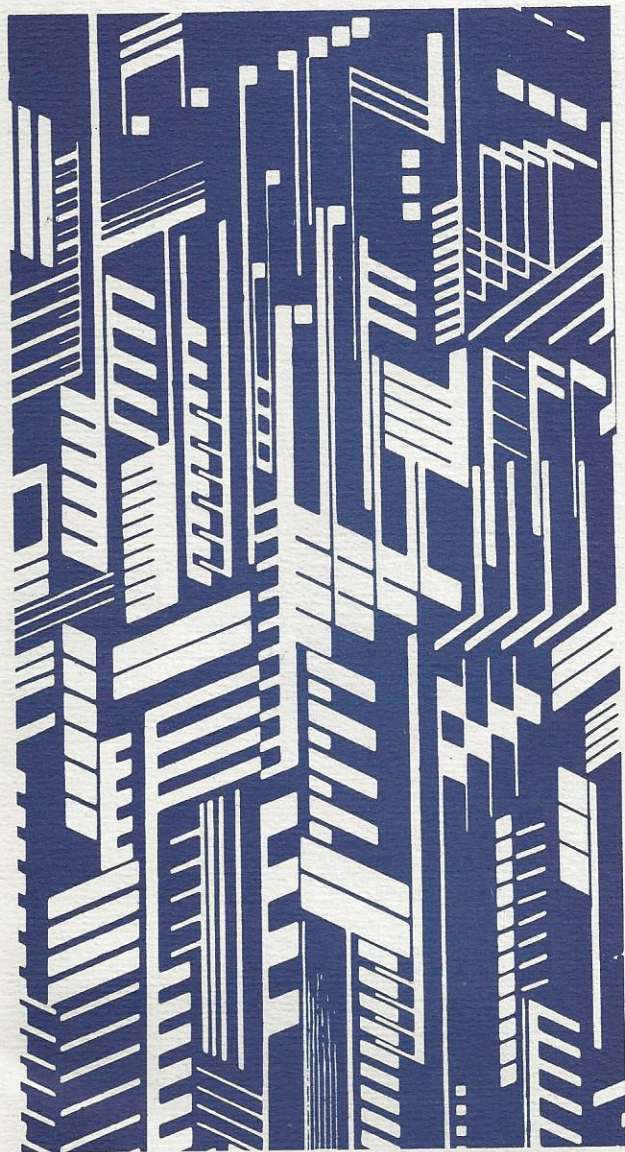


Marilyn Mason Concert



Glen Leven Presbyterian Church

3906 Franklin Road

Nashville, Tennessee 37204

Sunday Afternoon at 3:00

March 27, 1977

MARILYN MASON CONCERT
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Concert Variations on
"The Star Spangled Banner".....Dudley Buck
(1839-1900)

Magnificat du Huitieme Ton En Sol Majeur....Le Clerc
Plein Jeu (?)
Duo
Jeu du Clarion
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 LeClerc utilizes the 8th tone as his melodic source. The work was obtained from the British Museum and edited for performance by Marilyn Mason.

Fantasy and Fugue in G Minor, BWV 541.....J. S. Bach
(1685-1750)

Pastorale (1909).....Jean-Jules Roger-Ducasse
(1873-1954)

"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 registration, the various canons (in two, three and four parts, distributed among the manuals in different rhythms), and the 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 (are two requirements) to which many instruments cannot do justice."

-From Roger-Ducasse, Le
Musicien L'Oeuvre by
Laurent Cellier.

Sailing to Byzantium, for Organ and Electronic
Tape (1973).....Alden Ashforth
(1933-)

Miss 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."

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

Marilyn Mason, University Organist and Chairman of the Organ Department at the University of Michigan, will be featured in Concert on Sunday, March 27 at Glen Leven Presbyterian Church. 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 Seminar 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." Her artistic achievements distinguish her as not only a recitalist and teacher, but also as a judge and recording artist. In further contribution to her profession she has commissioned over 30 works by contemporary American composers, each dedicated to her and premiered by her.

W. Winton Watkins, III, Memorial Organ

The W. Winton Watkins, III, Memorial Organ is a two manual instrument built by the Delaware Organ Company of Tonawanda, New York, Robert C. Colby, president. Thomas H. Webber, Jr., Nashville, was consultant on the tonal design of the organ. It was installed by Dennis P. Milnar, Milnar Pipe Organ Service, Nashville.

This 18 rank organ contains 1,069 pipes, some of metal and some of wood, ranging in length from 16 feet to ¼ inch. Each pipe was hand-crafted. Those of metal were made in Holland and those of wood at the Delaware factory.

The Swell division of the organ is in the louvered center case. The large metal pipes on either side of the Swell division are part of the Great and Pedal Principal ranks. Large wooden pipes seen behind these and small metal pipes on top of the Swell case are a part of the un-enclosed Great and Pedal divisions. Chimes are mounted on either side of the Swell enclosure.

Specifications		
Great	Swell	Pistons
16' Rohrbourdon	8' Rohrfloete	4 General (pistons and toe studs)
8' Principal	8' Viola	4 Great
8' Bourdon	8' Viola Celeste	4 Swell
8' Dulciana	4' Koppelfloete	4 Pedal (toe studs)
4' Octave	2' Weitprinzipla	General Cancel
4' Gedeckt	1-1/3' Quintefloete	Accessories
2' Blockfloete	8' Trompete	
IIIMixture	8' Oboe	
Chimes	Tremulant	Swell Expression
Couplers	Pedal	Pedal
Swell to Great 16	16' Subbass	Crescendo Pedal
Swell to Great	16' Rhorbourdon	Sforzando Reversible,
Swell to Swell 4	8' Pedal Principal	Piston and Stud
Swell to Great 16	8' Bourdon	Great to Pedal
Swell to Swell 4	4' Choral Bass	Reversible,
Great to Great 4	4' Gedeckt	Piston and Stud
Great to Pedal	IIIMixture	
Great to Pedal 4	16' Trumpet	
Great to Pedal 4	8' Trompete	
Swell to Pedal	4' Oboe	
Swell to Pedal 4		