

# *Artist Recital*

*presented by*

THE YORK CHAPTER OF  
THE AMERICAN GUILD OF ORGANISTS



## *Marilyn Mason*

St. Matthew Lutheran Church  
Hanover, Pennsylvania

TUESDAY, APRIL 18, 1978 — 8:00 P.M.

## *The Artist*

Marilyn Mason is Professor of Music and Chairman of the Organ Department at the University of Michigan, Ann Arbor. She has been guest Professor at Columbia University, and also at Union Theological Seminary, where she received the Doctor of Sacred Music degree in 1954. Dr. Mason has been heard in recitals throughout North and South America and Europe. Because of her interest in contemporary music, Dr. Mason has commissioned numerous composers to write for the organ and has given many premiere performances.

## **The York Chapter**

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## *Programme*

### **PART I**

#### *Marilyn Mason, organist*

Three Keyboard Sonatas	
Sonata de primo tono para Organo con Trompeta Real .....	Jose Lidon (1752-1827)
Sonata IV from Biblical Histories "Ezechias sick unto death and recovered" .....	J. Kuhnau (1660-1722)
Sonata de Clarines .....	Padre Antonio Soler (1729-1783)
Two Early American Compositions	
Variations on <i>Adeste Fidelis</i> .....	Raynor Taylor (1747-1825)
Variations to the <i>Sicilian Hymn</i> .....	Benjamin Carr (1769-1831)
Fantasia and Fugue in G Minor .....	J. S. Bach (1685-1750)

## *Intermission*

## *Offering*

## **PART II**

Chorale in A Minor .....	Cesar Franck (1822-1890)
Sailing to Byzantium .....	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 external 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 (biofeed-back) 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."

Variations on <i>The Austrian Hymn</i> .....	J. K. Paine (1839-1906)
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Applause is permitted at the conclusion of each section.

The audience is cordially invited to greet Dr. Mason  
after the recital in the church parlor.

The Austin Organ contains a total of 231 ranks, 14,365 pipes controlled by 239 stops. It is contained in six chambers: one back of the choir transept containing the Great and Choir organs; one on the opposite side of the chancel for Swell and Pedal; two above the chancel for the Solo and String and one on each side of the gallery for the Echo and Celestial divisions.