



# Marilyn Mason Organist

April 6, 1978

8:15 pm

Recital Hall

# Marilyn Mason

## Organist

### Program

Magnificat du Troisieme Ton.....Jean Adam Guilain  
Plein jeu (flourished 18th Century)

Quatuor  
Dialogue de Voix humaine  
Basse de Trompette  
Duo  
Grand jeu

Meditations sur le Mystere de.....Olivier Messiaen  
la Sainte Trinite, (1969) (b. 1908)

VI Offertoire de l'Epiphanie  
VIII Alleluia de la Toussaint

Played in honor of the composer's 70th year

Toccat, Adagio and Fugue, BWV 564.....J.S. Bach  
(1685-1750)

### INTERMISSION

Les Trois Danses.....Jehan Alain  
Joies (1911-1940)

Deuils (Danse funebre)  
Luttes

Sailing to Byzantium.....Alden Ashforth  
for organ and tape (1973) (b. 1933)

Vocalists: Mike Medley, Gary Elfin  
Daniel Smith, Mark Moeller

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



### PROGRAM NOTES FOR SAILING TO BYZANTIUM

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 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 (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."

